



CREATIVE  
TRUST

COLLABORATING TO BUILD  
FACILITIES

# Creative Trust Open Source Tool Kit

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# Creative Trust Open Source Tool Kit

## Collaborating to Build Facilities

### Introduction

The Creative Trust was formed in 1998 as a collaborative endowment fundraising initiative, and in late 2002 launched Working Capital for the Arts, a program to help Toronto's mid-size performing arts companies achieve financial health and balance. Working Capital for the Arts - which combined matching deficit elimination grants and working capital awards with an intensive program of work including one-on-one consultations and assistance, workshops, seminars and community roundtables - was the most in-depth, multifaceted and successful arts sustainability initiative in Canada. It grew between 2003 and 2012 to include the Outreach Program, Audiences Project and Facilities Initiative. Creative Trust raised almost \$7 million from private and public donors for this work, and distributed almost \$4 million directly to 21 mid-size performing arts companies. An additional 40+ companies also participated in the Trust's many workshops and professional development activities.

It was Creative Trust's intention from the beginning to sunset after its work was completed and its goals achieved. In October 2012, having helped Toronto's performing arts companies improve their governance, planning and management skills, eliminate deficits, and acquire and maintain working capital reserves, we announced our closing. The Creative Trust legacy includes a measurable and sustained positive impact on the health and stability of many of Toronto's most important mid-size and small music, theatre and dance companies. The work has also had an impact on the arts community beyond. Participants were involved in learning activities which helped them rethink assumptions and change the ways they work; they gained new skills and insights and put them successfully into practice – raising the bar for everyone. Through Creative Trust, Toronto's performing arts community embraced the value of open sharing and collaboration.

These Open Source Tool Kits grew out of Creative Trust's desire to ensure that our results would be understood and sustained, and to share our approach and learning – providing ideas and examples for other arts and non-profit leaders to explore and borrow from. Our deeply rewarding relationship with the Toronto Arts Foundation, through the Creative Trust Research Fellowship, has allowed us to develop these Open Source tool kits - a compendium of processes, policies and program materials. These documents reflect the most important thinking and activities in the success of Working Capital for the Arts. We hope they may offer inspiration and valuable ideas to others as they work to improve the strength and sustainability of their memberships and communities.

## Collaborating to Build Facilities

Working capital, although it was a cornerstone of Creative Trust's sustainability program, is only one of the capital needs of performing arts organizations: affordable, accessible, safe and appealing venues are also essential for the community to thrive. Mid-way through our Working Capital for the Arts program a number of participating companies, enjoying a new level of financial health and organizational capacity, felt ready to tackle their space issues. By 2007 thirteen of our members (and a significant number of associated companies) began working towards repair, renovation or expansion of their facilities.

These were not optional projects. Toronto's mid-size and small performing arts spaces were in urgent need of attention. The Facilities Initiative was formed to raise awareness of the need for appealing, accessible spaces, suited to the needs of creative artists, performing arts companies and audiences; build commitment and support from funders; and help companies plan their projects successfully.

Creative Trust became a strong advocate for the rehabilitation of Toronto's performing arts venues.

Companies came together in the Facilities Roundtable to share information and learning, and we facilitated discussions on capital project planning, fundraising and implementation; helped companies prepare to

undertake a capital project while maintaining artistic focus and organizational strength; provided information so they could meet high standards of energy efficiency, environmental sustainability and accessibility; and contributed to successful fundraising by advising funders about the specific capital needs and challenges of small and mid-size Toronto companies.

The outcome of this unusual collective effort is that most of the companies in the Facilities Roundtable have launched or successfully completed important capital upgrades. Each project has rolled out with its own unique timeline, approach and blend of funding sources - but the overall result is that the state of Toronto's small and mid-size performing arts venues is beginning to reflect the excellence of the work on their stages.

# Towards a Case for Support of Performing Arts Facilities in Toronto

Prepared by Janis Barlow of Barlow & Associates in 2007 prior to the launch of the Creative Trust Facilities Initiative.

## Summary

The small and mid-sized Toronto theatre facilities situation is quite distinct from other municipalities in Ontario. The issues may be summarized under the following themes:

- National centre of excellence in English language theatre
- A magnitude of substandard heritage facilities
- Competitive environment
- Inadequate municipal and community-based funding
- Inconsistent management of public infrastructure
- The sum of the economic impact

I think that there is a terrific opportunity right now to re-articulate the need for capital investment, to move away from the practice of piecemeal funding of piecemeal capital planning and development and to make the case for a comprehensive capital funding strategy to be developed in collaboration with cultural groups.

## Toronto Context

- National centre of excellence in English language theatre
- A magnitude of substandard heritage facilities
- Competitive environment

As you know, and as the City of Toronto's cultural facility audits of its own historic performing arts properties have demonstrated in the last decade, most of Toronto's professional theatre companies are functioning in substandard facilities, some seriously substandard.

### **The Toronto art space crisis is very different from the Ontario-wide situation**

- Inadequate municipal and community-based funding
- Inconsistent management of public infrastructure
- The sum of the economic impact

Most of the facility issues facing Toronto's performing arts companies are completely out of scale with the capacity of the individual companies to tackle them. In addition to significant funds for feasibility studies and architectural fees, in order for these companies to continue programming as they have been and manage capital projects, these groups are likely to require additions to their staff and funds for making organizational transitions. Those funds are never readily available and most performing arts companies, unlike galleries or museums are loathe to reduce programming. In the Toronto environment and at the scale at which small and mid-size companies operate, they risk losing their audience forever if they choose to suspend programming for any length of time.

### **Funding realities for performing arts facilities in Toronto**

The City of Toronto, unlike many smaller municipalities in Ontario, has not been a significant capital funding partner for cultural facility renovation or development municipally, and neither has the Province stepped up to meet the needs of small and mid-size cultural facilities.

### **Toronto's specific needs**

Most of the groups planning facilities renovation projects will require significant business planning and architectural feasibility study funding before they would be ready to confirm their building programs and fund

architectural and engineering fees through design development, working drawings, specifications, construction documents, construction tendering and the heritage and building permit process. Taking a significant capital project from feasibility to building permits is, at minimum, a two to three year process, assuming financing is in place. Many groups are engaged in short term cycles of programming and planning.

### **Type of assistance**

All of these factors lead to the concern that the long-term viability of small and mid-sized companies in Toronto may be at risk if a comprehensive program is not introduced sooner rather than later, involving the City of Toronto, the Province of Ontario and the Government of Canada.

# Investment in Cultural Infrastructure Rationale

## Investment in cultural infrastructure is critical to stimulating Ontario's economy

Culture is one of the fastest growing sectors of Ontario's economy, resulting in a growing need for investment in infrastructure:

- From 1999 to 2007, the cultural industries created over 80,000 net new jobs in Ontario, an increase of 38.3%. This compares with an increase of 17% in the overall economy.
- The broader culture sector generates \$19.7 billion of Ontario's gross domestic product (of which the cultural industries represent \$12.2 billion) - greater than the automotive, energy, agriculture, forestry and mining sectors - and more than 252,000 jobs. (Statistics Canada: Economic Contribution of the Culture Sector to Canada's Provinces 1996-2003 – released March 30, 2007).
- Ontario's culture output is 4.2% of total GDP
- Ontario contributed 46% of Canada's total culture gross domestic product

## Culture is at the core of the 21st Century creative economy

Investment in cultural infrastructure acts as a catalyst to revitalize our cities, communities and neighbourhoods, helps to grow and diversify local economies, and contributes to their sustainability:

- Cultural vitality is recognized as the fourth pillar of community sustainability, interlinked with economic prosperity, social equity and environmental responsibility

- Investment in cultural infrastructure delivers on local cultural, tourism and economic development plans and strategies
- Cultural vitality builds the quality of place sought out by creative economy workers and the businesses that seek them out
- Toronto's cultural renaissance major attractions (AGO, ROM, Gardiner Museum, Royal Conservatory of Music, National Ballet School) have resulted in Toronto being recently acknowledged as the world's 4th cultural tourism destination after London, Paris and New York

**Investment in Ontario's cultural infrastructure contributes to the province's five-point economic growth plan and its overall competitive advantage**

- Support for culture is an investment in skills and knowledge, for people of all ages
- Assisting communities across the province to upgrade, renovate or build cultural facilities is an investment in infrastructure
- Cultural infrastructure investment strengthens the environment for innovation and creativity; creative hubs and districts such as the Artscape Wychwood Barns, Centre for Social Innovation, Distillery District, and Evergreen Brickworks (soon to be joined by Hamilton's upcoming Artspace) are recognized internationally as leading creative convergence developments, transforming their neighbourhoods and communities
- Partnerships with the federal government and local municipalities are essential components of cultural infrastructure projects
- Investment in cultural facilities helps develop community and private sector matching support for the arts

## Investment in Cultural Infrastructure: Key Statistics

- The number of artists in Ontario increased from 39,000 in 1991 to 52,500 in 2001 – an increase of 33%.
- This figure is three times the 11% growth of the overall Ontario labour force. Between 1991 and 2001, seven of the nine arts occupations grew more quickly than the overall Ontario labour force.
- The number of actors doubled during this time frame, followed by 82% growth in dancers and 60% growth in producers, directors, choreographers and related occupations.
- The number of artisans and craftspersons decreased by 9% between 1991 and 2001.

(Source: *A Statistical Profile of Artists in Ontario: Based on the 2001 Census*; Hill Strategies Research Inc., prepared for the Ontario Arts Council, 2005)

# Strategic Action Plan: Toronto Facilities Initiative

**This detailed action plan was prepared following the Board's endorsement of our Next Phase Strategy to guide us in rolling out the Facilities Initiative.**

Creative Trust has always understood that working capital is only one of the capital needs of performing arts organizations, and affordable, accessible, appealing and safe facilities and performing venues are essential for the community to thrive. Many Creative Trust companies, enjoying a new level of financial health and organizational capacity, are now poised to tackle the space issue: 13 are currently planning or in the midst of repairs, renovations or expansion of their facilities. These are not optional projects; Toronto's mid size and small performing arts spaces are in urgent need of attention.

Creative Trust, with the experience and expertise we've developed in our work so far, is ideally positioned to help these companies plan and execute their projects successfully. We will also work together with key community, government and resource partners, facilitating the commitment and cooperative energies required to achieve our overall goal – of ensuring that Toronto has a range of appealing and accessible small and mid-size performing venues suitable to the needs of its creative artists, performing arts companies and audiences.

## Objectives

- Help change the environment and create the conditions for success by communicating the need and acting as advocate for the rehabilitation of Toronto's small and mid size performing arts venues
- Create a network for companies to share information and learn from each other, and facilitate group learning on capital project planning, fundraising and implementation

- Assist companies to prepare to undertake a capital project; provide assistance and coaching on maintaining artistic focus and organizational strength throughout; assist as appropriate with project planning, budgeting, fundraising and project management
- Contribute to successful fundraising by advising funders of the specific needs and challenges of small and mid size Toronto companies undertaking capital projects, and by researching and cultivating prospective new donors
- Help these projects meet the highest possible standards of energy efficiency, environmental sustainability and accessibility

## Partners

- Community: The Culture Group (ArtsBuild, Artscape, Business for the Arts, the Municipal Cultural Planning Partnership), Creative Space Enablers Network, TAC, *TACF*, Ontario Trillium Foundation, *Toronto Community Foundation, environmental and accessibility programs and funders*
- Government: City of Toronto, Ontario Ministry of Culture, Department of Canadian Heritage
- Resource Partners: Janis Barlow & Associates, Picasso Pro, *Arts for Social Change Funding Circle, environmental, accessibility and other non governmental organizations, and architectural, environmental, accessibility, fundraising and other business experts*

## Plan of Action

**Objective:** Help change the environment and create the conditions for success by communicating the need and acting as advocate for the rehabilitation of Toronto’s small and mid size performing arts venues

### Activities

- Develop and maintain an up to date summary of projects, their progress and funding needs; create an attractive portfolio for use in advocacy and donor cultivation

- Participate in the Cultural Space in Toronto Enablers' Network
- WITH PARTNERS, advocate at the municipal level for policy and programmatic support of Toronto's performing arts venues, and for increased funding for capital projects by small and mid size performing arts companies
- WITH PARTNERS, explore alternative municipal support through sources such as the Toronto Atmospheric Fund; the Better Buildings Program; the Green Municipal Fund; Heritage Toronto, etc.
- WITH PARTNERS, advocate at the provincial and federal levels of government for responsive, accessible and appropriate public funding for capital projects by small and mid size performing arts companies; represent Toronto's needs

**Objective:** Create a network for companies to share information and learn from each other, and facilitate group learning on capital project planning, fundraising and implementation

#### **Activities**

- Convene regular meetings of Creative Trust's Capital Projects Roundtable; facilitate the sharing of information through the Roundtable and between meetings, via the internet; invite expert guests as appropriate; and create opportunities for conversations with arts organizations whose capital projects are recently completed or underway
- WITH PARTNERS, provide group learning sessions led by experts in the field of capital planning, fundraising and implementation from Toronto, Canada, and other countries
- WITH PARTNERS, share Creative Trust companies' experiences and practices with arts and other non profit organizations outside Toronto

**Objective:** Assist companies to prepare to undertake a capital project; provide assistance and coaching on maintaining artistic focus and organizational strength throughout; assist as appropriate with project planning, budgeting, fundraising and project management

#### **Activities**

- Provide one-on-one coaching to monitor and assist with organizational and financial stability throughout members' capital projects; provide one-on-one assistance in the areas of readiness, planning, budgeting, fundraising and project management
- Assist with project fundraising by providing board and capital campaign committee coaching as appropriate

**Objective:** Contribute to successful fundraising by advising funders of the specific needs and challenges of small and mid size Toronto companies undertaking capital projects, and by researching and cultivating prospective new donors

**Activities**

- Research and identify alternative public and n.g.o. funding sources and opportunities; inform, cultivate and facilitate prospective new funders where possible and appropriate
- Identify new private sector donors for members' projects, working with CT board, advisory committee, and donors; cultivate and encourage prospective new donors where possible and appropriate
- WITH PARTNERS, work to encourage and develop financing opportunities for these projects

**Objective:** Help these projects meet the highest possible standards of energy efficiency, environmental sustainability and accessibility

**Activities**

- Research and identify targeted funding, incentives and information on how to make these projects “green” and accessible; explore opportunities for partnerships with environmental, energy and disability organizations
- WITH PARTNERS, identify affordable energy efficient and environmentally sound building methods, materials, and suppliers, working with architectural and other experts in the field

# Draft Fundraising Capacity Inventory

An excellent “found” guide to evaluating an organization’s readiness for a major fundraising campaign. It was shared with Facilities Roundtable members and frequently referred to.

	Very Good	Is OK	Needs work
Role of philanthropy well-understood across the organization			
Leaders’ support is visible			
Commitment to openness and transparency			
Development is accepted as a core function			
Donors, staff, volunteers and beneficiaries interact			
Donors valued for more than their money			
Philanthropic successes are celebrated			
Board understands the impact fundraising has on mission fulfillment			
Board willing to invest in fundraising			
Board willing to invest in staff and volunteer leadership and management training			
Board able to adapt to changing circumstances			
Board never loses sight of the mission			
You have fundraising volunteers with circles of influence			
Volunteers have the needed authority to go with their responsibilities			
You have strategic, analytical thinkers			
Organization has a learning culture			
Staff attend conferences, workshops etc			
Staff have access to peers, mentors, coaches			
Staff manages their time well			
Staff have the authority and decision-making power to reach their goals			
Staff are in the right jobs			
Staff are motivated to perform			
Partnerships are in place/being investigated			
Board, staff and volunteers reflect the diversity of your “clients”			
Your technology is up-to-date			
Your organizational strategic plan is reviewed regularly- has a strong mission and vision			
Stakeholders are involved in the plan review process			
Your fundraising plan has stretch goals and is flexible			
Have an effective case for support with demonstrated impact			
Have a strong recognition/stewardship program			
Positive image			
Brand recognition			
Comprehensive evaluation system			
Professional looking materials			

# Capital Project Funding Opportunities

**An early overview of the most “shovel ready” of the Creative Trust member capital projects, shared with government and private funders.**

All of the projects below are in the early stages, but well underway in terms of planning and organizational commitment. The companies have all been involved in Creative Trust; the Theatre Centre and Music Gallery are part of our Outreach Initiative. They are all financially stable, well managed, and artistically vital.

## **Factory Theatre**

One of the first and most important companies devoted to new work by outstanding Canadian playwrights. In their 38th year they are planning a major project to renovate and upgrade their historic performance space on Adelaide Street West; its estimated cost is \$12 million.

## **Lorraine Kimsa Theatre for Young Audiences**

Lorraine Kimsa – Canada’s preeminent theatre for young audiences – has done a number of studies related to its facility and space needs, exploring the potential for renovation, expansion, adding a satellite space, or finding a new home. It has now created a Building Vision – an analysis of the role the current or another building will play in fulfilling the company’s long term vision. The board will be reviewing the above options and making a decision within the next few months on how to proceed, therefore the cost is to be determined.

## **Music Gallery**

One of the city’s most important and established presenters of contemporary music. The Gallery is reinvigorated and flourishing under new artistic and management leadership, but has been without a permanent space for a number of years. The word on the street is that they are going to take over The

Matador on College and Dovercourt - a legendary purpose built music venue that was recently threatened when the City of Toronto announced plans (now shelved) to turn it into a parking lot!

### **Tafelmusik**

Among the most internationally recognized and respected period instrument baroque orchestras. They are renovating their administrative and performance space in St. Paul's Centre on Bloor Street West and will be seeking approximately \$15 – 20 million for this project.

### **Theatre Centre**

Toronto's most important centre for cutting edge interdisciplinary work, home to many of the city's most exciting young theatre, dance and music artists. The city has recently given them possession of the old Carnegie Library in the West Queen West neighbourhood, and they are looking for approximately \$4 million to transform it into a multi-user performance space.

### **Theatre Direct**

A dynamic theatre for young audiences company, doing ground-breaking work in schools and with at-risk youth. They are establishing a rehearsal and performance space in Artscape's Green Arts Barns and are raising \$500,000 for equipment and build out.

### **Theatre francais de Toronto**

Theatre francais will be moving into a new administrative space with rehearsal studio within the next six months. The space, which is connected to TFO's new headquarters at College Park, will significantly improve the company's current situation and capacity to grow; it will require a relatively modest build out investment (approximately \$150,000). Theatre francais continues working towards a longer-range plan to create a new home and performance space that will also serve as a Francophone Cultural Centre in Toronto.

## **Toronto Dance Theatre**

Canada's first (established in 1969) major contemporary dance company, internationally renowned for quality and originality. They are planning a \$3 million project to renovate and upgrade their heritage Cabbagetown performance and studio space, which they share with the School of Toronto Dance Theatre.

# Roundtable to Discuss Facilities Projects: Agenda and Notes

January 22, 2008

**Agenda and notes from the first Facilities Roundtable meeting, which set the direction and goals of the Facilities Initiative.**

**Attending:** Tricia Baldwin, Tafelmusik, Franco Boni, Theatre Centre, Jonathan Bunce, Music Gallery, Ghislain Caron, Theatre francais de Toronto, Clarissa DeYoung, Theatre Direct Canada, Cathy Gordon, Theatre Centre, Lynda Hill, Theatre Direct Canada, Camilla Holland, Tarragon Theatre, Veronica Graver, Ballet Jorgen Canada, Guy Mignault, Theatre francais de Toronto, John Peltier, Toronto Children's Chorus, Jay Rankin, Toronto Dance Theatre, Colleen Smith, Factory Theatre, Nancy Webster, Lorraine Kimsa Theatre for Young People

**By Invitation:** Peter Brown, Creative Trust, Celia Smith, ArtsBuild and Creative Trust Board, Billie Bridgman, Toronto Artscape

Purpose of the Meeting: To discuss planned repair, renovation, or development of facilities by Creative Trust Working Capital and Outreach Members; to share information and perspectives; to begin to evolve a coordinated "message" regarding the capital projects of Toronto's creative theatre music and dance companies as a necessary and welcome next stage to the large institutions' recent facilities projects; to investigate how Creative Trust can be of help with these projects, and the relationship of our efforts with those of ArtsBuild and Artscape; to decide on next steps.

Everyone has been asked to provide up to a 200-word (two paragraph) description of their capital plans in advance, which Creative Trust will compile and distribute – this will leave more time for substantive discussion at the meeting.

## Agenda

1. Questions, comments about the community's/each other's capital plans
2. Readiness for projects:

- What are you confident about? What internal resources do you currently have that allow you to begin this process?
  - What are you less confident about? What internal resources do you lack to undertake your project?
3. Planning for projects:
    - Examples, thoughts (including Nancy Webster on aligning the capital plan to the artistic process at LKTYP)
  4. Planning for capital fundraising:
    - Examples, thoughts (including Cathy Gordon on Theatre Centre's recent campaign feasibility study)
  5. Roles of ArtsBuild, Artscape and Creative Trust
  6. What shared initiatives within the community might be possible?
  7. Next steps

## Notes from Meeting

Companies were most confident about

- The vision – it's part of the creative planning process
- The art
- Audience interest
- Support of current donors

Companies were most concerned about

- Leadership
- Resolve, stick to it-iveness
- Politicking, arm-twisting

- Board strength
- Risk analysis
- Work load on staff (added to operations) – the human resources quotient
- Project management abilities
- Fundraising abilities and expertise
- Finding the right experts, resources; ability to maintain appropriate relations with consultants
- Lack of control of process and of maintaining artistic focus
- Keeping everyone involved and in the loop
- Public funding availability
- Financing – considering current credit crunch

Creative Trust can help with

1. Changing the environment, ensuring that there are opportunities for projects to succeed

- Working with developers
- Creating understanding of collective need
- Encouraging another Toronto Superbuild
- Creating financing opportunities – including alternative financing tools
- Cultural Spaces Canada program’s continuation
- Provincial cultural facilities program
- Advocate municipally
- Heritage funding or policy support
- Environmental, “greening” support; support for accessibility

2. Conversation with the large institutions about their projects (GCTC – Lise Anne Johnson; Soulpepper – Leslie Lester; Royal Conservatory; NBS – Bob Sirman

3. Expertise

- Project management; organizational strength and planning; seminars with Artsbuild?
- Maintaining/building audiences

4. Fundraising and funding sources

5. Board training/capital committee training

# Advocacy Letter

A Provincial advocacy letter to the Infrastructure Minister; versions were also written to the Honourable Dwight Duncan, Minister of Finance and Revenue, and to the Honourable Dalton McGuinty, Premier.

## CREATIVE TRUST

April 7, 2009

Honourable George Smitherman, MPP and  
Minister of Energy and Infrastructure  
900 Bay Street, 4th Floor  
Hearst Block  
Toronto, Ontario M7A 2E1

Dear Minister:

Thank you for your government's acknowledgment, in the recent budget, of cultural infrastructure needs and the role that cultural facilities projects can play in economic stimulus. We found this to be very encouraging.

I am writing to urge you to ensure that the Province's cultural infrastructure allocation includes matching funding for projects eligible for stimulus support under the Government of Canada's Cultural Spaces program.

Creative Trust is working with 7 mid-size performing arts companies in Toronto that are advanced enough in the planning and development of their capital projects to be deemed "shovel ready." Most of these organizations are located in important heritage buildings that are in crucial need of repair and renovation; all are essential players in Toronto's cultural landscape.

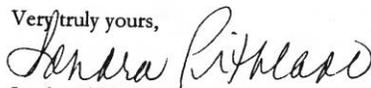
As you know, Toronto's core creative music, theatre and dance companies have had difficulty in accessing significant federal funding for building upgrades, primarily because of the lack of matching capital programs at the Province and the City of Toronto.

The strong possibility of stimulus funding from the Government of Canada, matched by the Province of Ontario, represents a unique opportunity for a second phase of cultural renaissance for Canada's artistic centre – and an opportunity to make some of our most important public arts spaces welcoming, safe, energy efficient and accessible to local and visiting audiences.

I will continue to stay in touch with Minister Carroll and her officials about these issues and the additional need for cultural infrastructure investment over the coming years.

I would be very happy to speak to you more about this; and please let me know if I can be of any assistance in forwarding your government's cultural objectives.

Very truly yours,



Sandra Pitblado  
President, Board of Directors

cc. Hon. Aileen Carroll, Minister of Culture  
Greg Sorbara, MPP Vaughan

### Board of Directors

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### Executive Director

Jini Stolk

# Notes from Creative Trust Facilities Roundtable #4

July 15, 2009

An example of the agenda and discussions at Facilities Roundtable meetings.

**Present:** Sandra LeFrancois (Cahoots Theatre Projects), Andre du Toit (Factory Theatre), Nancy Webster (LKTYP), Jonathan Bunce (Music Gallery), Tricia Baldwin (Tafelmusik), Franco Boni, Hilary St. John (Theatre Centre), Ghislain Caron, Guy Mignault (Theatre Francais), Hugh Neilson (Theatre Passe Muraille), Rose Jacobson (Picasso PRO), Jini Stolk, Shana Hillman (Creative Trust)

Department of Canadian Heritage's Cultural Spaces Canada, guests Todd Scarfone, Senior Cultural Consultant, and Carol Logan, Cultural Consultant, Ontario Region

- Current program received additional \$30 million in January 2009 for the 2009/10 year and was renewed for the 2010/11 year with economic stimulus as a priority
- Currently only accepting projects that will be complete by March 2011
- June 26, 2009 Minister Moore announced a new name, Canada Cultural Spaces Fund, and a 5 year extension to 2015 at \$30 million per year nationally; before that key DCH staff had gone across the country collecting feedback on the program, spoke to former grantees about what worked, what didn't and made recommendations for changes to the program
- There will likely be new guidelines, new eligibility criteria for the renewal years 2011/15, but not yet announced; we must wait and see how the program changes
- Suggested that companies who have projects with a longer timeline should start putting together the "checklist" as it is can be the hardest part of the application – hoping the checklist of required information will be refined in next incarnation of the program
- Applications from companies who do not own their building but who rent are fine; but a 10 year lease needs to be in place

- Todd reminded members that his and others' official titles are consultants and that they are there to consult on applications and help companies through the application process – best to approach them at start of process
- Matching funding: current program requires that 70% of funding needs to be confirmed when application submitted; can include the application to DCH in that percentage. Not sure if this will stay the same in renewed program

Nancy Webster (LKTYP) – Spoke to the issue that Toronto companies are at a disadvantage as there is no funding or support available at the municipal or provincial level, and private funders do not like to come in first; they will support once government support is confirmed.

- Todd noted that other municipalities put culture in their infrastructure bid i.e. Market Hall in Peterborough and the Arts Centre in St. Catharines; advised members to make argument to the City
- Jini Stolk reported that intensive advocacy efforts have been undertaken in the city and provincially. Re the provincial Cultural Facilities program – we understand that the government still plans to announce this fund, but there is no firm date
- Carol Logan (DCH) agreed that this is a challenge for Toronto companies – especially as the city is so large and has so many arts facilities; it is easier for municipalities like Peterborough to get behind one major project
- Todd reminded that Cultural Spaces is not a first-in program, they cannot change the rules for Toronto companies; suggested sources such as Trillium as a first funder, using that as leverage for final 30% from the private sector or other sources; companies can also include their own resources/assets towards the 30%
- In fact, 100% of the project budget can come from government and federal sources – do not have to have private sources.

- NB: we understand from Artsbuild that the Infrastructure Ontario Loan Program (formerly OFISA) may be opened up this year to nonprofit cultural applicants; these low-cost long-term loans may be considered as committed matching funding by Canada Cultural Spaces

Jini Stolk (Creative Trust) – Asked if Todd or Carol knew if a second round of Infrastructure Funding, where nonprofits can apply outside of their municipalities, will be announced?

- Todd reported that he does not know. This funding would also be provincially administered, like the previous Infrastructure program, even though it is matched federal and provincial funding to allow the money to be rolled out faster. (The program was since announced with a deadline of August 18 for applications)

Jini Stolk (Creative Trust) – Asked Todd if there was an upper limit to requests to Cultural Spaces

- Todd advised that grant levels of past gifts can serve as a general guideline and can be found on the proactive disclosure area of the website

Jini Stolk (Creative Trust) – Asked if there were other federal areas where funding partnerships could be created, such as funds for Heritage Spaces etc.

- Carol reported that their focus is renovations and restorations to space to aid in the creation/production of art – not just heritage features for the sake of heritage. Reported that there are small programs at province and in municipalities to fund those projects
- Todd reported that in January they did begin to work with Parks Canada to preserve the heritage buildings that exist in parks

Rose Jacobson (Picasso PRO) – Asked about federal money for physical accessibility

- Todd reported that the Engaging Accessibility Fund (EAF) through Human Resources Canada has grants up to \$50,000 which could count as part of the matching

- Trillium will also fund accessibility to a \$150,000 maximum under the capital project program

Jini Stolk (Creative Trust) – Asked for confirmation that DCH was still accepting applications for projects that can be finished by 2011 and that DCH is still fine with phasing in larger projects

- Todd responded that they are comfortable with staged applications
- However companies should know that success on phase 1 funding does not guarantee funding for phase 2 but certainly shows history of success and successful project management
- Also the emphasis in the current applications is on job creation and therefore specialized equipment purchase would be a lower priority
- Todd also added that all proposals to Canada Cultural Spaces – from a \$10k equipment grant on up – are to some extent political; it is always advisable to gain political support before applying

Tricia Baldwin (Tafelmusik) – Said that even if DCH won't come in first, it would help to have some sort of commitment from DCH to leverage private funds

- Carol explained that they are hesitant to do this – commitments can only last so long and if there is a change in government/elections etc it is possible that the committed money can evaporate

At this time Jini and members thanked Todd and Carol for coming and sharing with us.

### **Advocacy discussion**

- Jini circulated the Advocacy Report on Activities and reported on our lack of success in persuading the city to endorse any Creative Trust projects
- Some of the city-owned projects (LKTYP and Theatre Centre) had support of councilors but councilors are not making decisions related to infrastructure funding; the mayor is
- Awareness at the city and province is high; and TAC and OAC have endorsed our requests

Tricia Baldwin (Tafelmusik) – Suggested focusing on province as they have promised \$40 million for a Cultural Facilities Fund and have no plan for it yet. Visit Aileen Carroll (Minister of Culture) first to give her the heads up and get her support, then set meetings with all GTA MPPs; send teams of 2 or 3 to see them all.

- Creative Trust can handle the logistics and set up the teams and meetings; recommendation by Rose to focus on likely supporters. Will be hard to get meetings during the summer but we can aim to have meetings in early fall. Also need to think about action points for the MPPs we meet with. What do we want them to do for us?
- We should also update Peter Tabuns, NDP Culture Critic. He has been helpful in the past.

Franco Boni (Theatre Centre) – Regent Park is moving forward in part because of Artscape's excellent reputation with the city and the province. We need their support.

- Jini reported that a lot of our advocacy has been done in partnership with Artscape and the TAC but that it was time for us to speak on our own. Reported that the Culture Build Investment program at the City run by Lori Martin has been suspended.

Jonathan Bunce (Music Gallery) – Wondered if we should have a public event to raise awareness, would help in fundraising and make it harder for city to ignore us.

- Worry that public drives can have a negative effect – the one on one meeting route is likely the best; will keep event idea in mind for future

Guy Mignault (Theatre francais de Toronto) – We need to find a champion, a theatre goer, someone who supports the arts.

- Excellent idea; Jini will look for supporters willing to speak; many are willing to put their funds into projects but the government funding has to be there first.

1. Picasso PRO Update/Introduction, Rose Jacobson

- Rose will forward background information on Picasso PRO to group after the meeting.
- Part of their advocacy work is to make arts facilities accessible – provide barrier free access to all areas – backstage, front of house and administration. Also looking at communications, box office and other telecommunications. All of which tie into audience development making sure all people can access the art in your facility
- Will be looking for joint initiatives with Creative Trust

Nancy Webster (LKTYP) – Reported that provincial access programs and the specific access program at Trillium are now gone

## 2. Environment, Jini Stolk and Shana Hillman

- Creative Trust will forward information on environmental resources after the meeting.
- In March 2009 a new program was announced much like the home rebates for energy audits but for commercial spaces. Rebates up to \$50,000 are available. The program has not been widely promoted and not many are applying to it. The program ends on March 31, 2012 or when all funds are committed.
- Churches are eligible, mixed use commercial and residential i.e. storefronts with apartments above are NOT but possibly could apply to the homes program for up to \$10,000
- Franco Boni (Theatre Centre) – The auditorium at York University is being shut down and renovated/rebuilt to make it a fully LEED certified venue. They are also using it as a research project and will document the process so that others can learn from it.

Meeting adjourned.

# ACCESS Research

Prepared by Rose Jacobson of Picasso PRO January 2009 and distributed to the Facilities Roundtable in July.

## Barrier Free Construction

[http://www.bfconstruction.ca/barrier\\_free\\_FAQ.htm](http://www.bfconstruction.ca/barrier_free_FAQ.htm)

**NB: The FAQ's below are for residential spaces but give an indication of some facets of ors.**

## Frequently Asked Questions

### **What is the average cost of an accessible renovation?**

A typical bathroom retrofit could cost anywhere from \$4,000 to \$10,000, whereas a kitchen renovation can cost up to \$20,000. On the other hand a grab bar costs as little as \$100. It all depends on the extent of your needs. Once this information is collected, we can provide an accurate estimate of the cost involved. At Barrier Free Construction we will work with you through the entire process. We will assess, design, supply and install the right products to make your home a safe and accessible place to live.

### **How long will it take to complete a renovation?**

Within 24 hours following your initial contact, we will arrange an in-home consultation to determine your specific needs. Following the consultation you will be provided with a quotation and a timeline estimate. Once we begin your project we will work continuously until the work is completed to your satisfaction. We will ensure your renovation is done right, on time and within budget.

### **Where can I go to see what products are available for making my home more accessible?**

A wide variety of products for accessible renovations are available for you to see and try out before you make a decision. Visit the Ontario March of Dimes Accessibility House, located at 3300 Merrittville Highway, Thorold, Ontario or phone: 905-687-8484.

**How much will a stairlift or in-home elevator cost?**

Stair lift installations typically cost between \$3,500 and \$6,000 depending on the type of lift you choose for your home. Electrical hookup is extra, as are any repairs that might be required as a result of damage related to the hookup. Elevators cost approximately \$14,000 plus an additional \$4,000 to \$18,000 for installation depending on the construction required in any particular situation.

**Are there any organizations that provide financial assistance for home modifications?**

In addition to those organizations listed under our “Funding” page, there are many privately and publicly funded agencies whose mandate is to provide information and support for the disabled. For information contact the Accessibility Directorate of Ontario at [www.accessibilitydirectory.ca](http://www.accessibilitydirectory.ca), e-mail: [eoinfo@mci.gov.on.ca](mailto:eoinfo@mci.gov.on.ca) or phone 416-325-4957.

**I have heard that home renovations can be very expensive. Wouldn't it be less expensive to move into a supportive-living facility?**

Moving from one's home can be a traumatic and unnecessary experience. Although there are many different supportive-living facilities available, they can have long waiting lists and can cost between \$2000 and \$6,000, per month. An accessible living renovation in your home is the most affordable option for those who want to live an independent life in a familiar neighborhood.

**Wouldn't a home renovation be extremely messy and disruptive?**

Renovations are never undertaken without some disruption; however, we do everything in our power to minimize the pain. We cover all traffic areas with clean drop sheets, enclose work areas with zippered plastic sheeting for access and clean up at the end of each and every work day. In the case of a single-bathroom household we try to ensure that the bathroom is operational at the end of each day. We never begin a project until all materials are on site and our trades people are on the job every day until the project is completed.

**I don't know if our home can be renovated to serve our needs. Who can advise me if this is feasible?**

The President and owner of BFC is a professional engineer with over 30 years in the construction industry. He has the knowledge and experience necessary to determine the feasibility of any home modification for the elderly or people with disabilities. Additionally, an accessibility audit can be arranged with a qualified Occupational Therapist to develop esthetically-pleasing, practical design solutions that promote inclusion and functional independence.

**Human Resources Canada Office for Disability Issues**

[www.hrsdc.gc.ca](http://www.hrsdc.gc.ca)

The **Enabling Accessibility Fund** supports community-based projects across Canada. It provides funding for projects that improve accessibility and enable Canadians, regardless of physical ability, to participate in and contribute to their communities and the economy.

Approved projects will have strong ties to, and support from, the communities they serve. All projects must be in Canada and must identify a positive impact on people with disabilities.

Two types of funding are available periodically through Calls for Applications (grants) or Proposals (contributions).

Small Projects Enabling Accessibility Funding provides grants up to \$50,000 for projects to renovate buildings, modify vehicles, and/or make information and communication more accessible.

The goals are as follows:

- Short-term: accessibility for people with varying abilities
- Medium-term: social and economic participation for people with varying abilities
- Long-term: vibrant communities that benefit from the participation of people with varying abilities in community life

### **Funding for Major Projects Enabling Accessibility**

Major Projects Enabling Accessibility Funding provides contributions between \$1,000,000 and \$15,000,000 for participatory abilities centres. It supports the construction of new centres or the expansion of existing centres.

The goals are as follows:

- Short-term: accessibility for people with varying abilities
- Medium-term: social and economic participation for people with varying abilities
- Long-term: vibrant communities that benefit from the participation of people with varying abilities in community life

A participatory abilities centre assists people with varying abilities, emphasizing a holistic approach and focusing on social and labour-market integration. These centres enrich quality of life by helping people with disabilities to develop the skills required to achieve their goals as well as the knowledge, confidence, and opportunity to lead healthy, active lifestyles in their communities. They encourage the pursuit of knowledge

and physical and mental health. Centres may offer services and programs ranging from fitness instruction to educational activities to art therapy.

## Accessibility Directorate of Ontario Ministry of Community and Social Services Public Education and Partnerships Unit



Ministry of Community and Social Services

<http://www.mcass.gov.on.ca/mcass/english/pillars/accessibilityOntario/index>

### **Make your business or organization accessible to employees and customers with disabilities**

The Directory for Accessibility is your one-stop resource of service-providers in Ontario that can help you make your place of business accessible.

The Directory includes listings for:

- architects, contractors and consultants who specialize in barrier removal and barrier-free design
- assistive technology
- communication devices
- consultation and training resources
- ergonomic consultation and assessment
- employment accommodation and disability management in the workplace
- employee assistance counselling
- and much more

# The Creative Space Enablers Network

January 2009

Description of the network of funders convened to find solutions to the space crisis facing small and mid-sized cultural organizations in Toronto and Ontario. The members of this group were influential in policy changes and initiatives that helped move Creative Trust members' projects forward.

First convened in April 2008, the Creative Space Enablers Network is a collective of arts agencies, funders, foundations and organizations dedicated to working together to respond to a growing space crisis among Toronto and Ontario arts and cultural organizations.

For two decades arts groups have been raising concerns about a shortage of available space for performance, rehearsal, exhibition, workshop, office, storage and archive uses. Those spaces currently being used for all these purposes are frequently deteriorating heritage buildings, inadequately equipped for public performance, insufficiently maintained, and in some cases unsafe. Each year the scope of the problem grows. Space concerns dominate reports from arts organizations to all funding agencies. In particular, space needs of small and mid-size organizations and all young and emerging organizations are the most critical.

Members of the Creative Space Enablers Network are:

ArtsBuild Ontario  
City of Toronto Culture Division  
Creative Trust  
Department of Canadian Heritage  
George Cedric Metcalf Foundation  
Ontario Arts Council  
Ontario Ministry of Culture  
Ontario Trillium Foundation  
Toronto Artscape  
Toronto Arts Council

# Letter to City Re: Infrastructure Projects

We developed a strategic partnership with non-profit social service agencies to request infrastructure funding support from the City of Toronto; although the City declined to include our projects on their infrastructure priority list, we raised awareness and support through this initiative.

April 28, 2009

Mayor David Miller  
City of Toronto  
City Hall, 2<sup>nd</sup> Floor  
100 Queen Street West  
Toronto, Ontario  
M5H 2N2

Dear Mayor Miller,

Re: Community/Arts Infrastructure Priorities

Further to our discussions with you and your office, we are writing to request your assistance in securing federal and provincial infrastructure investment for community and arts projects. We understand that municipalities will play a key role in determining priorities for investment in this area. With billions of dollars on the table, governments at all levels have a unique opportunity to work together to create jobs while renewing and enhancing the city's social and arts infrastructure.

We represent a group of 'shovel-ready' projects (please see attached list) being advanced by several of the City's non-profit community partners. Projects on our priority list have been identified as essential within their sectors and will address years of unmet need. They are community-based, have a strong focus on youth, and serve many of Toronto's priority neighbourhoods. All involve the development of buildings to make important public spaces more welcoming, safe, accessible and energy efficient. Many of these projects support existing excellence in Toronto's performing arts, contribute to the Creative City agenda, support

neighbourhood economic development, and will contribute to the proponents' long-term organizational sustainability by making it possible to attract new audiences.

These projects have benefited from significant planning including thorough assessments of capital and operating costs. In each case, the financial sustainability of the project has been deemed viable and a strong organizational commitment to proceed is in place. Work plans indicate that projects can meet the March 31, 2011 completion deadline. The proponents of these projects have demonstrated track records in fund raising and are ready to raise the balance of funding and financing to complete the projects.

All parties within our group recognize that Toronto City Council has adopted the Transit City Plan as its overriding infrastructure priority. With numerous funding programs being rolled out, there may be ways for the City to support community and arts priorities without compromising its transit objectives. Our recent experience suggests that the parameters, guidelines, and process for infrastructure investments are still fairly fluid at this stage.

What we are asking therefore is for the City to work with us and senior levels of government to find opportunities to connect our projects to federal and provincial resources. By working together we can make it possible for these projects to deliver significant arts, social, economic and environmental benefits for a relatively small slice of the economic stimulus investment.

Thank you in advance for your assistance in this matter,

Sincerely,

Tricia Baldwin, Managing Director Tafelmusik Baroque Orchestra and Chamber Choir  
Franco Boni, Artistic Director The Theatre Centre

Laurence Lemieux, Artistic Director Coleman Lemieux & Company  
 Chris Foster, Executive Director St Alban's Boys & Girls Club  
 Ken Gass, Artistic Director Factory Theatre  
 Camilla Holland, General Manager Tarragon Theatre  
 Claire Hopkinson, Executive Director Toronto Arts Council  
 Tim Jones, President and CEO Artscape  
 Frances Lankin, President and CEO United Way  
 Jeffrey Melanson, Executive Director and Co-CEO, National Ballet School  
 Tony Puopolo, Executive Director Dovercourt Boys & Girls Club  
 Jay Rankin, Managing Director Toronto Dance Theatre  
 Ron Rock, Executive Director East Scarborough Boys & Girls Club  
 Liz Root, Project Director Toronto Community Housing Corporation  
 Jini Stolk, Executive Director Creative Trust  
 Andrea Vagianos, General Manager School of Toronto Dance Theatre  
 Nancy Webster, Managing Director Lorraine Kimsa Theatre for Young People

Community/Arts Infrastructure Priorities:

<u>Projects in City-Owned Facilities</u>	<u>\$</u>	<u>Proponent(s)</u>
Boys and Girls Club of East Scarborough	1.5	Same
Dovercourt Boys and Girls Club	1.0	Same
Lorraine Kimsa Theatre for Young People	4.0	Creative Trust/LKTYP
Jamestown Hub (lease under negotiation)	4.0	United Way
Regent Park Culture Centre	16.0	Toronto Community Housing
St Albans Boys and Girls Club	1.5	Same
The Theatre Centre	3.3	Creative Trust/The Theatre Centre

Total federal/provincial investment                      \$ 31.3 million  
 City-owned facilities

<u>Projects in Non-City-Owned Facilities</u>	<u>\$</u>	<u>Proponent(s)</u>
<u>Performing Arts Companies</u>		
Coleman Lemieux & Company	.2	Creative Trust/CL&C
Factory Theatre	4.8	Creative Trust/Factory
Tafelmusik	3.3	Creative Trust/Tafelmusik
Tarragon Theatre	.3	Creative Trust/Tarragon
TDT/School of TDT	.8	Creative Trust/TDT/School of TDT
Shaw Street School	9.1	Artscape in association with others
Community Arts Hub		

<u>Community Hub Projects</u>		
Weston/Mt. Dennis	.9	United Way
Crescent Town	.6	United Way
Westminster Branson	2.0	United Way
Victoria Village	.6	United Way
Dorset Park	1.1	United Way
June Callwood Centre for Women & Families	.7	United Way

Total federal/provincial investment  
in non-city-owned facilities \$ 24.4 million

Total federal/provincial request \$ 55.7 million

# Infrastructure Stimulus Fund Executive Summary

## Detailed overview of the seven theatre, music and dance infrastructure projects in Toronto working with Creative Trust

We came together early in 2009 to form Creative Trust's Facilities Roundtable, a network of performing arts organizations that are planning repairs, renovations or expansion of their facilities. We are collaborating to communicate the need for upgrading Toronto's mid size performing arts venues, share information and resources, and learn from experts and experienced colleagues. Working together the companies are creating the conditions for these projects to succeed.

These are all well-planned, urgently needed, shovel ready projects by some of the Toronto's most renowned performing arts organizations. Their aim is to make these major public spaces safe, energy efficient and environmentally sustainable, accessible, comfortable and welcoming to audiences, better suited to the needs of the companies that own and perform in them, and more appropriate showcases for the best of Toronto's creative music, theatre and dance.

<b>Projects</b>	<b>\$</b>	<b>Proponent(s)</b>
Coleman Lemieux & Company	.2	Creative Trust/CL&C
Factory Theatre	4.8	Creative Trust/Factory
Lorraine Kimsa Theatre for Young People	4.0	Creative Trust/LKTYP
Tafelmusik	3.3	Creative Trust/Tafelmusik
Tarragon Theatre	.3	Creative Trust/Tarragon
The Theatre Centre	3.3	Creative Trust/The Theatre Centre
Toronto Dance Theatre/School of TDT	.8	Creative Trust/TDT/School of TDT
<b>Total federal/provincial request</b>	<b>\$ 16.7 million</b>	

**Coleman Lemieux & Company**

Project Scope: Restoration of the Citadel, their facility at 304 Parliament Street, will refine the working space to create a well-equipped arts facility for the presentation of multi-disciplinary programs. Some of the work is repair, some is restoration and some is the enhancement of existing facilities. The construction project will also bring their facility into code compliance and increase accessibility to the public in a number of ways, including provision for wheel chair ridden patrons.

### **Factory Theatre**

Project Scope: The project involves a complete and long overdue renovation of their heritage facilities to make them fully accessible, to improve health and safety through installation of new lighting grids and catwalks, and to provide the infrastructure support spaces to serve the year-round professional theatre capacity and community outreach programs. The renovation will double the size of their Studio Theatre, making it a flexible state-of-the-art ideal experimental space and greatly improve our traditional Mainspace Theatre with major technical upgrades, including catwalks, expanding its capacity from 200 to 250 seats. The renovation also involves moving the historic house (1869) toward the street, separating it from the original church hall constructed in 1910, and building a contemporary building in between that will service the new theatre with production facilities, a large lobby, and adequate rehearsal and education activity rooms. The resulting construction will create a major new public façade at this busy commercial and new residential hub within the city to celebrate contemporary Canadian theatre.

### **Lorraine Kimsa Theatre for Young People**

Project Scope: LKTYP's dedication to learning requires areas where young people can experiment and gain skills, as well as space to perform and produce. The facility requires: increased seating in the Studio Theatre (175 seats); upgrading of the Mainstage dimmer and load-in systems; improved wheelchair accessibility; the expansion of production shops used widely by the entire theatre community; and the addition of classroom/observation areas for young people to experiment and observe.

## **Tafelmusik**

Project Scope: Tafelmusik wishes to make home venue improvements to create a world-class acoustic for a world-class orchestra. The aim is to preserve and retain the unique heritage elements of the church, while adding components that will enhance the artistic and audience experience. This space is listed with Heritage Toronto as an architectural interior of historical significance. The intention of the design is to preserve all aspects of the interior while working to improve audience comfort, access, sightlines and acoustics. A permanent stage will be constructed and will replace the current temporary plywood stage. Sightlines will be improved so that audiences on the side can see the entire stage instead of half of the stage by increasing the rake on the upstairs balcony. Access to the building, hall and washrooms will be increased for wheelchairs. Practice Rooms will be added to the basement for Tafelmusik musicians as well as for youth programming in teaching pre-professional students participating in the Apprenticeship program and the Baroque Summer Institute. Acoustics will be improved by implementing a completed acoustical plan.

## **Tarragon Theatre**

Project Scope: Tarragon last did a major renovation in 1997, primarily focused on patron experience, which greatly improved the bathrooms, and, critically, made all public areas of the building wheelchair accessible. They currently have serious storage limitations and restrictive backstage and technical facilities. Their rehearsal halls are not adequately sound-proof, and they are at full capacity for the current staff complement, and have too few private offices.

Tarragon's current programs are housed in a space which is about half the size it should be, and limited by functional inadequacies such as noise control and circulation; seating capacities (and related earned income potential) have been maximized within the confines of the existing building.

## **The Theatre Centre**

Project Scope: The Theatre Centre has an extraordinary opportunity to relocate to a magnificent heritage building and provide space for artistic creativity to flourish in the West Queen West neighbourhood of Toronto. Since late 2005 The Theatre Centre has been working with the City of Toronto and Councillor Giambrone's Office on the adaptive reuse of the Carnegie Library at 1115 Queen West into an arts hub for the neighbourhood and the arts community. Support from the City's Section 37 has been secured.

### **TDT/School of TDT**

Project Scope: The first phase of this project requires the stabilization of their historic building. There are immediate maintenance issues that must be addressed to ensure the integrity of the building and the safety of those working within it, specifically: Roof replacement, improved window treatments, pointing of the brick work, improved circulation and HVAC systems and basement insulation or waterproofing. In addition to being the home of two Canadian dance institutions, the facilities at 80 Winchester Street are vital to the Toronto performing arts community who rent the facilities for performances, rehearsals and classes when not in use by the primary tenants, as well as to a substantial segment of the recreational dance community. Work done to improve the quality of the building stands to benefit not just the two resident organizations, but the Toronto performing arts community as a whole, and the Cabbagetown community in which the facility serves as a landmark.

# Economic Development Committee Presentation

## Toronto's Cultural Renaissance: The Next Stage

January 5, 2010

**JINI:**

Good morning. I'm Jini Stolk, Executive Director of Creative Trust, a capacity-building organization for 50 mid-size and small performing arts companies in Toronto. Thank you for taking the time to hear about what we are calling the Necessary Next Stage in Toronto's Cultural Renaissance. The first stage, brought about by a groundswell of public and private sponsorship, saw the development of magnificent new homes for the AGO, the COC, the RCM, and other major cultural institutions.

The next stage, we believe, belongs to those mid-size arts organizations that not only house, but are the creative engines of this Renaissance.

Creative Trust, through a rigorous program of management and learning activities, has helped Toronto's mid-size dance, theatre and music organizations attain financial health. Through our Working Capital for the Arts program, they have retired deficits and achieved balanced budgets and have dramatically raised their ability to fundraise, develop audiences and at the same time reap dividends in the form of working capital.

I want to thank the Economic Development Sector Initiative Program for its continuing support of Creative Trust initiatives, including an investment in our current Engaging Audiences program.

With the Working Capital for the Arts program so successfully meeting its goals to develop sustainable arts organizations, we recognized a further urgent priority for the future of the performing arts in Toronto: a balanced budget doesn't get you far if the roof falls in.

Creative Trust companies, board members, and funders including the Toronto Arts Council, all pointed to the need for repairing, renovating or expanding inadequate, uncomfortable and, in some cases, unsafe performing arts facilities throughout the city.

We have hit the proverbial brick wall in terms of our existing spaces. The declining state of these facilities is a significant problem, not only for the companies, but, we would argue, for the city of Toronto.

Our established nonprofit arts organizations need affordable, accessible and safe facilities and performance venues in order to thrive. We must also acknowledge audience expectations – not only aging audiences, but also the next generation of younger theatre-goers – for comfort and accessibility.

Early in 2009, we convened Creative Trust's Facilities Roundtable, a network of 15 performing arts organizations with plans in place for a range of capital projects. Seven of these companies recently banded together to apply for infrastructure stimulus funding totalling \$16.7 million. We learned in December that none would receive funding under this program, but are nonetheless resolved to find a way to proceed without its support.

Before I tell you more about these projects, let me briefly show you the state of non-profit arts facilities in Toronto. (slides)

So:

- Toronto has the largest concentration of performing arts companies, performing artists and productions in Canada

- But many companies are sited in “heritage” facilities – former churches, industrial or municipal buildings that have been reborn for public use by arts organizations
- As older buildings, they have special needs for upkeep and most were first renovated for arts use between 20 and 30 years ago – the deteriorating state of these facilities is not surprising

One factor that affects companies in Toronto, but not elsewhere, is a strange Catch 22. The only substantial program with enough resources to support projects of large scope is the federal government’s Cultural Spaces Canada; but they will not consider proposals unless matching funding is in place from other levels of government. Ontario has no current program to support facilities projects and provide matching funds. (Trillium foundation gives limited support suitable to smaller projects). Toronto had the modest but important Culture Build Investment Program which was suspended last year. This leaves Toronto’s facilities at a unique disadvantage.

That is why a group of seven major Creative Trust companies made a bid for infrastructure stimulus funding: the first source of significant funding for this purpose since Superbuild, initiated in 2000, another one-time infrastructure program which kick-started the renovation of Toronto’s major cultural institutions.

I’d now like to introduce Ken Gass, Artistic Director of Toronto’s Factory Theatre, a major creative force celebrating its 40<sup>th</sup> anniversary this year, to speak about the “shovel-ready” companies: Coleman Lemieux & Company, Factory Theatre, Lorraine Kimsa Theatre for Young People, Tafelmusik, Tarragon Theatre, the Theatre Centre and Toronto Dance Theatre/School of TDT.

**KEN:**

Theatre, music and dance companies like Factory that create new works, produce and market a season of shows and run a heritage facility are aware that we should be spending around 3% of our buildings' capital value on repair and maintenance each year. We just don't have the internal resources to do it.

When the need for important restorative repairs or a major renovation becomes necessary, we face real challenges in undertaking a major capital project. We must always consider the sustainability and affordability of any undertaking – we can never afford to place extra burdens on operating budgets.

As Jini said we have been collaborating – sharing information, learning and building awareness – through Creative Trust. The seven companies that put in proposals for Infrastructure Stimulus Funding were well-advanced in their planning, had found the resources to do feasibility studies, architectural drawings, and had begun preparing capital campaigns. But a key piece of the puzzle was missing: the public commitment which would allow us to secure funding from the private sector and get projects underway.

We're disappointed that we weren't successful in receiving infrastructure stimulus funding, but this doesn't mean that our projects won't proceed - they have to. Companies like Factory, which is going to celebrate its 40<sup>th</sup> anniversary, have been an important part of Toronto's cultural scene. It is not an option to allow these venues to continue to deteriorate. We're looking for new strategies and are hoping for your participation and support

**JINI:**

An accomplished business and financial sector leader, David Banks has also served as a volunteer board member of the National Ballet of Canada and Coleman-Lemieux & Company. The latter is a small dance company – one of the initial “shovel-ready” companies Ken spoke about. David ...

**DAVID:**

I'm a strong believer in the role of smaller companies in artistic development – often feeding talent and ideas into institutions like the National Ballet, and frequently playing a special role in nurturing emerging artists who reflect the diversity of Toronto to ourselves and the world. It's also important to recognize the impact of these companies on their neighbourhoods – both in their contribution to cultural and social life and in their economic impact: think of the restaurants, bars, local craftsmen and small businesses that owe their prosperity to thriving neighbourhood arts organizations.

I became involved in Coleman Lemieux & Compagnie because I loved their artistic vision and their role in the Regent Park community. I'm happy to say that we've been able to move ahead with our project. Ours was the smallest of the “shovel-ready” projects within Creative Trust, and we received sufficient funding through a combination of a Trillium grant, a grant from the City's Culture Build Investment Program, Culture Spaces Canada and some major contributions from private donors.

The other companies we're talking about today have been very proactive in moving their projects forward. Although in Canada the private sector almost always follows the government in terms of project funding, they've been doing all the right things and are likely to be successful in finding private sector support. However, they will need and deserve all the help and commitment Toronto City Council can provide – even if the City's ability to provide direct funding remains small.

**JINI:**

We're very much aware that the City of Toronto can't significantly fund these projects, or the eight more coming up in the next five years. What we are hoping for is partnership – between the City and its major mid-size arts companies.

We can't wait another 10 years for the next infrastructure program to be announced.

### **What are we asking of the City?**

1. We would like the city's councillors and leaders to champion the cultural facilities needs of its major creative companies, in the way that the cities of Montreal and Vancouver do.

As much as in greening and transportation, this is an area in which we already lead, on a scale that is recognized internationally, if not always in our own backyard. The performing arts in Toronto can be a primary definer of what Toronto is and can be. Rather than capitalize on this creative resource, we stand to lose it.

2. The Regent Park Community and Cultural Centre – included on the City of Toronto's infrastructure priority list – was funded, which we're delighted by. But even city-owned facilities in our group, the Lorraine Kimsa Theatre for Young People and the Theatre Centre, were not put forward for funding by the City. This was a missed opportunity.

3. We have learned through experience that the higher levels of government are reluctant to support cultural development where the municipality does not have a stake. The Culture Build Investment Program is a small, but important, way for the City to contribute. The program should be reinstated and increased over time.

4. Section 37 is a way of focusing private resources on important community needs. I hope that every effort will be made to prioritize bringing section 37 money to these and other cultural building projects.

5. Toronto's Green Theatre Initiative: it doesn't yet exist, but we'd like it to. As in London, England, a municipal commitment to make companies greener and more energy efficient can stimulate repairs and renovations and draw new non-arts support.

6. Heritage restoration. Lorraine Kimsa Theatre for Young People, Factory Theatre, Toronto Dance Theatre, Tafelmusik and the Theatre Centre are all designated heritage properties. Their continued state of good repair is essential to the preservation of Toronto's architectural history.

I'm sure there are other ways in which the City can help us to safeguard these facilities and be their stewards. We'd like to work with you on this.

We ask that you make a commitment to help kick-start the next stage of Toronto's Cultural Renaissance.

Thank you.

# Toronto's Cultural Renaissance: The Next Stage

## A Policy Proposal by Creative Trust

**This more detailed advocacy and discussion document was prepared after the Economic Development Committee presentation and used in all future meetings with City politicians and officials.**

We have reached the point in Toronto where we have to ask ourselves some hard questions: can we continue to stake a claim to being a cultural centre and creative city – not only internationally but even within our own country – when our major creative spaces and performance facilities are in a rapidly deteriorating state of disrepair? If the City itself doesn't care about the spaces and places where our artists tell our stories, can we expect a new generation of audiences, tourists and other levels of government to care?

The first stage in Toronto's Cultural Renaissance, brought about by a groundswell of public and private sponsorship, saw the development of magnificent new homes for the AGO, the COC, the RCM, and other major cultural institutions. The next stage, we believe, belongs to those mid-size arts organizations that not only house, but are the creative engines of this Renaissance.

Creative Trust, through a rigorous program of management and learning activities, has helped Toronto's mid-size dance, theatre and music organizations attain financial health. Through our Working Capital for the Arts program, they have retired deficits and achieved balanced budgets and have dramatically raised their ability to fundraise, develop audiences and at the same time reap dividends in the form of working capital.

With the Working Capital for the Arts program so successfully meeting its goals to develop sustainable arts organizations, we recognized a further urgent priority for the future of the performing arts in Toronto: a balanced budget doesn't get you far if the roof falls in.

Creative Trust companies, board members, and funders including the Toronto Arts Council, all pointed to the need for repairing, renovating or expanding inadequate, uncomfortable and, in some cases, unsafe performing arts facilities throughout the city.

We have hit the proverbial brick wall in terms of our existing spaces. The declining state of these facilities is a significant problem, not only for the companies, but, we would argue, for the city of Toronto.

Our established nonprofit arts organizations need affordable, accessible and safe facilities and performance venues in order to thrive. We must also acknowledge audience expectations – not only aging audiences, but also the next generation of younger theatre-goers – for comfort and accessibility.

Early in 2009, we convened Creative Trust’s Facilities Roundtable, a network of 15 performing arts organizations with plans in place for a range of capital projects. Seven of these companies banded together to apply for infrastructure stimulus funding totalling \$16.7 million. All were turned down for funding under this program, but are nonetheless resolved to find a way to proceed with repairs and renovations that are not optional, but necessary.

Briefly:

- Toronto has the largest concentration of performing arts companies, performing artists and productions in Canada
- But many companies are sited in “heritage” facilities – former churches, industrial or municipal buildings that have been reborn for public use by arts organizations
- As older buildings, they have special needs for upkeep and most were first renovated for arts use between 20 and 30 years ago – the deteriorating state of these facilities is not surprising

One factor that affects companies in Toronto, but not elsewhere, is a strange Catch 22. The only substantial program with resources to significantly support projects of large scope is the federal government's Cultural Spaces Canada; but they will not consider proposals unless matching funding is in place from other levels of government. Ontario has no current program to support facilities projects and provide matching funds. (Trillium foundation gives valued support suitable to smaller projects). Toronto had the modest but important Culture Build Investment Program which was suspended last year. This leaves Toronto's facilities at a unique disadvantage.

That is why a group of major Creative Trust companies made a bid for infrastructure stimulus funding: the first source of significant funding for this purpose since Superbuild, initiated in 2000, another one-time infrastructure program which kick-started the renovation of Toronto's major cultural institutions.

Theatre, music and dance companies like Factory Theatre (which recently celebrate its 40<sup>th</sup> anniversary), Tafelmusik, Tarragon Theatre, Toronto Dance Theatre, the Lorraine Kimsa Theatre for Young Audiences, and the Theatre Centre that create new works, produce and market a season of shows and run a heritage facility are aware that they should be spending around 3% of their buildings' capital value on repair and maintenance each year. They just don't have the internal resources to do it.

When the need for important restorative repairs or a major renovation becomes necessary, they face real challenges in undertaking a major capital project. They must always consider the sustainability and affordability of any undertaking –they can never afford to place extra burdens on operating budgets.

Factory Theatre, Tafelmusik, Tarragon Theatre, Toronto Dance Theatre, the Lorraine Kimsa Theatre for Young Audiences, the Theatre Centre and other companies have been collaborating – sharing information, learning and building awareness – through Creative Trust. Many of these companies are well-advanced in

their planning, have found the resources to do feasibility studies, architectural drawings, and have begun preparing capital fundraising campaigns. But a key piece of the puzzle is missing: the public commitment which would allow them to secure funding from the private sector and get projects underway.

Many key leaders in the private sector are strong believers in the role of smaller companies in artistic development – often feeding talent and ideas into institutions like the Stratford Festival and National Ballet, and frequently playing a special role in nurturing emerging artists who reflect the diversity of Toronto to ourselves and the world. It's also important to recognize the impact of these companies on their neighbourhoods – both in their contribution to cultural and social life and in their economic impact: think of the restaurants, bars, local craftsmen and small businesses that owe their prosperity to thriving neighbourhood arts organizations.

Although in Canada the private sector almost always follows the government in terms of project funding, the companies above and others who are preparing for capital projects have been doing all the right things and are likely to be successful in finding private sector support. However, they will need and deserve all the help and commitment Toronto City Council can provide – even if the City's ability to provide direct funding remains small.

We're very much aware that the City of Toronto can't significantly fund these projects, or the eight more coming up in the next five years. What we are hoping for is partnership – between the City and its major mid-size arts companies.

We can't wait another 10 years for the next infrastructure program to be announced. And it is not an option to allow these venues to continue to deteriorate.

I'm sure there are other ways in which the City can help us to safeguard these facilities and be their stewards. We'd like to work with the City on this, and ask that it makes a commitment to help kick-start the next stage of Toronto's Cultural Renaissance.

Jini Stolk

Executive Director

Creative Trust

# What Do We Want the City to Do?

These were our specific requests of the City of Toronto.

What we are hoping for is partnership – between the City, its major mid-size arts companies and those in the private sector who appreciate and contribute to these organizations.

What are we asking of the City within this partnership?

1. We would like the city – its councillors and leaders – to **champion the cultural facilities needs of its major creative companies**, in the way that the cities of Montreal and Vancouver do. As much as in greening and transportation, this is an area in which we already lead, on a scale that is recognized internationally, if not always in our own backyard. The performing arts in Toronto are more than a tourism draw; this varied cultural sector can be a primary definer of what Toronto is and can be. Rather than capitalize on this creative resource, we stand to lose it.

2. **Start by supporting city-owned properties.** The Regent Park Community and Cultural Centre – included on the City of Toronto’s list – was funded, which we’re delighted by. But even city-owned facilities in our group, the Lorraine Kimsa Theatre for Young People and the Theatre Centre, were not put forward for funding by the City. This was a missed opportunity.

3. We have learned through the experience of the infrastructure program that the **higher levels of government are reluctant to support cultural development where the municipality does not have a stake.** The **Culture Build Investment Program** is a small, but important, way for the City to contribute. The program **should be reinstated and increased** over time.

4. **Section 37 is a way of focusing private resources on important community needs** and our creative arts companies are essential to their communities. I hope that every effort will be made to prioritize bringing section 37 money to these and other cultural building projects.

5. **Toronto's Green Theatre Initiative:** it doesn't yet exist, but we'd like it to. As in London, England, **a municipal commitment to make companies greener and more energy efficient** can stimulate repairs and renovations and draw new non-arts support to important public spaces.

6. **Heritage restoration.** Lorraine Kimsa Theatre for Young People, Factory Theatre, Toronto Dance Theatre, Tafelmusik and the Theatre Centre are all designated heritage properties. Their continued state of good repair are essential to the preservation of Toronto's architectural history.

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We ask that you make a commitment to help kick-start the next stage of Toronto's Cultural Renaissance.

# Deputation to City Budget Committee

March 1, 2010

Creative Trust, Jini

I would like to tell a story about how a performing arts company can take a small grant from the City of Toronto and grow it by 10 times.

Some of you will recall that seven mid-size companies, with the help of Creative Trust, worked hard to obtain Infrastructure Stimulus Funding for necessary repairs and renovations to their facilities: Tarragon, Factory, LKTYP, Tafelmusik, Toronto Dance Theatre, Coleman/Lemieux and the Theatre Centre. We weren't successful in getting included in Toronto's infrastructure priority list (even though two companies were proposing to renovate city-owned buildings) and we were ultimately turned down for funding under the ISF's nonprofit round.

However, one of these companies - Coleman Lemieux and Compagnie - the smallest of the seven, with the smallest project, is proceeding with the restoration of the crumbling former Salvation Army Citadel on Parliament across from Regent Park.

How?

- First and foremost, they received a \$51,500 grant from the City's Culture Build Investment Program – just in time, as the Program is now regrettably suspended for the second year in a row
- This funding helped them put together a persuasive proposal to the Ontario Trillium Foundation for an additional \$150,000
- Financial commitments from the City and the Province made them eligible to apply to the federal government for a Cultural Spaces grant in the amount of \$260,000, which they received late last year

- With all levels of government in, the private sector made up the difference and completed their project fundraising
- Altogether, a \$470K renovation project – which will turn a decrepit building into a bright and well equipped dance studio – was made possible because of a \$51K investment from the City
- I need hardly add that every cent of that renovation budget will be spent locally – and that the project will contribute to the transformation of the Regent Park community
- If we want to grow the economy we should grow our support for the arts

# Communications Plan: Facilities Project

## 2010

### Project & Communications Objectives:

- To raise awareness of the need to make improvements/renovations to Toronto's mid-size performing arts facilities
- To attract media and public interest in the project and spotlight the heritage properties owned by the City
- To interest governments at the municipal and provincial levels and advocate for their support of the project

### Target Audiences:

- Toronto media: theatre, dance and music editors and journalists; architecture & design, urban planning, renovation and lifestyle editors and journalists – print (including long-lead i.e. Toronto Life, dailies and weeklies), local TV and online, including bloggers, City of Toronto publications and trade websites
- City of Toronto theatre-goers, audiences of project companies; performing arts professionals at all levels; performing arts unions and service organizations
- Government officials, especially in Economic Development and Culture departments

### Key Messages:

- Toronto's mid-size performing arts venues are in need of renovations to make them more accessible, safer and more comfortable

- Government should invest in the restoration/renovation of “heritage” buildings requiring special architectural treatment
- Creative Trust companies have been proactive and seven have done feasibility studies and plans for renovation
- “Shovel-ready” companies need support from the City in order to leverage/trigger provincial and federal funding
- Other cities, such as Chicago and London (UK) have invested in performing arts venues with positive financial and aesthetic results

#### **Strategies:**

- Advocate at the municipal and provincial levels and continue to build a network of support
- Seek new funding (capital projects) – public and private sources
- Develop pitches for specific journalists
- Find tie-ins with related projects: i.e. green theatres

#### **Tactics:**

##### **Meetings/Discussions**

- Hold a round table discussion for all CT stakeholders and review action plan and current state of affairs – make minutes/notes available ASAP and post on CT website
- Assign CT members to advocate with specific agencies/funders
- Devise elevator speeches for individuals above

##### **Media Kit/Release**

- Update media contacts to include Toronto journalists and editors of print and online media – include architecture & design, renovation and urban planning vehicles
- Create a media kit that includes: backgrounder on the project; media release; disc with print-quality photos of facilities, plans, “before” shots etc., or make materials available for download (with password) on CT website
- Create an Audiences Project blog with reciprocal links to and from CT and participating members’ websites – post updates

### **Media Event**

- Plan for and invite media to a “facilities” event – i.e. launch of Coleman Lemieux’s new space
- Consider inviting a guest speaker

### **Alternative media**

- Create and maintain an interactive “facilities” wiki – make sure that all interested parties are invited to submit; keep current with CT grant applications and meetings; encourage members to post progress and contacts
- Use optimization tools to draw traffic to facilities-specific pages on CT’s website

# Members' Capital Project Plans

September 2010

<u>Company</u>	<u>Present Space</u>				<u>Plans</u>		<u>Notes</u>	<u>Ward/ Councillor</u>
	<u>Owned</u>	<u>Leased</u>	<u>City- Owned</u>	<u>Other Private</u>	<u>Groundbreaking Target</u>	<u>\$ Budget</u>		
<b>Dance</b>								
Toronto Dance Theatre/ School of Toronto Dance Theatre	Yes			Toronto Dance Foundation co- managed by School and Company	2011	approx. 8 million	\$1 million urgent state of good repair upgrades started, remainder of renovation phased in over years.	Ward 28
<b>Music</b>								
The Music Gallery		Yes		St George-the- Martyr Anglican Church	2012	approx. 500,000	Negotiating with Church for long term lease and agreement to renovate in preparation for capital request.	Ward 20

Tafelmusik		Yes		Trinity-St. Paul's Centre	2012	approx. 21million	Negotiating own or long-term lease. Current plan to phase over period of years.	Ward 20
<b>Theatre</b>								
Buddies in Bad Times Theatre		Yes	Yes		2013	TBD	Planning for long term growth, and state of good repair upgrades	Ward 27
Cahoots Theatre Projects		Yes		Storefront on Queen St. East	2011	approx. 200,000	Moved winter 2009, capital improvements to basement level studio still required	Ward 28
Clay and Paper Theatre		Yes	Yes	temporary lease on Strachan Ave.	2011	approx. 500,000	Capital upgrades required	Ward 18
Factory Theatre	Yes				2011	approx. 13.8 million	Planning and fundraising in process.	Ward 20
Lorraine Kimsa TYP		Yes	Yes		2012	approx. 6.2 million	Looking to expand into annex space, planning and	Ward 28

							fundraising in process.	
Tarragon Theatre	Yes				2013	TBD	Planning in process	Ward 21
The Theatre Centre		Yes	Yes	Former Carnegie Library on West Queen West	2012	approx. 5 million	Planning and fundraising underway for ground breaking	Ward 18
Theatre Passe Muraille		Yes	Yes	Under Artscape management	2013	TBD for repairs and upgrades	In negotiation	Ward 20
Theatre Museum		Yes		Mirvish owned King and Peter street 9,000 square feet	2015	TBD	Capital fit out	Ward 20
Dance Umbrella of Ontario	Yes			Lease on Parliament and Carleton developing co-location space for independent dance companies	2010	Leasehold improvements being made by landlord	renovation in process	Ward 28
Native Earth Performing Arts	TBC				2013	TBD	Started feasibility study in 2010, exploring options.	Ward 28
Theatre francais de		Yes		TfO at College Park	2008	-	Moved fall 2008	Ward 27



# Members' Facilities Projects



**CLAY & PAPER THEATRE**

## Current Situation

Clay & Paper Theatre is built on the accumulative experience of David Anderson - theatre activist, producer of new Canadian work, and defender of public space since 1969. Since 1994 Clay & Paper Theatre has been bringing together seasoned arts professionals, theatre students, local businesses and community members in the co-creation of public theatrical performances and celebrations. Clay & Paper uses its own brand of narrative theatre and larger-than-life puppetry as a means of animating public space - igniting community festivity and celebration for a wide cross-section of the local population.

Clay & Paper's current facility is a small brick field house in Dufferin Grove Park. The company has been resident, free of charge, in this city-owned building since 1996. Although the price is right, the building is old, very small and wholly inadequate for the needs of a company whose work includes giant puppets. The building has three small rooms that are crammed to the rafters, and most of the company's production work takes place outside. There is no space to work during the winter or in inclement weather; many of the company's larger puppets are stored in various community spaces throughout the city.

## Future Plans

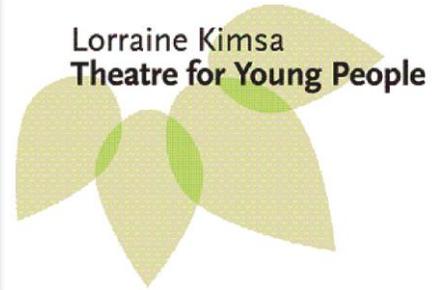
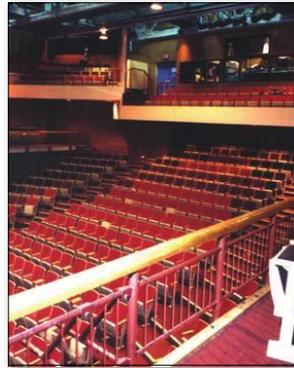
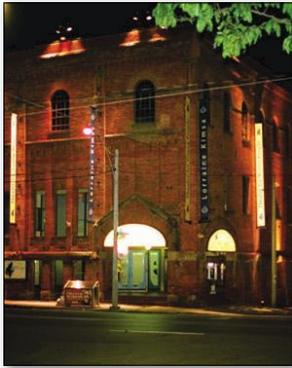
With the support of local City Councillor Adam Giambrone and the City's Culture Department, the company has been considering potential city properties and area real estate for a permanent home. Clay & Paper is looking for a location that will facilitate and support growth and allow them to engage the community most effectively.

Clay & Paper's ideal space will offer excellent street access and allow the company to continue to build, rehearse and perform in public even while being 'housed'. The space will be 'permeable', inviting the public in and allowing passersby to engage in their activities. It will be located in the Dufferin Grove Park neighbourhood, allowing them to maintain their relationships with this community, while offering the possibility of extending their range to other neighbourhoods and communities.

It will include storage facilities, building/production areas, and performance and office space, allowing them to expand and extend their artistic programming. In addition, the space should support revenue generating activities that will contribute to the company's financial stability, such as offering classes and workshops; separate rehearsal/workshop/dance

or office spaces that could be rented to other artistic companies; a small apartment for artistic residencies, etc.

Clay & Paper Theatre's role as a theatre company is to facilitate and provoke with an accessible kind of 'thinking in public' - this fits well with the idea of a 'town hall' where everyone can come together to talk, discuss, offer opinions and solutions to the complex issues confronting us in a large urban area like Toronto. Clay & Paper Theatre envisions its future home as a vital art institute that can help revitalize its neighbourhood and recapture local history



### Current Situation

From its founding in 1966, Young Peoples Theatre, now known as Lorraine Kimsa Theatre for Young People (LKTYP), has been dedicated to professional productions of the highest quality from Canada and around the world, written especially for children and their families.

Now in its 43rd year, Toronto's oldest not-for-profit theatre continues to experience tremendous growth and remains dedicated to developing innovative productions. LKTYP's shows respond directly to the needs and interests of several generations of young people.

The company has been operating in a renovated city owned heritage building (originally a 3-storey stable for the horses that pulled Toronto Street Railways horsecars in the late 19th century) since its 1977-78 season. LKTYP operates two performance spaces in the building at 165 Front Street East: the Susan Douglas Rubes Theatre and the Nathan Cohen Studio.

### Future Plans

In 1978 it was a groundbreaking move to build a theatre solely for young audiences. Today, 30 years later, in order to maintain a state-of-the-art vision for Theatre for Young

Audiences, LKTYP must occupy a building that is a centre of learning. Children must not only see theatre – they must participate in its creation too. LKTYP believes that a purpose-built learning facility should include areas for young people to observe, to experiment and to acquire skills. Their theatre must be a place to see theatre; take a class in sewing; learn puppet construction; understand the connection between the blueprint for the set and the actual carpentry; and recognize the relationship between stage lights and the actor. It should also be a location where the company's Education & Participation Department can empower young people to create theatre for other young people.

In June of 2008 the LKTYP board approved a plan to explore the renovation of their current building and the expansion of the company's current facilities to adjacent property. This will include:

- The refurbishment of the 500-seat Mainstage to showcase the best theatre for young audiences (8,000 sf)
- The expansion of the 115-seat Studio Theatre to a 200-seat theatre for intimate and exploratory performance works (3,500 sf)
- The replacement of the grossly-outdated dimmer system
- The expansion of scenic and props shops, to include

observation areas and assembly of Mainstage sets (7,500 sf)

- The expansion of lobby and public washroom space including box office and concession areas (4,520 sf)
- The refurbishment of dressing rooms as per the Canadian Theatre Agreement (1,200 sf)

It will also require acquiring additional space for the following:

- Office space to accommodate staff and trainees (2,800 sf)
- 4-6 classrooms/rehearsal halls for the use of the Drama School, play development, and public participation programs (4,000 sf)
- An onsite cafe for the use of the general public, artists and staff which may also serve as a meeting/staff congregational area (1,400 sf)
- A large-scale rehearsal hall for the development of Mainstage works (4,000 sf)
- A wardrobe shop with attached storage and classroom sections (6,900 sf)

Total square footage: 44,220 (currently: 19,450)



# TARRAGON THEATRE

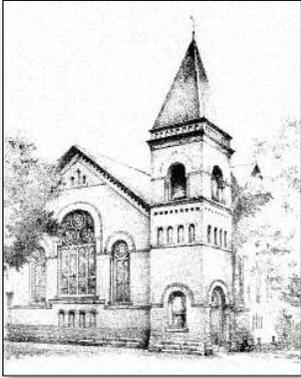
## Current Situation

Tarragon is housed in a building, which it owns, originally designed for light industrial use (it was once a cribbage board factory.) Tarragon is well known for its development, creation and encouragement of new work; over 170 works have premiered at Tarragon by playwrights including Morwyn Brebner, David French, Michael Healey, Joan MacLeod, Morris Panych, James Reaney, Jason Sherman and Judith Thompson. The theatre has also been a pioneer in presenting Québécois plays in translation, notably works by Michel Tremblay and Carole Fréchette.

The theatre holds two performance venues, containing approximately 200 and 100 seats respectively. One of their rehearsal halls can also be used as a performance area, seating 60.

## Future Plans

Tarragon is in the early stages of investigating how to achieve more space to develop and produce plays, and they are committed if possible to expand their working space while lessening their environmental impact by building in a sustainable way. They are developing projections on costs and timeline.



TORONTO DANCE THEATRE  
CHRISTOPHER HOUSE  
&  
the School of Toronto  
Dance Theatre



#### Current Situation

Founded in 1968, Toronto Dance Theatre (TDT) is dedicated to the creation and performance of original Canadian choreography. Over the past thirty years, the company has produced works by major Canadian artists including company founders Trish Beatty, David Earle and Peter Randazzo, as well as Christopher House and James Kudelka. In recent years TDT has premiered a cycle of works by Artistic Director Christopher House. Under House's direction the company is conceived both as a vital performing company and as a creative crucible. TDT encourages established and emerging choreographers to join with design and musical collaborators and its twelve highly accomplished dancers in the creation of original works of dance. The company has toured extensively in Canada and the United States and has performed in Europe, China, Japan, and India.

Toronto Dance Theatre and the School of Toronto Dance Theatre have been resident at their current Cabbagetown location since 1978. Once a church, it houses the offices of both organizations, two good sized studios, one smaller studio/boardroom and the Winchester Street Theatre – which seats up to 130 and also serves as a studio.

Eight years ago with assistance from the Ontario Trillium

Foundation and the Department of Canadian Heritage's Cultural Spaces Program, they upgraded the technical equipment in the theatre (grid, masking, electrics, sound), made crucial repairs to the foundation, roof, plumbing, drainage, and took care of some decorative improvements.

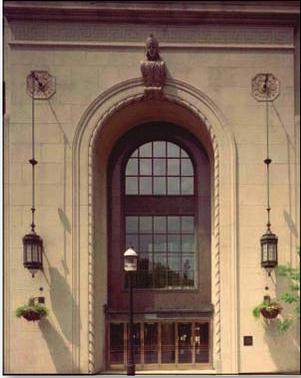
The company and the school co-manage the facility, and their strong cooperative relationship is key to the success of their plans. They do not have but expect to have full authority to improve the building soon: the legal/governance situation has until now impeded their ability to renovate. They have been in discussion with prospective public and private donors for renovations to begin potentially in 2009.

#### Future Plans

The plan is to follow through with renovations of the theatre space – which will increase capacity to 240, put in new seating with a steeper rake, and create a lobby with wheelchair access, box office, and concession booth. Some office realignment will be required. The current estimate of costs is \$3-5 million. All this work will be in synch with previous improvements and will lead to future improvements such as an expansion to create a new full sized studio – going up!

ERA has been working on the design, and they have engaged Janis Barlow and Associates to assist with the renovation/capital fundraising plans.

CREATIVE TRUST



### Current Situation

In its forty years, Théâtre français de Toronto (TfT) has become one of the most important French theatre companies in Canada. With 230 productions, today TfT reaches more than 11,500 people in a regular season and has 1,000 subscribers. It presents five productions for general audiences, two for teenaged audiences and, this year, one production for children. Its audience is made up of francophones and francophiles and, in the last three years, of anglophones who come to the subtitled performances.

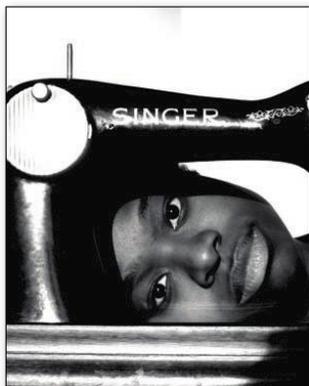
The company has occupied office space at Dundas Street West; rehearsals have taken place throughout the city. TfT has been performing at the Berkeley Street Theatre since 1990, and they have just secured a long term commitment from Canadian Stage Company for use of the theatre.

### Future Plans

As of fall 2008, Théâtre français de Toronto has regrouped all of its administrative and production activities under one roof at 21 College Park, working with Geotan Design and Pro Construction to build appropriate offices, rehearsal, and wardrobe spaces. This opportunity follows years of study and search for the company and arose through TFO's move to the location. TFO (French Ontario Television) has extra space that it has leased to TfT. This move is a logical first step in TfT's long-term plan to have its own theatre space within 10 years' time.

TfT will immensely benefit from having its offices, rehearsal space, and costume and wardrobe at one location. The francophone artistic community will also gain from having the province's primary French-language television station and southern Ontario's largest French-language theatre in the same building. Creative ideas will percolate between the various artists, designers, and other creators who cross paths there. College and Yonge is a prestigious, central location that is fast becoming a francophone destination. The Francophone Centre and The Medical Centre are located at 22 College, and Collège Français is just one block away from this location, adding to the emerging French flavour of the neighbourhood.

The new space will cost an extra \$30,000 to \$40,000 to operate on a yearly basis, which represents between 2.5% and 3.5% of the company's total operating budget.



the **THEATRE**  
centre

#### Current Situation

Since 1979, The Theatre Centre has been devoted to avant-garde artists, many of whom have moved on to success in the mainstream, and boundary breaking multi-disciplinary work. Together with a flexible space in which these companies can create, rehearse and present new work, The Theatre Centre provides the opportunity for young artists to succeed. It is currently renting space in the basement of the Great Hall at Queen Street and Dovercourt on a month-to-month lease with the building's new owners.

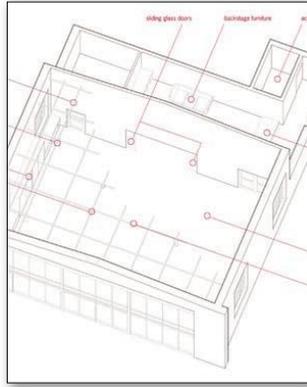
#### Future Plans

The Theatre Centre has an extraordinary opportunity to relocate to a magnificent heritage building and provide space for artistic creativity to flourish in the West Queen West neighbourhood of Toronto. Since late 2005 the Theatre Centre has been working with the City of Toronto on the adaptive reuse of the Carnegie Library at 1115 Queen West into an arts hub for the neighbourhood and the arts community. Support from the City is now secured.

The company has completed a design/feasibility study by Janis Barlow & Associates and Philip Goldsmith, including architectural drawings, and has completed a fundraising feasibility study by Nigel Wallace. The total estimated cost of renovation of the Carnegie, including construction costs, professional fees and fundraising costs is \$3-4 million. This assumes a construction completion date of September 2011. The Theatre Centre has hired a full time Development Director and the Canadian Arts and Heritage Sustainability Program has provided additional funding for an experienced coach to work with this new staff member.

#### Principal revenue sources will include:

City of Toronto Section 37	
plus accumulated interest	1,050,000
City of Toronto Capital Budget	600,000
Private Sector Fundraising (goal)	600,000



## THEATRE DIRECT

EXCEPTIONAL THEATRE FOR YOUNG PEOPLE

### Current Situation

Since 1976, Theatre Direct Canada has produced over 80 productions for 2 million young people across the country. Of these, over 40 were directly commissioned and developed by the company. In recognition of its outstanding work for young audiences, Theatre Direct Canada has been the recipient of 20 Dora Mavor Moore nominations resulting in 4 Awards and 9 Chalmers Canadian Play Awards.

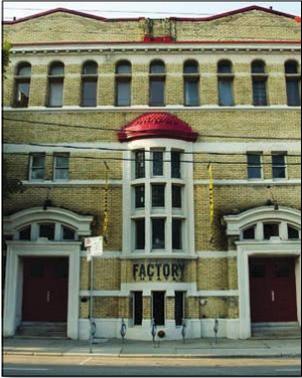
Theatre Direct Canada has developed a unique relationship with the theatre community by offering creative opportunities for both emerging and established talent. An important component of its artistic approach is the involvement of youth. This involvement is limitless, flexible and ever changing. Each play, each writer, each director and each new season sees the evolution of new ways in which to involve young people in the process of creation.

They have had until now no permanent home for creation, rehearsal or performances, many of which have taken place in schools.

### Future Plans

Theatre Direct is one of the founding tenants of Artscape Wychwood Barns, moving in fall 2008 into its new office, rehearsal and performance space. This exciting venture requires the company to raise \$500,000 for equipment and build out.

Their plans created an opportunity for extensive outreach into the community before the actual move. Grant applications were submitted; a comprehensive assessment of the demographics and the resources already available to the neighbourhood has been completed. An action plan for staff and board was developed and is being acted on. Thus far, over 50% of the project budget is secured, with generous grants received from the Ontario Trillium Foundation, the Department of Canadian Heritage's Cultural Spaces Program and private donors.



#### Current Situation

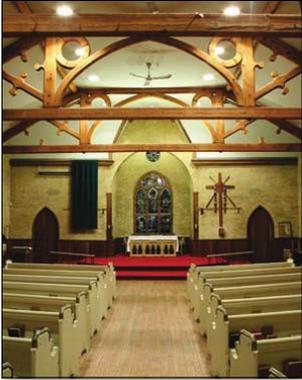
Founded in 1970, the company's first home was in a former candle factory above an auto-body shop at 374 Dupont Street. Factory has since become known as the home of the Canadian playwright, and is especially associated with George F. Walker, most of whose plays premiered there. In November 1984 Factory found a permanent home at 125 Bathurst Street in a 3-storey Victorian mansion. In the fall of 1998 the theatre bought the building it had leased for 14 years for \$1.15 million and embarked on a vigorous and successful fund-raising campaign.

With its uncompromising, nationalistic mandate, Factory was the prototype of the smaller, leaner alternative theatres that sprang up across the country in the 1970s. Today Factory Theatre has laid the foundation for a stable and secure future.

#### Future Plans

Factory is planning a major project to renovate and upgrade their historic performance space on Adelaide Street West at Bathurst; its estimated cost is \$12 million. They have done a draft study for the renovation, which they hope will happen in the next three to five years, and have received funding from Metcalf Foundation for a project consultant.

In the meantime, Factory has undertaken a number of small but essential renovation and repair projects with the assistance of the Ontario Trillium Foundation, the Department of Canadian Heritage and private donors. The company's lounge has been redesigned and refurbished, creating a comfortable and welcoming space for audiences to mingle during intermissions and before and after performances. The courtyard area of their 19th century building has also had a complete "green" makeover, with a renewed urban landscape that has become a highlight of the neighbourhood and a gathering space for audiences and special activities.



### Current Situation

The Music Gallery was founded in 1976 by Peter Anson and Al Mattes of the free-improvising group CCMC. Since its inception, the Music Gallery has been Toronto's centre for the creation, development and performance of art music from all genres. Having hosted such luminaries as John Cage, Iannis Xenakis and Peter Brotzmann since its early days at 30 St. Patrick Street (1976-84), continuing at 1087 Queen Street West (1984-1993) and 179 Richmond Street West (1993-2000), The Music Gallery became renowned internationally as one of Canada's most important venues for, and presenters of, boundary-pushing, unclassifiable and creative new music.

Since August 2001 the Music Gallery has been resident at St. George the Martyr Anglican Church, located at 197 John Street in the neighborhood of the Grange. They share facilities with the church, each administering outside rentals as they pertain to their respective fields of musical or sacred events. They have access to a 150-seat flexible performance space, a lobby ("Fellowship Room") with kitchen facilities, a green room, a small meeting room and two small administrative offices.

Both the traditional new music constituency (Continuum, New Music Concerts, etc.), as well as newer groups, such

as those represented by the Pop Avant series, respond positively to the unique acoustics and visual splendour of the main hall ("Sanctuary"). They have received positive feedback about the space's "community centre" feel, especially when they are able to host receptions in the Fellowship Room.

### Future Plans

Their current space has its limitations. Acoustically, it is not suited to all styles of music; sightlines are limited, and seating in pews is not always comfortable; they are unable to acquire a permanent liquor license; and most significantly, being tenants of the Church, they do not have exclusive use of the facilities and are forced to schedule around church activities, and set up and strike technical gear and box-office facilities before and after every concert.

However, their interim plan is to work to overcome these limitations one by one. They are in ongoing negotiations with the church administration to allow them to make more physical alterations to facilities, such as installing a permanent lighting grid, renovating the Green Room (backstage area) and Fellowship Room (lounge/café area), and possibly replacing the pews with more comfortable seating.

This interim plan works with the view towards the Music Gallery acquiring, owning and operating a permanent, "ultimate" space for new music in Toronto. They envision this as either a converted or purpose-built facility containing:

- performance space for up to 250 people
- café/lounge space for up to 100 people
- administrative offices
- meeting room
- green room and dressing rooms
- storage
- sidewalk patio
- rehearsal space(s)
- recording studio

They recognize that such a project would be a long-term undertaking in the 5-10 year range, and would require the support of the entire new music community as well as core funders, and would require an intensive capital campaign, preceded by planning and feasibility studies. The Music Gallery Board is striking a committee to begin work on this long-term project.



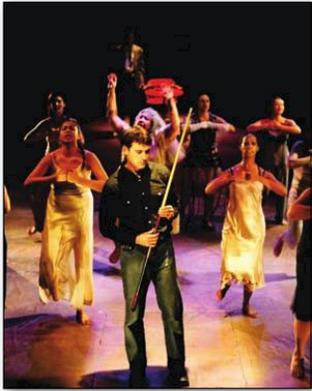
#### Current Situation

Theatre Passe Muraille was founded in 1968. Based in Rochdale College, then North America's largest "free university" and a radical student residence, Theatre Passe Muraille (Theatre Without Walls) aimed to break down the barriers between audience and performers. Stressing theatre as event, it was the first of Canada's so-called "alternative theatre" companies. Today it maintains much of its alternative roots, both as a producer of provocative Canadian theatre and as a "seed" company that hosts and supports emerging companies and artists.

The company owned its present home, a former bakery/candle factory at 16 Ryerson Avenue with 2 Theatre spaces, the Mainstage and the Backspace, from 1968 until 2007.

#### Future Plans

The building has recently been purchased by the City, and Artscape has been contracted to manage it. The company remains responsible for repairs and maintenance. The possibility of building up, using existing air rights, is being considered for some time in the future.



### Current Situation

Native Earth Performing Arts is dedicated to the creating, developing and producing of professional artistic expression of the Aboriginal experience in Canada.

Through stage productions (theatre, dance and multi-disciplinary), new script development, apprenticeships and internships, Native Earth seeks to fulfill a community of artistic visions. It is a vision that is inclusive and reflective of the artistic directions of members of the Aboriginal community who actively participate in the arts. Currently Native Earth has office space in the Historic Distillery District and rents rehearsal space and performance venues as needed around the city.

### Future Plans

Working with consultants, Native Earth is in the initial stages of a feasibility study towards the development of a cultural centre based in Toronto and run according to traditional Aboriginal principles. The proposed cultural centre will house Native Earth's administrative offices as well as performance and rehearsal space for use by artists from various cultural communities.



## Tafelmusik

### Current Situation

Tafelmusik, Canada's award-winning orchestra on period instruments, has become an internationally recognized ensemble lauded by Gramophone Magazine as "one of the world's top baroque orchestras." Founded in 1979, Tafelmusik Baroque Orchestra has been under the inspired leadership of Music Director Jeanne Lamon since 1981. With its artist-focused mandate and commitment to excellence and innovation, Tafelmusik is actively creating new contexts for the performance of baroque and classical music.

Tafelmusik performs over 50 concerts for its subscription season at its home in Trinity-St. Paul's United Church, a historic church in the Annex neighbourhood, with selected performances at the George Weston Recital Hall in the Toronto Centre for the Arts. They also collaborate regularly with Opera Atelier.

Trinity-St. Paul's belongs to the United Church of Canada and is located at 427 Bloor Street West, just west of Spadina Avenue. The church is still home to a congregation.

The orchestra tours about twelve weeks each year across Canada, the United States and Europe. It has also toured in the People's Republic of China, Hong Kong and Japan,

as well as Israel and Greece. In 2002 the Tafelmusik Baroque Summer Institute was created to provide pre-professional and professional musicians with a unique training programme in instrumental and vocal baroque performance practice. The institute is a two week program consisting of masterclasses, private lessons, choral and orchestral rehearsals and small ensemble work.

### Future Plans

Tafelmusik has been actively planning to improve the acoustics, accessibility and attractiveness of their home venue. In 2005, they had Diamond Schmitt undertake an architectural/structural feasibility study, which recommended a \$15-\$20 million renovation project. In 2006, they completed the capital fundraising feasibility for this project with Vanderhoof, Genovese & Associates. This process is enabling the concurrent establishment of a major gift program and database. In 2007, they engaged Leslie Noble of StrategyCorp to assist with a plan to reach government capital funding targets. They are now finalizing the church's "willing to sell" agreement, and will soon make a final decision regarding owning and operating TSP as a Tafelmusik/arts venue.

# Capital Chart

Originally prepared in February 2009 for a meeting with the Ontario Ministry of Culture and updated as required

Applicant Type	Applicant/Project Name	Municipality	MPP	Region	Project Description	Project Type	Estimated Costs	Estimated Prov. Request (If Known)	Estimated date when project will be construction ready	Source of Information
Arts	Creative Trust - Restoring / renovating 6 Theatre Venues including: Lorraine Kimsa Theatre for Young People, The Theatre Centre, Factory Theatre, Toronto Dance Theatre and the School of Toronto Dance Theatre, Theatre Direct	Toronto		Central	See below	Renovation	\$65,000,000.00		Unknown	Press Release - Toronto Board of Trade and Toronto City Summit Alliance - Jan 15
Arts	Lorraine Kimsa Theatre for Young People	Toronto	TBA	Central	Being supplied by Nancy Webster at LKTYP	Renovation				

Arts	The Theatre Centre	Toronto	TBA	Central	<p>The Theatre Centre has an extraordinary opportunity to relocate to a magnificent heritage building and provide space for artistic creativity to flourish in the West Queen West neighbourhood of Toronto. Since late 2005 the Theatre Centre has been working with the City of Toronto on the adaptive reuse of the Carnegie Library at 1115 Queen West into an arts hub for the neighbourhood and the arts community. Support from the City is now secured in the amount of \$1,050,000 in Section 37 funding.</p> <p>The company has completed a design/feasibility study by Janis Barlow &amp; Associates and Philip Goldsmith, including architectural drawings, and has completed a fundraising feasibility study by Nigel Wallace. The total estimated cost of renovation of the Carnegie, including construction costs, professional fees and fundraising costs is \$4 million. This assumes a construction completion date of September 2011. The Theatre Centre has hired a full time Development Director and the Canadian Arts and Heritage Sustainability Program has provided additional funding for an experienced coaches (Jenny Ginder and Celia Smith - formerly of Artsbuild and now with Artscape) to work with this new staff member and existing staff.</p>	Renovation of Carnegie Library, new space for Theatre Centre	\$5,000,000.00	\$1,500,000.00	2010	Creative Trust
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Arts	Factory Theatre	Toronto	TBA	Central	<p>Factory is planning a major project to renovate and upgrade their historic performance space on Adelaide Street West at Bathurst; its estimated cost is \$12 million. They have done a draft study for the renovation, and mindful of their own internal capacity to carry out such a project they have received funding from Metcalf Foundation to hire a project consultant to work with them on this project.</p> <p>In the meantime, Factory has undertaken a number of small but essential renovation and repair projects with the assistance of the Ontario Trillium Foundation, the Department of Canadian Heritage and private donors. The company's lounge has been redesigned and refurbished, creating a comfortable and welcoming space for audiences to mingle during intermissions and before and after performances. The courtyard area of their 19th century building has also had a complete "green" makeover, with a renewed urban landscape that has become a highlight of the neighbourhood and a gathering space for audiences and special activities.</p>	Renovation	\$12,000,000.00	\$3,600,000.00	2010	Creative Trust
Arts	Toronto Dance Theatre and the School of Toronto Dance Theatre	Toronto	TBA	Central	<p>This will be a joint project between Toronto Dance Theatre and the School of TDT. The company and the school co-manage the facility, and their strong cooperative relationship is key to the success of their plans. Eight years ago with assistance from the Ontario Trillium Foundation and the Department</p>	Renovation	\$8,000,000.00	\$2,400,000.00	2010	Creative Trust

					<p>of Canadian Heritage’s Cultural Spaces Program, they upgraded the technical equipment in the theatre (grid, masking, electrics, sound), made crucial repairs to the foundation, roof, plumbing, drainage, and took care of some decorative improvements.</p> <p>They have been in discussion with prospective public and private donors for renovations to begin in late 2009. The plan is to follow through with renovations of the theatre space – which will increase capacity to 240, put in new seating with a steeper rake, and create a lobby with wheelchair access, box office, and concession booth. Some office realignment will be required. The current estimate of costs is \$3-5 million. All this work will be in synch with previous improvements and will lead to future improvements such as an expansion to create a new full sized studio – going up!</p> <p>ERA has been working on the design, and they have engaged Janis Barlow and Associates to assist with the renovation/capital fundraising feasibility plans which are almost completed.</p>					
Arts	Tafelmusik	Toronto	TBA	Central	Tafelmusik has been actively planning to improve the acoustics, accessibility and attractiveness of their home venue. They have had Diamond Schmitt undertake an architectural/structural feasibility study, which recommended a \$21 million renovation project. They have completed the capital	Renovation	\$21,000,000. 00	\$6,300,000. 00	2009	Creative Trust

					fundraising feasibility for this project with Vanderhoof, Genovese & Associates. This process is enabling the concurrent establishment of a major gift program and database. In 2007, they engaged Leslie Noble of StrategyCorp to assist with a plan to reach government capital funding targets. They are now finalizing the church's "willing to sell" agreement.					
Arts	Theatre Direct	Toronto	TBA	Central	<p>Theatre Direct is one of the founding tenants of Artscape Wychwood Barns, in the fall of 2008 they moved into their new office, rehearsal and performance space. This exciting venture requires the company to raise an additional \$500,000 for equipment and to build out the space into a proper performance space. Currently the space is being used with rented lighting and sound equipment/seating etc. but the goal is to own these items.</p> <p>Their plans created an opportunity for extensive outreach into the community before the actual move. Grant applications were submitted; a comprehensive assessment of the demographics and the resources already available to the neighbourhood has been completed. An action plan for staff and board was developed and is being acted on. Thus far, over 50% of the project budget is secured, with generous grants received from the Ontario Trillium Foundation, the Department of Canadian Heritage's Cultural Spaces</p>	Fitting out of new space at Green Arts Barns	\$500,000.00	\$150,000.00	immediately	Creative Trust

					Program and private donors. The Staff is working with Jini Stolk from Creative Trust who is providing Capital Fundraising mentorship and training for staff.					
Arts	Tarragon Theatre	Toronto	TBA	Central	Have completed (through the Flying Squad program at the Canada Council for the Arts) a preliminary conditional assessment with Janis Barlow and her associates. They have completed a needs assessment and forward needs projection looking at what their space can currently support and what future growth it could support. They are looking to expand their space but are limited by their residential neighbourhood and so building up in any great degree is not possible. They could also garner some extra space by infilling their courtyard but the best possible plan for moving forward would be to purchase the adjoining building which is currently vacant. They would then be able to move their carpentry and property shops and add rehearsal space there. They are also now actively looking at how to incorporate green renovations (green roof, more efficient heating and cooling systems) which would lower their annual operating costs in the long run. They are now developing projections on costs and timeline.	Renovation	TBC	TBC	2011	Creative Trust

# Toronto's Green Theatres Initiative Meeting

October 14, 2010

Notes for the first meeting with the City of Toronto Energy Efficiency Office on the idea for Toronto's Green Theatres.

**Attending:** Jini Stolk; Andrea Vagianos; Michael Booth, Mayor's Office; Terry Nicholson, Culture Office; Richard Morris, Manager Energy Efficiency Office, Christine Merhej, Research Analyst; Nestor Uhera Sr. Engineer; Angelo Poto, Sr. Energy Consultant, Facilities and Real Estate; Jacqueline Swaby Energy Consultant; Rebeca Verastegui Engineering Technologist

## Points to be made by Jini

Creative Trust – what we are and what we do

Facilities Initiative – why needed? What have we done so far and what's next; Creative Trust as a facilitator of skills development, information sharing, resources development and collaboration.

## List of facilities projects (excel sheet)

Have been very active (presentation to Economic Dev Cttee; follow up w Economic Dev and Culture; mtgs w councilors; even ArtsVote) and we are beginning to see a consensus and movement around the “necessary next cultural renaissance” (RH Thompson has been very vocal; media coverage, etc)

Energy efficiency is a much desired component of any theatre reno and ALL companies are committed; donors and funders now expect renos and new builds to be green and energy efficient.

Also more efficient buildings lower heating and cooling costs and contribute to lowered operating expenses in the long run.

Companies are also looking at staging/lighting (York University is hosting Ben Todd at the April 2011 Staging Sustainability conference); and are greening their offices with compostables for concession sales and comprehensive composting and recycling including sets and props.

Jini has already spoken to Greening Greater Toronto and has connected with Ameresco and Enbridge. Also applied for a Pilot/Developmental project with Live Green Toronto which was rejected.

London has a Green Theatres (and Green Hotels and Green Restaurants etc) program. We are looking for a Green Theatres initiative in Toronto.

**Question:**

**What can the various energy efficiency programs do to assist with city and non-city owned cultural facilities renovations?**

**Points to be made by Andrea**

Toronto Dance Theatre's needs are urgent (explain scope and analysis for Stage One) – and our situation is not unusual in our community.

TDT could be a great first, pilot project. Theatre Centre and LKTYP are also close to being ready to go and eager to access funds.

# Live Green Application

July 2010

**A proposal for funding for Toronto's Green Theatres to the City's Energy Office. It was declined but funding for six energy audits was eventually provided by the City's Culture Department.**

## **Project Goals & Objectives:**

Creative Trust will help our members and their Toronto facilities (mid-size performing arts theatres, shops, and rehearsal and office spaces) meet the highest possible standards for environmental sustainability, energy efficiency and accessibility. In doing so, we expect to spark a community-wide commitment to reduce the carbon footprints of all of Toronto's theatres.

As an integral component of our Facilities Project, Toronto's Green Theatres will launch and set the standard for a broader green theatres initiative, similar to that of London's (UK) Green Theatre Plan or the Green Restaurant Association's program in New York City.

Toronto's Green Theatres seeks to meet the following objectives:

- Inspire, through a collaborative approach, Creative Trust members and the wider Toronto theatre community to commit to sustainable practices in existing facilities and to build energy efficiency and a smaller carbon footprint into each new build or renovation project
- Oversee pre-renovation green audits of seven Toronto facilities – these organizations work in various disciplines and their buildings are of differing types, some of them designated heritage buildings – chosen for their relative readiness/ability to renovate, these companies have already engaged in collaborative fundraising processes and best represent, at this time, Creative Trust's successful collaborative model

- Work with the City of Toronto to establish environmental management plans/systems and standards for theatre facilities – in doing so, up to 20 organizations will work together to create ISO standards for theatre operations in Toronto
- Create awareness in the theatre community and encourage leadership and compliance with measurable environmental standards – provide clear guidelines, information and resources with which to do so
- Share our experience with others in the not-for-profit arts sector in Toronto
- Communicate our successes and serve as an example of ‘green leadership’ at the city, sector and neighbourhood levels

#### **Project Background & Outcomes:**

Together, 50 Creative Trust companies have shared resources and learnings in order to build capacity on an individual basis and strengthen the performing arts community as a whole. Seven of these organizations are now equipped with feasibility studies, as well as architectural and financial plans, in order to proceed with much-needed renovations and expansions to their facilities. Hence the Facilities Project is now a core priority for Creative Trust.

Like all Creative Trust initiatives, Toronto’s Green Theatres, which we and our members deem to be an essential component of the Facilities Project, will rely on our collective muscle for its success.

Toronto theatre companies are no strangers to social responsibility. Objectively speaking, if we are to ensure that these buildings, once renovated, are as energy efficient and have as small a carbon footprint as possible, they must each undergo a professional assessment. To have the greatest impact on the performing arts community, it is imperative that as many organizations as possible participate and, to that end, we will partner with Greensaver in order to conduct seven audits. These audits will comprise nearly half of the project

budget, but will also yield recommendations for green practices that, along with the Green Enterprise Toronto workshop standards, can be implemented by all 50 of our member companies.

Every organization that participates in Toronto's Green Theatres, including non-venued companies, will learn to plan for change and their constituencies will, at the very least, become more conscious of environmentally sound behaviours and practices in their workplaces.

We are now in the development phase of our green theatres initiative and have begun to form partnerships and hold discussions about environmental sustainability in our community. With strong interest and support from our board of directors and members, we will form a green theatres steering committee.

Jini Stolk, Executive Director of Creative Trust and Celia Smith, Vice-President of Operations for Artscape and Creative Trust board member, will take the lead when Toronto's arts sector begins greening their operations.

For technical advice and support, we will work with Bill Whiting, Program Manager for Greensaver; Leslie Domenico of Green Enterprise Ontario; Chris Winter, Executive Director of the Conservation Council of Ontario; Barbara Sellers Young, Dean of the Faculty of Fine Arts at York University; and Live Green Toronto staff.

We have taken as a model the work of Arcola Theatre in London, UK, led by Artistic Director, Ben Todd, who spoke in Toronto this January. In Todd's inspiring talk, *Humanizing the Science of Climate Change: The Role of the Arts in Driving Sustainable Lifestyles*, he discussed the leading edge of eco-arts production and performance, and its potential as a catalyst for changing awareness and behaviour around the most compelling environmental issue of our day. Arcola and London's theatre community have lit the way for others,

including the hospitality, food and public service sectors and have used their high visibility to promote green city initiatives.

Starting with Toronto's Green Theatres, we would like to create a similar groundswell of interest and trigger action in our community. There is no doubt that measures taken to green Toronto theatres will result in energy savings and cleaner working environments. In the process, we expect to attract both media and public attention to the cause. Ancillary outcomes might include attracting younger, eco-conscious audiences to our theatres and inspiring other organizations to undertake similar programs. Toronto's Green Theatres may also provide new opportunities for collaborative fundraising.

#### **Project Development Workplan & Measures of Success:**

If successful, we will implement Toronto's Green Theatres between October 2010 and March 2011, with activities taking place in three major overlapping phases:

**Phase 1 – theatre audits:** we will schedule Greensaver audits of seven Toronto theatre facilities with plans in place for repairs and renovations: Coleman Lemieux & Compagnie, Factory Theatre, Lorraine Kimsa Theatre for Young People (LKTYP), Tafelmusik Baroque Orchestra and Choir, Tarragon Theatre, the Theatre Centre and Toronto Dance Theatre.

Each of the facilities above is a unique building and presents its own challenges and opportunities for renovation, expansion and greening. We have attached an average cost to audit facilities, but will come away with individual plans to introduce green practices and integrate green initiatives into their upgrades.

**Phase 2 – project implementation, workshops and tours:** Creative Trust will facilitate a series of learning opportunities with experts in the field for its members. These will include the following:

- Green Enterprise Ontario (GEO) workshop – up to 20 Creative Trust companies will participate in two, one-day, intensive programs during which representatives will create their own environmental management plans for theatres, conforming to ISO 14001
- Roundtable sessions with partners, guest speakers and members, including case studies, information sharing and practical question and answer periods
- On-site workshops at one or more facilities (i.e. Coleman Lemieux’s facility on Parliament Street will be close to completing their renovations and at a point where they can incorporate recommendations from their audit report)
- Meetings with partners and advisors in order to create a set of guidelines for greening Toronto theatres (perhaps based on the Green Leader Program); the possible creation of a Green Theatre Award; and development of a template for companies to use in their house programs and theatre lobbies to recognize support for these initiatives
- Jini Stolk will advocate for green facilities to a national audience of peers and will take advantage of speaking opportunities to inform and promote the project

**Phase 3 – project communications plan and push:** Creative Trust will develop and execute a communications plan that will focus on our collaborative greening initiatives. We hope to reach as wide an audience as possible and to attract the interest of editors and journalists in several areas: theatre, environmental action, urban renewal, architecture and sustainability.

We estimate that Toronto’s Green Theatres will have an immediate impact on our 50 member organizations and will reach approximately 1,250 individuals.

We have every reason to expect that staff, artistic personnel, volunteers and board members will all embrace the project and that, beginning in the neighbourhoods where the initial seven theatres are located, it will resonate exponentially in the wider community.

**Additional Information:**

Creative Trust is a capacity building organization, working since 1998 to support and strengthen performing arts companies in Toronto. It was conceived by mid-size music, theatre and dance companies who wished to work together to improve their financial standing. After completing a successful three-year drive to raise endowment funds, we turned our attention to the organizational health and sustainability of our companies.

Over the past seven years, Working Capital for the Arts has become a model for capacity building in the cultural sector. Through a program that combines deficit reduction incentives and working capital awards with an intensive program of work, including one-on-one consultations and assistance, workshops, seminars and community roundtables, we have assisted over 50 mid-size and small companies to eliminate deficits, create working capital reserves and improve their governance, planning and management skills.

In 2008, Creative Trust began two new initiatives deemed essential if we are to achieve our long-term objective of building a sustainable community: helping companies undertake capital projects to upgrade and repair their aging facilities; and engaging companies in a comprehensive audience development program. Their goal, like that of the Working Capital program, is to ensure a thriving performing arts community whose work will continue to inspire audiences for years to come.

**Project Team:**

Jini Stolk, ED, Creative Trust: project & green theatres steering committee lead  
Celia Smith, Creative Trust board member: green theatres steering committee  
Shana Hillman, Program Manager, Creative Trust: project administrator  
Executives of one or more Creative Trust companies

**Key Partners:**

Greensaver (audits)  
Green Enterprise Ontario (workshops)

**Toronto's Green Theatres & Other Creative Trust Projects:**

Far from being either an impediment or accessory to other Creative Trust activities, we view the proposed Toronto's Green Theatres project as an integral component of the existing Facilities Project.

Our objectives for this initiative accord perfectly with Creative Trust's grassroots, collaborative approach, wherein our members work together to set and meet goals and improve their financial, administrative, infrastructure and outreach capacity.

# Toronto's Green Theatres Project Goals

April 2011

## Project Goals & Objectives:

Toronto's Green Theatres is a project to help Creative Trust members meet the highest possible standards for environmental sustainability and energy efficiency in their facilities: mid-size performing arts theatres, shops, and rehearsal and office spaces.

As an integral component of our Facilities Project, Toronto's Green Theatres will set the standard for a broader green theatres initiative, similar to that of London's (UK) Green Theatre Plan. Our goal is to spark a community-wide commitment to reduce the carbon footprints of all of Toronto's theatres.

Toronto's Green Theatres will:

- Inspire, through a collaborative approach, Creative Trust members to build energy efficiency and a smaller carbon footprint into each new build or renovation project, and to access the long term financial savings which will result
- Oversee pre-renovation green audits of seven Toronto facilities chosen for their relative readiness/ability/ and willingness to act as leaders in this area
- Assist these companies to access programs of support for energy efficiency initiatives through the City of Toronto's Energy Efficiency Office and elsewhere, which will allow them to implement the audit recommendations
- Communicate this initiative as an example of 'green leadership' at the city and within an important non profit sector

- Use the experience and learning gained to inspire and create awareness in the theatre community as a whole, and encourage community leadership on environmental standards
- Share our experience with others in the arts and other non profit sectors in Toronto and throughout the Province

### **Project Background & Outcomes:**

Together, 50 Creative Trust companies have shared resources and learnings in order to build capacity on an individual basis and strengthen the performing arts community as a whole. Seven of these organizations are now equipped with feasibility studies, as well as architectural and financial plans, in order to proceed with much-needed renovations and expansions to their facilities. Because the state of good repair of these facilities is essential to each company's overall sustainability, the Facilities Project is now a core priority for Creative Trust.

Toronto theatre companies are no strangers to social responsibility. Like all Creative Trust initiatives, Toronto's Green Theatres, which we and our members deem to be an essential component of the Facilities Project, will rely on our collective muscle for its success.

Objectively speaking, if we are to ensure that their buildings are as energy efficient and have as small a carbon footprint as possible, they must each undergo a professional assessment. To that end, we will conduct seven audits which will yield recommendations for green practices – and will point the way to programs of support that will make implementing these recommendations possible.

Starting with Toronto's Green Theatres, we would like to create a groundswell of interest and trigger action throughout our community. There is no doubt that measures taken to green Toronto theatres will result in energy savings, cost savings and cleaner working environments. In the process, we expect to attract both

media and public attention to the cause. Ancillary outcomes might include attracting younger, eco-conscious audiences to our theatres and inspiring other organizations to undertake similar programs. Toronto's Green Theatres may also provide new opportunities for collaborative and individual fundraising.

## Workplan

**Phase 1 – theatre audits:** from May to July 2011, we will schedule audits of seven Toronto theatre facilities with plans in place for repairs and renovations: Factory Theatre, Lorraine Kimsa Theatre for Young People (LKTYP), Tafelmusik Baroque Orchestra and Choir, Tarragon Theatre, the Theatre Centre, Theatre Passes Muraille and Toronto Dance Theatre.

**Phase 2 (tentative) – energy efficiency workshops, implementation:** Creative Trust will facilitate a series of learning opportunities with experts in the field to assist its members to implement the audit recommendations in a staged and appropriate manner and timeframe.

**Phase 3 (tentative) – project communications plan and push:** Creative Trust will develop and execute a communications plan that will focus on our members' collaborative greening initiatives. We hope to reach as wide an audience as possible and to attract the interest of editors and journalists in several areas: theatre, environmental action, urban renewal, architecture and sustainability.

# Toronto's Green Theatres Workplan

## Presented to the Facilities Roundtable #8 April 2011

### Toronto's Green Theatres

Inspired by London's Green Theatre Plan, Benn Todd's work at the Arcola Theatre, and the Broadway Green Alliance, Creative Trust has been developing **Toronto's Green Theatres**. Its purpose is to help our members meet the highest possible standards for environmental sustainability, energy efficiency and accessibility in their theatres, shops, rehearsal and office spaces.

Toronto's Green Theatres is an essential component of the Facilities Project, and will make it possible for companies to access energy efficiency funding as part of their overall repair and renovation budgets. It will also, we hope, spark a community-wide commitment to reduce the carbon footprints of Toronto's theatres.

### Elements of the Project

We have recently completed a detailed energy conservation audit conducted by Anthony Marshall for six Creative Trust companies. These audits have yielded detailed recommendations for energy efficiency upgrades for each company, allowing them to integrate these into their repair or renovation plans – and access a range of energy efficiency support and incentive programs, including through Toronto's Energy Efficiency Office. The Energy Efficiency Office is so supportive of our plans to work across our sector to reduce theatres' carbon footprints that it has established a "culture desk" to assist and respond to our members' and others' applications.

With support from **TD Financial**, we will work with participating companies on an overall strategy that could include:

- Examining and developing opportunities for collaborative work, such as group sourcing and purchasing.

- Inspiring, through a collaborative approach, Creative Trust members and the wider Toronto theatre community to implement sustainable practices in existing facilities and build energy efficiency into each new build or renovation project.
- Creating awareness in the theatre community and encouraging leadership on environmental standards by working with our environmental colleagues to provide useful guidelines, information and resources.
- Sharing our experience with others in the not-for-profit arts sector in Toronto and further afield.
- Communicating our successes and serving as an example of ‘green leadership’ at the city, sector and neighborhood levels.
- Participating in the growing international green theatres movement, and contributing our stories and examples to the field.

**Our methods could include:**

- Tours of facilities that are implementing green and energy efficiency changes (such as Canadian Children’s Dance Theatre’s solar paneled roof.)
- Roundtable sessions for information sharing and learning around implementing and cost/cost-savings of green initiatives.
- Meetings with partners and advisors to create a guide for greening Toronto theatres (perhaps based on the Conservation Council of Ontario’s simple Green Leader Program.)
- Development of a template or wordmark for companies to use in their house programs and theatre lobbies to recognize their participation in these initiatives and encourage support for green initiatives.
- The possible creation of a (funded) Green Theatre Award to encourage support for green initiatives.
- Communications that will focus on our collaborative greening initiatives, through our blog and reaching out to a wider audience by attracting the interest of editors and journalists, to encourage support for green initiatives.

# Energy Audits Planning Meeting

With Anthony Marshall, April 19, 2011

**Present:** Andre du Toit (Factory), Tricia Baldwin (Tafelmusik), Camilla Holland (Tarragon), Roxanne Duncan (Theatre Centre), Kendra Fry (Theatre Passe Muraille), Andrea Vagianos (Toronto Dance Theatre/STDT), Caroline Hollway (CT Board)

1. Greetings and brief background: Jini, with Andrea and Caroline

2. The audits, brief background, introducing Anthony: Shana

3. Energy Audits: Anthony and Shana

- objectives
- deliverables
- process
- preliminary requirements from companies

4. Toronto's Green Theatres: building awareness, maximizing benefits

- Public Launch: Staging Sustainability Conference, Fri Apr 22, 2011
- CT's role, companies' role
- CCDT project

5. Culture Plan update

# Toronto's Green Theatres Resources

April 2011

## Resources:

**York University** James McKernan who has become a specialist in Greening theatres  
[http://www.yorku.ca/tags/Theatre\\_Artisan\\_Green\\_Skills/Home.html](http://www.yorku.ca/tags/Theatre_Artisan_Green_Skills/Home.html)

**York University** workshop held this last January. <http://finearts.news.yorku.ca/2011/01/06/making-it-with-multimedia-%e2%80%93-sustainable-technology-forum-on-stage-projection-at-york-u/>

**Ben Todd's** Presentation to York University  
[http://www.arcolaenergy.com/documents/Arcola\\_Sustainability\\_Presentation\\_Toronto\\_Jan\\_2010.pdf](http://www.arcolaenergy.com/documents/Arcola_Sustainability_Presentation_Toronto_Jan_2010.pdf)

**Live Green Toronto** green businesses and energy saving programs and initiatives  
[http://www.toronto.ca/livegreen/greenbusiness\\_saveenergy.htm](http://www.toronto.ca/livegreen/greenbusiness_saveenergy.htm)

**Greening Greater Toronto**, a project of CivicAction <http://www.greeninggreatertoronto.ca/>  
and their funding program  
<http://www.greeninggreatertoronto.ca./initiatives/canadafund.asp>

**Artscape** Wychwood Barns LEED Components: <http://www.torontoartscape.on.ca/places-spaces/artscape-wychwood-barns/environmental-sustainability>

**Solar Neighbourhoods Pilot Program City of Toronto** for Wards 29, 30, 31, 32:  
<http://www.solarneighbourhoods.ca/>

The pilot is now complete but there are links to their findings and recommendations around best practises.

**TED Talk:** [http://www.ted.com/talks/catherine\\_mohr\\_builds\\_green.html](http://www.ted.com/talks/catherine_mohr_builds_green.html) interesting thoughts on building green or retrofitting green (based on building brand new vs retrofitting an older home).

## Other community or sectoral initiatives:

**London's Green Theatres** including the action plan and a carbon calculator:  
<http://www.theatretrust.org.uk/news/show/322>

**Green Screen Toronto** a film industry association created to establish environmental training, guidelines and resources for productions working in Toronto <http://www.greenscreentoronto.com/>

**Green Restaurant Association** in NYC. <http://www.dinegreen.com/>

**Broadway Goes Green** initiative in NYC <http://www.broadway.tv/blog/broadway-news/mayor-bloomberg-broadway-to-go-green/>

# Summary: Energy Conservation Audits for Six Performing Arts Facilities: A Toronto's Green Theatres Project

January 2012

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## Introduction

We are delighted to release this summary report of Energy Conservation Audits conducted for six leading mid size performing arts companies in Toronto between May and October 2011. Prepared for Creative Trust by independent energy auditor Anthony Marshall (P.Eng., CEM) of Carbon Count Energy Consulting, these audits are the first step in what we hope will become a concerted approach to greening performing facilities in Toronto – and a possible model for other communities.

Creative Trust has been working to strengthen the financial capacity and organizational potential of Toronto's performing arts companies since 1998 through collaborative Endowment Fundraising and Working Capital for the Arts: a multi- year capacity building program that has helped music, theatre, dance and opera companies eliminate deficits, build working capital reserves, and develop management, fundraising and audience development skills.

Yet it has always been clear to us that working capital is only one of the urgent capital needs of Toronto's

performing arts companies. The other is for affordable, accessible, and well- maintained facilities and performing venues. For the community to thrive, both have to be addressed.

**Creative Trust's Facilities Initiative** was therefore begun in 2009 to tackle the need to repair, renovate or expand performance facilities throughout the city. Many of Toronto's mid size and small performing arts companies are housed in heritage buildings, repurposed as public performing spaces up to 40 years ago. The Facilities Initiative was developed to help more than 20 participating organizations find ways to replace heat- leaking windows, deteriorating roofs, dusty old furnaces and poor insulation, and to deal with the many challenges of maintaining an ageing physical plant while trying to control costs. It has become a network for sharing, learning and raising awareness and funding support to address these issues.

It has also been a place for discussion around issues of greening and energy efficiency. The idea for **Toronto's Green Theatres** was inspired by London's Green Theatre Plan. Its goal is to help Toronto companies meet the highest possible standards for environmental sustainability and energy efficiency in their facilities. Its starting point is to understand what work needs to be done to get there.

With the encouragement and support of the City of Toronto Cultural Services, we contracted Anthony Marshall to undertake energy audits for six Creative Trust companies – Buddies in Bad Times Theatre, Factory Theatre, Tafelmusik, Tarragon Theatre, Theatre Passe Muraille, and Toronto Dance Theatre/STDT. These audits yielded detailed and practical recommendations for energy efficiency upgrades for each company, which will allow them to integrate greening into their facility upkeep and long- term repair and renovation plans. They will also make it possible for the participating organizations to access a range of energy efficiency support and incentive programs, including through Toronto's Energy Efficiency Office.

There is no doubt that measures taken to green Toronto theatres will result in energy savings and improved

working environments. We also plan to use the results of these audits as part of an overall strategy that can be rolled out to performing venues throughout the City, and which may include examining opportunities for collaborative work and group sourcing and purchasing; encouraging leadership around environmental issues; inspiring Creative Trust members and the wider theatre community to build energy efficiency into each new build or renovation project; and sharing our experience with other arts and nonprofit organizations perhaps serving as an inspiring example of ‘green leadership.’

Toronto’s Green Theatres is the first arts sector initiative of its kind in Canada. Like all Creative Trust’s work, it was developed collaboratively and will rely on our collective muscle for its success. We thank both Toronto’s Cultural Services and Energy Efficiency Offices, which have been wonderfully supportive of our plans to work across our sector to reduce theatres’ carbon footprints. We hope that our results will act as a catalyst for changing awareness and behavior around one of the most compelling issues of our day.

Jini Stolk □ Executive Director, Creative Trust

### **Performing Arts Companies/Facilities Included in Energy Audit Process**

Energy Audits for Companies/Facilities in Toronto (May – October 2011):

- Toronto Dance Theatre and The School of Toronto Dance Theatre – 17,361 ft<sup>2</sup>
- Factory Theatre – 17,033 ft<sup>2</sup>
- Tarragon Theatre – 19,000 ft<sup>2</sup>
- Theatre Passe Muraille – 14,000 ft<sup>2</sup>
- Tafelmusik – 44,400 ft<sup>2</sup>
- Buddies in Bad Times Theatre – 11,000 ft<sup>2</sup>

## Building Energy Performance Index (BEPI) – Performing Arts Facilities

### Buddies in Bad Times Theatre - 2010/2011 (11,000 ft<sup>2</sup>)

Utility Type	Usage	Cost \$	Energy index [ekWh/ft <sup>2</sup> /year]	Cost index \$/ft <sup>2</sup>
Electricity - kWh	194,480	\$ 23,323	17.7	\$ 2.12
Natural gas - m <sup>3</sup>	33,864	\$ 11,202	32.2	\$ 1.02
Water - m <sup>3</sup>	2,319	\$ 7,109		\$ 0.65
Total		\$ 41,635	49.9	\$ 3.78

### Toronto Dance Theatre 2010 - (17,361 ft<sup>2</sup>)

Utility Type	Usage	Cost \$	Energy index [ekWh/ft <sup>2</sup> /year]	Cost index \$/ft <sup>2</sup>
Electricity - kWh	187,432	\$ 32,456	10.8	\$ 1.87
Natural gas - m <sup>3</sup>	32,847	\$ 8,934	19.8	\$ 0.51
Water - m <sup>3</sup>	1,714	\$ 3,457		\$ 0.20
Total		\$ 44,847	30.6	\$ 2.58

### Factory Theatre - 2010 (17,033 ft<sup>2</sup>)

Utility Type	Usage	Cost \$	Energy index [ekWh/ft <sup>2</sup> /year]	Cost index \$/ft <sup>2</sup>
Electricity - kWh	127,535	\$ 15,341	7.5	\$ 0.90
Natural gas - m <sup>3</sup>	28,320	\$ 12,128	17.4	\$ 0.71
Water - m <sup>3</sup>	1,484	\$ 3,349		\$ 0.20
Total		\$ 30,818	24.9	\$ 1.81

### Tarragon Theatre - 2010 (19,000 ft<sup>2</sup>)

Utility Type	Usage	Cost \$	Energy index [ekWh/ft <sup>2</sup> /year]	Cost index \$/ft <sup>2</sup>
Electricity - kWh	177,097	\$ 19,946	9.3	\$ 1.05
Natural gas - m <sup>3</sup>	23,677	\$ 7,411	6.9	\$ 0.39
Water - m <sup>3</sup>	1,278	\$ 2,623		\$ 0.14
Total		\$ 29,980	16.3	\$ 1.58

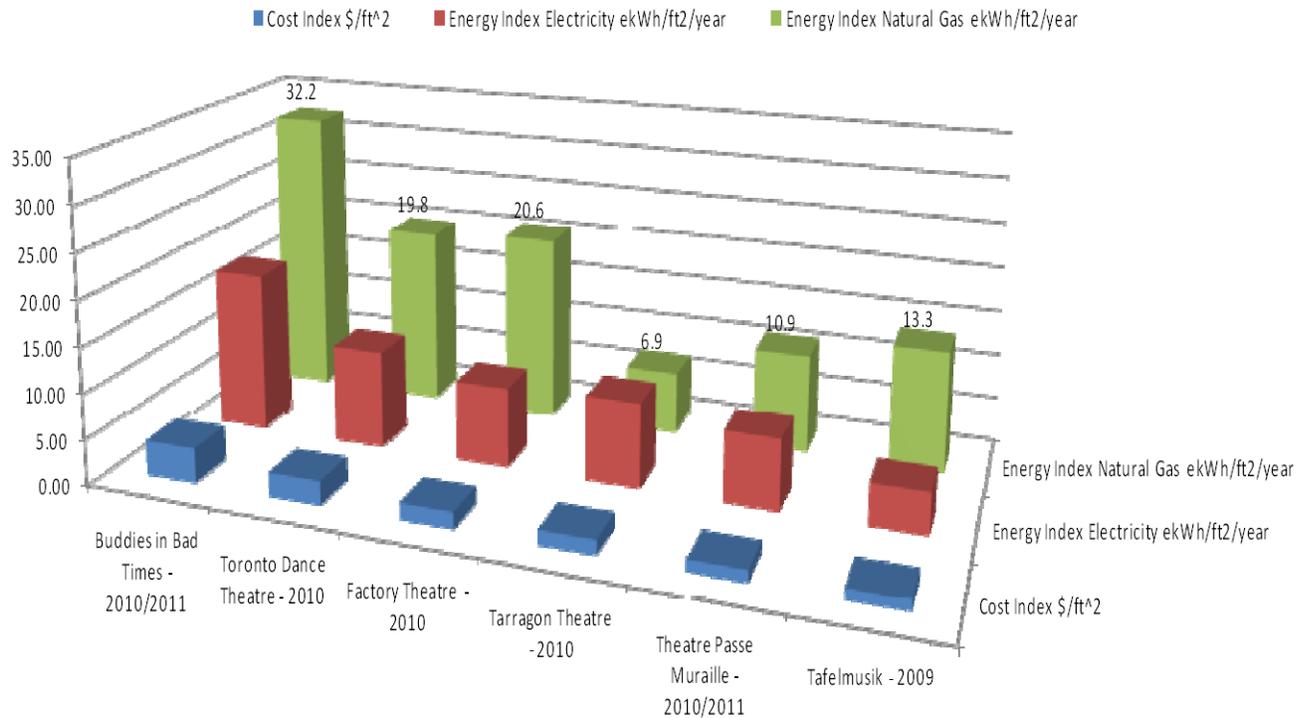
**Theatre Passe Muraille - 2010/2011 (14,000 ft<sup>3</sup>)**

Utility Type	Usage	Cost \$	Energy index [ekWh/ft2/year]	Cost index \$/ft2
Electricity - kWh	107,858	\$ 13,287	7.7	\$ 0.95
Natural gas - m3	14,574	\$ 4,099	10.9	\$ 0.29
Water - m3	147	\$ 322		\$ 0.02
Total		\$ 17,708	18.6	\$ 1.26

**Tafelmusik - 2009 (44,400 ft<sup>2</sup>)**

Utility Type	Usage	Cost \$	Energy index [ekWh/ft2/year]	Cost index \$/ft2
Electricity - kWh	198,472	\$ 21,062	4.5	\$ 0.48
Natural gas - m3	55,991	\$ 30,487	13.3	\$ 0.69
Water - m3	749	\$ 1,432		\$ 0.03
Total		\$ 52,981	17.8	\$ 1.20

**Energy Use Index Comparison By Facility**



## Variables and Systems Affecting Energy Use

Variables Affecting Facility Energy Use and Energy Intensity:

1. It was determined that there is no standard energy intensity value for these facilities (each facility design and operation is unique.)
2. Many variables at each site prevent one from concluding that there is a 'standard energy intensity index', such as:
  - Highly variable operating hours, # of performances, # of staff, performance lighting requirements and equipment use.
  - Variation in ventilation rates – Some facilities have minimal mechanical ventilation equipment. Some facilities use mechanical cooling systems, others do not.
  - Equipment condition and design efficiencies varies widely – Boilers, transformers, cooling systems, windows, doors, weather- stripping, insulation levels.
  - Use of electric duct heating systems and/or electrically heated domestic hot water systems in some facilities increases electric demand.
  - Some facilities use programmable thermostats and radiator zone controls, others do not. Some facilities use building automation, others do not have BAS systems.

## Energy Conservation Measures Common to Several Facilities

### Lighting System Retrofits:

- T12 to T8 (28 Watt). Magnetic ballasts replaced with electronic ballasts.

- T8 (32 Watt to 28 Watt).
- Exit Sign incandescent to LED conversion.
- Incandescent to compact fluorescent conversion.
- MR16 halogen to dimmable LED's.
- Incandescent 'globe' to dimmable compact fluorescent cold cathode lamps (change rooms and make- up rooms).
- High Wattage incandescent to LED or compact fluorescent (cfls') conversion.
- Lighting System Controls – Passive Infrared (PIR) controllers for randomly occupied areas such as offices, mechanical rooms, closets, dance theatres, outdoor lighting systems, meeting rooms and washrooms.

**Insulation, Door, Windows, Weather- Stripping, Air- Curtains (door entrances):**

- Some second floor offices with peaked roofs had minimal ceiling insulation.
- Several flat roofs had water damage, minimal insulation and/or failed mechanical seals around ventilation equipment.
- Many heritage (and newer) doors had poor seals along the floor and between the doors themselves. They require weather- stripping, door sweeps and frame cleaning/painting.
- Many heritage (and replacement) windows require repair (and weather- stripping) to the sliders and glazing. Caulking is required in some instances.

- Most entrance doors will benefit from the use of air curtains to reduce infiltration of air during the heating and cooling seasons.
- Some second floor peak and flat roofs require insulation or repair to mechanical seals surrounding ventilation equipment installations.
- Domestic hot water and steam boiler piping and domestic hot water piping will benefit from the installation of pipe insulation to reduce radiant heat losses.
- Heritage building envelope specialists can prepare detailed costs for each building where required.

#### **Installation of Building Automation Controls:**

- Electric perimeter floor heaters, cabinet heaters and office duct heaters will benefit from the use of Programmable Thermostat Controllers during unoccupied times.
- Various heating systems are used, including gas- fired hot- water and low- pressure steam boilers. These systems will benefit from the installation of Outdoor Temperature Reset Controllers and Radiator Zone Thermostats.
- Air Curtains (with occupancy sensors) and Thermostat Controls can be used to reduce infiltration of outdoor air, reducing heating and cooling costs.
- Scheduling of Rooftop Ventilation units is suggested during evenings and other unoccupied times. Thermostat occupancy controllers and Building Automation Systems can provide this control.
- Carbon Dioxide (CO<sub>2</sub>) level outdoor air controllers can be used with some rooftop ventilation units to minimize ventilation cooling/heating loads.
- Building Automation Systems are suggested for facilities with rooftop units and boilers to integrate

their control to prevent simultaneous operation (heating and cooling).

- Hot water/steam radiators should have thermostatic control valves installed to regulate space temperature better than current operations.

### **Installation of New, High Efficiency Equipment (Capital Upgrade):**

- Equipment such as steam and hot water boilers within two facilities were low- efficiency, ‘natural draft’ combustion designs.
- It is recommended to replace the existing ‘natural draft’ gas- fired hot- water and low- pressure steam boilers with mid- efficiency, power vented boilers. These systems will provide higher combustion efficiency and lower ‘standby losses’. In some cases, chimney repair is required and also possibly new liner installation is needed.
- Some electrical transformers are low- efficiency designs. They generate more heat losses than currently available High Efficiency Transformer designs. These can be replaced to improve long term operating efficiencies for electrical systems. They also will reduce heat gain in the building during the summer.
- Rooftop ventilation unit replacement for Toronto Dance Theatre, Tarragon Theatre, Theatre Passe Muraille and Buddies in Bad Times Theatre is suggested. R11 and R22 refrigerants are not environmentally friendly. Unit efficiencies (SEER) are low and the ability to maintain refrigerant levels will be limited in the near future.

### **Fuel Switching from Electric to Natural Gas Equipment:**

- Equipment such as electric domestic hot water heaters, in some instances, can be replaced with mid

to high efficiency power vented natural gas water heaters.

- These units substitute higher cost electricity with cleaner, lower cost (per unit of energy) natural gas.
- The gas- fired domestic hot water (DHW) boilers may provide significant electrical demand reduction which in some instances reduces electric charges.
- Some electric heaters can be replaced with forced air, hot water or steam heated radiator systems. This is a costly capital installation, though the cost of operating with natural gas is lower and more environmentally friendly in the long term.
- Some small solar thermal heating systems can be installed as demonstration systems. The payback period for this type of project is longer than typical installations as hot water usage is low at most of these facilities. Solar systems operate best during the summer, however, most Theatres are not operating during this period so the economics are weak in favour of building these systems.

#### **Heat Reflector Panels (Facilities Using Heating Radiators):**

- Facilities using Steam or Hot Water heated radiators lose significant heat directly through adjacent brick, block or drywall materials during operation.
- The installation of Aluminized Heat Reflectors on walls, reduces heat loss through walls.
- More heat is reflected directly to ambient air, reducing space heating load.
- Heat Reflector Panel installation is a low- cost, easy to install, fast payback energy conserving measure for Hot Water and Steam heated radiator facilities.
- Piping insulation is also a relatively low cost measure to provide energy savings on presently

un- insulated heating pipes located in the boiler room.

### **High Efficiency Appliances:**

- Several facilities identified in the energy audit reports have requirements for new high- efficiency appliances such as washing machines, dishwashers, refrigerators, window air conditioning systems etc.
- There is a wide variety of available equipment that will provide energy savings on the market today. There are several incentives and rebates available to help finance replacing existing equipment. These should be considered as long- term capital upgrades for the facility.
- Low cost power bars can be used to reduce evening power consumption from computers and miscellaneous equipment.

### **Solar Photo- Voltaic Panels:**

- Several facilities having flat roofs with unobstructed Southerly exposure have the potential for Solar Photo Voltaic (Solar PV) panel installation.
- The installation of Solar PV panels provides an additional income stream for the facility. The installation is cost effective, with typical payback periods between 9 and 15 years.
- Roof replacements and/or repairs are suggested for several sites. This can be coordinated with the installation of new Solar PV Rooftop Panel installations.
- Some slate tile roofs may also be retrofitted with Solar PV Panels designed to match this style of roofing material. These are more costly to purchase, though are very durable and can be used to supplement income for the facility owner.

### **Water Conservation Measures:**

- Most facilities identified in the energy audit reports have minimal water use.
- The use of low- volume toilets can be considered as both capital upgrades and as a water conserving measure.
- Auto- flush sensors for urinals is recommended in all facilities. Some tank- flush designs are presently used (or none).
- Automated water faucets throughout the facilities is more of a convenience than water conserving measure.
- Upgrades to the facility water faucets and shower- heads using low- flow faucets is a low cost and easy method of conserving resources. Many devices are available from Enbridge at low or no cost.
- Conservation of water also indirectly reduces greenhouse gas emissions and energy use and should be considered with any energy retrofit project.

### **Ideas to Consider For Energy Retrofit Planning**

#### **Lighting Retrofit Measures:**

- Each facility can review lighting measures to decide on which are practical (budget and operationally) to pursue. Lighting suppliers can coordinate product support and testing at each facility as required to determine most suitable products. Excellent product support is essential, not simply retrofitting equipment.

### **Control Systems Measures:**

- A review of control measures should be prepared for each site. Quotations and specifications should be obtained for review by facility owners. Possibly one or two suppliers could be used to complete all retrofits. A discount as well as good product support may be obtained by using a single supplier. This should be investigated.

### **Boilers and Heating System Upgrades:**

- Decisions need to be made regarding boiler system capital upgrades. There is potential for failure of some equipment. Leasing or equipment could be a consideration. Suppliers, pricing and technologies require investigating and close review.

### **Rooftop Ventilation Equipment:**

- The rooftop ventilation equipment identified in the energy audit reports requires replacement in the near future (3- 6 years) to ensure reliability. In the longer term, they require replacement to ensure energy performance for the facility and to ensure refrigerant availability in the longer term. Several manufacturers can provide equipment specifications and pricing. One or two contractors may give volume pricing and better long term service support which is valuable to the operator.
- A mechanical design consultant may be required if additional, new ventilation equipment is to be considered for some facilities.

### **Roofing Equipment:**

- A review of the facility budgets is required to determine if replacement or repair is most feasible for the sites. In addition, consideration is required of the need to add or replace existing rooftop

equipment. New roofing materials need to be integrated into the design for solar PV rooftop installations.

#### **Building Envelope Retrofits:**

- All of the facilities involved in the energy audit procedure were found to require some form of repair and/or upgrade to the building envelope. It is suggested to obtain support from a heritage facility building envelope specialist. Pricing for repairs that are of greatest concern could be obtained and reviewed. Discounts for volume work should be possible from the supplier.
- Systems such as air curtains can be seen at existing installations and tested to determine if they are feasible for use at the performing arts centres. This can be arranged easily with the supplier.

#### **Solar PV Array Installation/Energy Contracts:**

- Solar PV array proposals can be obtained from several suppliers, including turn- key equipment operators. The applications for the Ontario Power Authority contracts need to then be completed and reviewed. Facility operators need to determine whether these systems are of benefit to the owner. Similarly, solar thermal ‘demonstration’ system proposals can be obtained and reviewed for each site as required.

### **Energy Project Incentives and Project/Incentive Support to Facility Operators/Owners**

#### **Energy Incentives:**

- There are energy retrofit incentives available from programs such as saveONenergy administered through the City of Toronto on behalf of the Ontario Power Authority.

- Additional incentives may be available from Enbridge with respect to the installation of new boilers, air curtains, piping insulation and electric water heater replacement.
- Incentive applications should be submitted before work is started on the energy retrofit/upgrade projects to ensure eligibility.

### **Energy Retrofit Project Application and Equipment Selection Support:**

- There will be need for continuing work with the facility owners/operators to provide support with submitting energy retrofit incentives applications and applications for solar PV system installation as required. There will be also be need for support with equipment selection or providing direction in finding equipment suppliers when required.

### **Project Partners**

**Anthony Marshall, P.Eng., CEM**, Energy Engineer and Certified Energy Manager, is the founder of **Carbon Count**, an Energy Conservation engineering company that provides facility energy audit information to clients. Energy audit reports stating the facility energy or 'carbon' footprints are prepared for clients. Advice and recommendations on how to improve the facility operation using energy conservation measures, renewable energy systems and demand management techniques as well as new energy efficient technologies is provided in reports to clients.

**Creative Trust** is a collaborative capacity building organization that helps Toronto's mid- size and small performing arts companies develop skills and achieve financial health and balance. Its aim is to build vibrant, sustainable music, theatre and dance organizations that will continue to inspire, move and challenge audiences for years to come.

# Toronto's Green Theatres Priorities and Updates

March 2013

## Overview

Toronto's Green Theatres developed out of Creative Trust's Facilities Roundtable, and began as an effort to identify nontraditional sources of funding for upgrading and renovating mid-size and small performing arts facilities in Toronto. The idea had resonance amongst our members and within the City of Toronto's Culture, Economic Development and Energy and Environment offices; with CivicAction's Greening Greater Toronto project; with corporate donors with a strong environmental mandate; and with government officials at the local, provincial and federal levels. There was also growing exchange with academic institutions, particularly York University and Ryerson Theatre Departments.

## Activities and Resources

Developmental work was taken on by Creative Trust as part of our Facilities Initiative, without dedicated funding. Green Theatres became an agenda item and topic of discussion at our Facilities Roundtables.

At year-end 2010, Toronto's Culture Office provided funds which enabled us to complete:

- 6 comprehensive Energy Conservation Audits for companies in various stages of planning facility renovation projects (by Anthony Marshall, P. Eng. for Buddies in Bad Times Theatre, Factory Theatre, Tafelmusik, Tarragon Theatre, Theatre Passe Muraille, Toronto Dance Theatre) and a Summary Report

At year-end 2011, TD Financial provided a grant to use the results and conclusions of those audits to inspire, through communications, workshops and other methods, a concerted approach to greening theatre spaces .

This work is ongoing, but this support has enabled us to:

- advocate on behalf of a sectoral approach to greening and energy conservation, leading to the establishment of a cultural "desk" and mandate at the City's Environment Office;

- continue our Facilities Roundtable meetings and move them from venue to venue, touring CCDT's solar roof and Coleman & Lemieux's LED lighting grid and new HVAC system;
- invite guests from Toronto's Environment Office to brief members on available funding and incentives; and to provide regular updates on new and continuing programs and opportunities;
- network widely, including with Broadway's Green Alliance; begin gathering and sharing information on other arts greening initiatives; and write about the topic regularly in our blog (which has led to some mainstream media attention, along with social media interest.)

### Remaining Commitments to our Funder

- continuing workshops and venue tours, creating a set of guidelines for greening Toronto theatres (perhaps based on the Green Leader Program); development of a template for companies to use in their house programs and theatre lobbies to recognize their participation in these initiatives; and the possible creation of a Green Theatre Award;
- most importantly, to engage more companies in the initiative, to build an active movement, and to attract the interest of media and activists in the theatre, broader arts, environmental, urban renewal, architecture and sustainability worlds.

### Possibilities of Greening Support for Companies

There is growing interest in assisting with energy-saving facilities upgrades from a variety of players including:

- eager interest from the City's Energy and Environment Office to offer their services and increase uptake by theatre companies of their numerous incentive and granting programs
- TD Bank has expressed interest in making direct corporate grants in upfront support for greening initiatives

- TD Bank also wants to explore facilitating RRSP-eligible Energy Efficiency Social Impact bonds as a method of investing in costs of upgrades, based on a ROI business case; they would be willing to build the program and offer it on a retail basis to investors
- The Department of Canadian Heritage explored the idea of becoming a partner in facilitating Social Impact bonds, perhaps as guarantors
- the City's new Culture Build program, being reinstated this year (very much as a result of our lobbying) might be willing to support Toronto's Green Theatres in the CB program's first year

### **Toronto's Green Theatres Possible Framework- For Discussion**

There are three obvious ways in which Toronto's Green Theatres could focus activities in future - and they could easily expand beyond facilities upgrades to include a wider representation of companies interested in concession and office greening and conservation; environmentally aware and energy saving art-making; and more:

- Collective representation , advocacy and building awareness (which has been an ongoing focus of work to date, and could easily be developed)
- Community building, knowledge sharing and networking (which has been started and could be developed)
- Enablement, capacity building (the Energy Conservation Audits are an example of this type of work; workshops, collaborative purchasing of services and equipment are other possibilities)

Questions:

- Expanded leadership? steering committee?
- Expanded participation? who? how?
- Independent or under an organizational umbrella? which organization?
- Activities? focus?