



# VICTORIA VILLAGE CULTURAL SPACE FEASIBILITY STUDY

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Prepared for the

Toronto Arts Foundation  
and  
Working Women Community Centre

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by

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# Executive Summary

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## **Objective**

The purpose of this study was to determine the viability of integrating community arts programming into the Victoria Village Neighbourhood Hub. The Hub, set to open in Fall 2010, will be the home for a cluster of social service agencies providing programs and services to the residents of Victoria Village, one of the City's designated priority neighbourhoods. The study was also tasked with recommending best practices for integrating arts programming into future Hub development projects.

## **Victoria Village Neighbourhood Hub**

The Hub concept, design and location are the result of an extensive 18-month consultation and development process led by Working Women Community Centre. The Hub is 12,000 sq ft of which 2,000 sq ft has been provisionally set aside for arts programming. It will be located on Victoria Park Avenue slightly north of Eglinton Avenue, just outside the boundaries of the Victoria Village but close to public transit and the local shopping centre.

The overarching vision for the Hub is that it will be a catalyst for bringing the diverse communities of Victoria Village together while working towards positive change in the neighbourhood. This broad vision embraces cross-sectoral activities such as food and art that nurture common experiences and bridge socio-economic divides.

## **Needs and Market Assessment**

Victoria Village is an extremely diverse neighbourhood – socially, culturally and economically. The small amount of arts activity in the area is primarily offered in the schools and through a handful of community-based programs in the southern end of the neighbourhood. A genuine interest in arts programming has emerged through the community engagement undertaken for this study, especially activities for children and youth.

The anchor partners – the six social service agencies which have committed to renting space in the Hub – have acknowledged that an arts presence would be welcome. The arts program and the community kitchen are seen as two important centres of communal activity that will bring people together despite cultural, linguistic and socio-economic differences.

The Hub is readily accessible by public transit however no location is going to suit everyone in a community as large as Victoria Village. Those consulted across all age ranges prefer programs delivered close to home, for a variety of reasons including travel costs and time, convenience and safety. The success of the arts program will be dependent on the ability to engage with the residents, finding

creative ways of programming in spaces outside the Hub itself while also drawing participants into the Hub. A community arts program led by experienced professional artists can achieve this while engaging with people, helping them share their stories and nurture their creative talent.

### **Vision and Guiding Principles**

A proposed vision for the Hub arts program is:

The arts program operated out of the Victoria Village Neighbourhood Hub will inspire and engage participants to further develop a love of and skills in, the arts while creating a sense of community.

This vision is supported by a series of guiding principles which are summarized as:

- The program will be permanent
- It will be open and accessible to all residents of the community
- Programming will be relevant to the local residents
- Programs will be led by professional artists in a variety of arts disciplines with a focus on skills transference
- Programs will be value-based and intergenerational
- All programs will encourage the building of local capacity including the hiring of local artists and youth.

### **Program Options**

It will be some years before the full effects of arts activity will be felt so the principle of permanence has been the foundation for three potential operational models that are detailed in this report. The three models are briefly outlined below.

#### Model 1: The Multi-Centre Model

In this model, an arts organization would become an anchor partner by leasing 350 sq ft of office and storage space. Some arts activities would be offered in the shared program space in the Hub, the balance would be offered in locations within the community. One full time Artistic Director would run the program for the first year and be joined by a part time artistic coordinator and interns in the second and subsequent years. Program support would be provided by freelance artists.

#### Model 2: Dedicated Hub Space Model

In Model 2, the arts organization leases 2,000 sq ft to be used for office, storage and programming. Arts activities would primarily take place in this dedicated programming space, rather than in other locations in the community. With dedicated space, more programs could be offered requiring additional financial resources to cover program costs (such as artists and materials). The core staff complement remains the same as in Model 1.

### Model 3: Anchor Partner Model

This model, as the name implies, puts the anchor partners in the driver's seat. The partners will secure funding and contract out arts programming to an artist in residence or arts organization. Programming will be delivered with a focus on the anchor partner's clients, primarily out of the shared program space in the Hub.

### Strengths and Weaknesses of the Models

There are strengths and weaknesses to each of these models. Fundamentally the challenges relate to the rental costs in the Hub, the current Hub design and start-up funding.

The rent for all anchor partners is \$26 per sq ft gross, which includes shared technological services, program space and a receptionist. This is seen as a barrier to community arts organizations, which might pay a modest fee for office space but for whom programming space is typically provided free by their host community. The core operational structure and revenue sources for community arts organizations can be fragile and poorly funded, putting them in a different financial position from social service agencies. The potential rent burden and extra programming costs related to assuming responsibility for a lease on 2,000 sq ft could be overwhelming.

The Hub development process undertaken by the Working Women Community Centre started in 2008 and Hub design was well underway prior to commencement of this study. The Hub layout was drafted prior to the completion of this study and without input from the arts sector. The design offers a variety of shared programming spaces and the cost of using these spaces is included in the base rent for anchor tenants. Some of these spaces would be viable for some arts programs, and with modest adaptations would be even more suitable. The 2000 sq ft of dedicated arts space however is not suitable due to its configuration and location as it serves as a corridor and access point to private offices and meeting rooms. In addition, the technical needs of a dedicated arts space – most importantly sound separation – cannot be accommodated in the current design.

All three models are founded on the arts being an integral component of the Hub. Models 1 and 2 propose a 6 month pre-programming start up phase for fundraising and preliminary program design. This start up phase needs to be funded, as does the ongoing programming in the Hub. This report provides budget scenarios for all three models. However, access to project grants is hit and miss and operating funding would not be available for at least two years. Therefore the program can only be stable in the short term if funding agencies and foundations commit resources over and above what can normally be delivered through established arts granting programs.

### **Best Practices**

This feasibility study was undertaken once the consultation for the Victoria Village Neighbourhood Hub was complete and the framework for the space and operation already in place. It is the first feasibility

study to explore the potential for community arts in a United Way funded Neighbourhood Hub. With the full knowledge that this study was being undertaken late in the Victoria Village process, the Toronto Arts Foundation and Working Women Community Centre requested that the consultants consider the lessons learned from this study and recommend mechanisms by which community arts can more effectively be integrated into future hubs. The final section of this report contains 18 recommendations to that effect.

The central theme throughout these recommendations is that arts programming considerations (and ideally the arts organizations that will be involved in program delivery) have to be part of the Hub development process from Day 1. The arts should be part of the agenda during the community needs and market assessment. The spatial and technical requirements of the arts space is very different to traditional office space and should inform the site and building selection. The positioning of the arts programming area within a Hub must be integrated into the Hub layout and design to ensure adequate sound separation, ventilation and access to water. And sensitive topics such as program fees have to be discussed with the other tenants as governing principles are being considered.

### **Next Steps**

The Victoria Village Neighbourhood Hub provides a space for meaningful and high quality artistic activity for the residents of this area. While implementation might not be simple, it can be accomplished through the vision and commitment of artists, arts organizations, anchor partners and funding agencies.

There is some urgency to moving forward so that arts programming needs and issues are integrated into the development of Hub policies, such as access to shared program space and opening hours. If Model 2 is to be pursued then the interior design must be redrawn to appropriately accommodate dedicated arts space. A request for proposals seeking interested parties to run the program should be prepared and distributed.

Equally important is the need for the Toronto Arts Foundation and Working Women Community Centre to discuss the findings of this study with the United Way of Greater Toronto, the anchor partners and funding agencies. A meaningful dialogue must be undertaken with all parties to determine how to support the arts in Victoria Village, and how to integrate community arts programming into the earliest development stages of future Hub projects.

# Section A: Background and Context

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## 1 Introduction

### 1.1 Study goals

The Toronto Arts Foundation (TAF) is exploring mechanisms by which the artistic needs and aspirations of the people of Toronto can be met through incorporating community arts programming into high needs and under-served areas of the city. Specifically, the TAF is interested in the integration of arts into the neighbourhood hubs being launched as part of the United Way *Community Hubs Initiative*.

The TAF issued a call for proposals for consultants to review the potential for community-engaged arts programming in the proposed Victoria Village Neighbourhood Hub. Mindful that the arts feasibility study was being undertaken after the location and operating model for the Hub was already in place, the study's goals were to:

- Determine the viability of arts programming in the Victoria Village Neighbourhood Hub;
- Develop a list of spatial and technical requirements specific to community arts programming that could be used in both Victoria Village and other centres; and
- Recommend best practices for the inclusion of arts programming in future neighbourhood hubs.

### 1.2 Consulting team

The feasibility study was awarded to a four-person team comprised of Jenny Ginder (Ginder Consulting), Caroline Hollway, Janis Barlow (Janis A Barlow & Associates) and Phil Goldsmith (Philip Goldsmith Architect) under the Project Management of Jenny Ginder.

### 1.3 Methodology

The study methodology proposed the following tasks:

1. Market and needs assessment: Examining the arts programming that would be most relevant to the residents of Victoria Village and the other hub tenants;
2. Summary of current arts activity: Identification of artists and organizations currently residing or working in the neighbourhood, or those with interest in working there;
3. Technical analysis: Review of hub design, equipment requirements and capital cost estimates;
4. Development of operating options: Identifying operating models best suited to the hub, including recommendations on human resources and governance;
5. Development of operating budget; and

## 6. Writing final report.

As work commenced on the study it became apparent that much of the proposed technical analysis related to hub design, building selection and condition assessment was already being undertaken by the anchor tenants. Thus study resources were redirected towards expanding the final report to include best practices in future feasibility studies looking at the integration of community arts programming into neighbourhood hubs, and the spatial and technical requirements for community arts programs.

### 1.4 Sources of information

Preliminary contacts were provided by Working Women Community Centre, the lead agency for the Victoria Village Neighbourhood Hub, and the Victoria Village Action for Neighbourhood Change (ANC). These connections were supplemented by additional contacts uncovered by the consultants during the consultation process. The consultants invested considerable time and effort in an attempt to connect with community groups that could provide informative content for this study. The TAF provided information about artists living in the Victoria Village area.

The consultation process comprised:

- Interviews with each of the six anchor tenants for the Hub (known as anchor partners)
- 18 key informant and general research interviews
- Participation in 5 community group meetings
- One focus group with artists who live and/or work in Victoria Village
- One focus group with community arts organizations

The consultation list is attached as Appendix A.

## 2 Victoria Village Neighbourhood Hub profile

The Victoria Village Neighbourhood Hub will occupy the entire second floor of a strip mall plaza at the north-east corner of Victoria Park Avenue and Eglinton Avenue East (1527–1543 Victoria Park Avenue). The total space is almost 12,000 square feet and will be accessible by stairs and elevator. There is abundant natural light through windows on the east, north and west faces of the building. The unit is being extensively redesigned and refurbished by the landlord.

There is ample free parking in adjacent lots and the Victoria Park bus stop is outside the building.

### 2.1 Anchor Partners

Six social service agencies have committed to full-time occupancy as anchor tenants. They are:

- Working Women Community Centre (which will be the lead agency)
- Community Living Toronto
- Family Services Toronto
- REH'MA Community Services
- Canadian Centre for Victims of Torture
- Better Living Health and Community Services

A number of other social service agencies and community programs have indicated an interest in itinerant (or hotelling) use of space within the hub.

During the course of the Hub development process, the anchor partners agreed on a Hub Vision, Guiding Principles and Governance structure, which are articulated below. Discussions among anchor partners are ongoing and further policies will be established in due course.

### 2.2 Management

Hub management, reception and other staff engaged in Hub-centred business will be employees of the lead agency (WWCC). All other staff will be employees of their respective agencies/organizations.

### 2.3 Hub Vision

The vision as articulated by the anchor partners is:

A central space and gathering place for the Victoria Village Community where there is a broad range of services, programs and activities that are relevant and responsive to the

priorities, needs and interests of the residents and act as a catalyst to bring its diverse communities together and work towards building positive changes in the neighbourhood. It will be accessible and inclusive for all and be a safe, enjoyable and welcoming space where people can access services and feel a sense of ownership and belonging.

## **2.4 Partnership Principles**

All Hub partners must commit to the following principles of the partnership.

- Provide programs at least 4 times per year
- Provide direct services to Victoria Village residents
- Ensure availability to Victoria Village residents for all programs
- Be part of Hub related community engagement
- Ensure inclusion/relevance of programs to local needs/issues/ideas
- Collaborate to avoid service overlap
- Collaborate to maximize positive interaction between agencies and client groups
- Participate in the governance structure (agency and resident/community committees)
- Accept the community hub dispute resolution mechanism
- Support seamless local service access (including referral protocols)
- Accept confidentiality policies
- Support collaborative funding proposals

## **2.5 Governance**

Working Women Community Centre (WWCC) is the trustee lead agency. They will be the leaseholder and manager of hub staff and related infrastructure. A Hub Executive Committee will be struck comprising:

- Lead agency representative (board and/or management)
- Representative from each anchor partner
- Representative from each committee (see below for committee list)

The other proposed committees are:

- Resident/Community Committee (open to all residents and other members of the Victoria Village communities)
- Agency committee for all non-anchor agencies
- Youth committee
- Other ad hoc committees as required

## **2.6 Cost**

An inclusive rental rate of \$26 per square foot has been established for anchor partners. This includes all Hub costs, including rent, receptionist, internet access, shared equipment such as printers, and access to shared program spaces (including meeting rooms, program rooms and computer lab).

## **2.7 Hub Space**

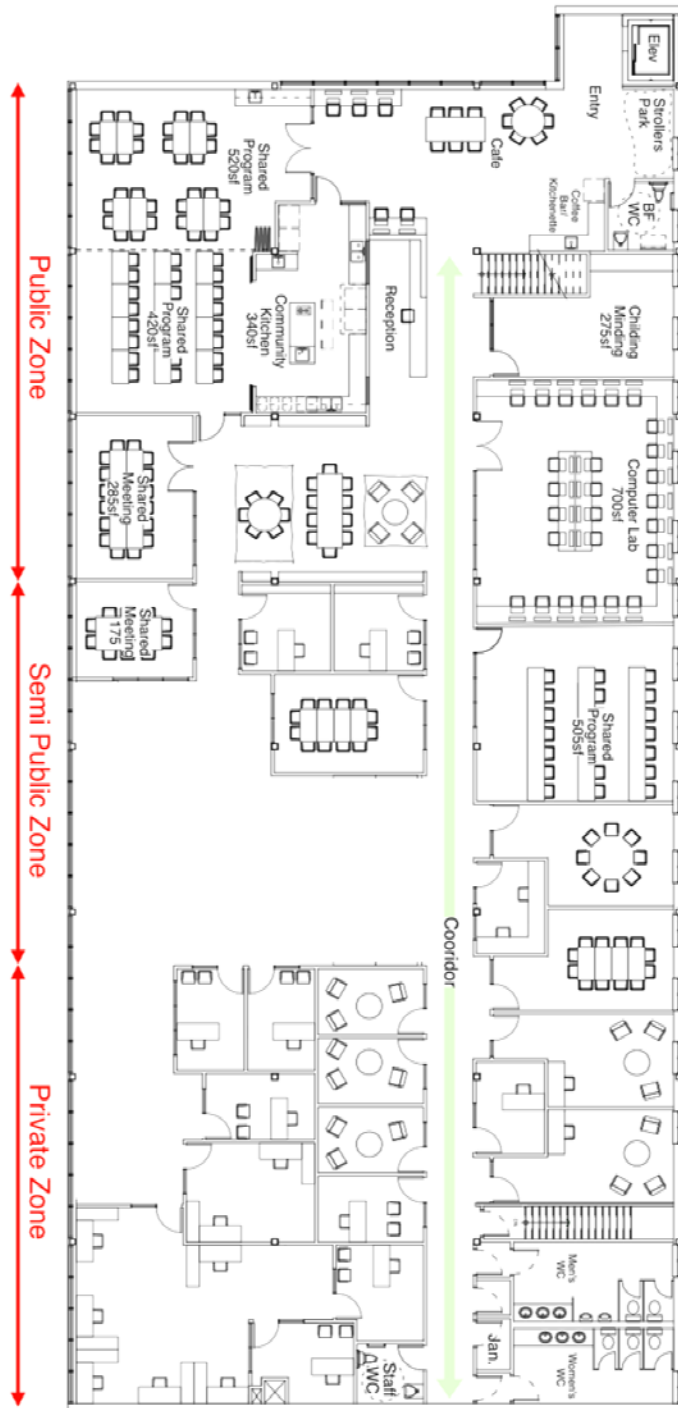
Figure 1 shows the hub layout and space allocation. In general, the space program will be:

- Approximately one third is dedicated office/administrative space for the anchor partners.
- Approximately 50% of the space is communal, such as reception, community kitchen, and shared meeting and programming space. The shared program space is available to the anchor partners 50% of the time, the balance of the time this space is available to itinerant partners.
- Up to 2,000 sq. ft in the “semi public zone” has been provisionally put aside for arts activities, to be brought online in 2011/12.
- In the interim, or if this is not used for arts programming, this 2,000 sq ft will be set up with workstations for use by itinerant tenants on a daily or hourly basis.

## **2.8 Occupancy Schedule**

Structural construction by the landlord will commence in April 2010 and last approximately two months. This will be followed by approximately three months of build out of the interior with a planned move in date of October 2010.

Figure 1: Draft Hub Layout



# Section B: Needs and Market Assessment

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## **3 Market Assessment**

The reports from the 18-month Victoria Village consultation process spearheaded by WWCC provide some helpful insight into the market area. The following community profile<sup>1</sup> provides a high-level overview of the neighbourhood and provides context for the needs and market assessment.

### **3.1 Community profile**

The Victoria Village neighbourhood, as defined by this study, is bordered by the Don River to the west, Lawrence Avenue to the north, Victoria Park Avenue to the east and Sunrise Avenue to the south (see Figure 2 on Page 13).

The neighbourhood was established post-war and consists today of a mix of 1950's middle-income housing surrounded by newer apartment buildings located on major arterial roads. Of the 17,600 residents, approximately 64% live in apartments (as compared to 49% in the city overall). 38% of the households earned below \$30,000 a year, well above the 29% of City households generally.

#### **3.1.1 Immigration and Language**

Victoria Village has a higher proportion of immigrants (56%) than the City overall (49%). The mobility is high in the area (51.8% over 5 years) and new immigrant populations are primarily coming from Europe, South Asia, West Asia Middle East, the Philippines and China. In 2006, the top 5 languages spoken in homes where English is not spoken were Urdu, Chinese, Gujarati, Tamil and Arabic.

#### **3.1.2 Family**

The neighbourhood has a higher percentage of family households (75%) when compared with the city average of 66% and the neighbourhood is increasingly becoming a community of young families with children under the age of 14.

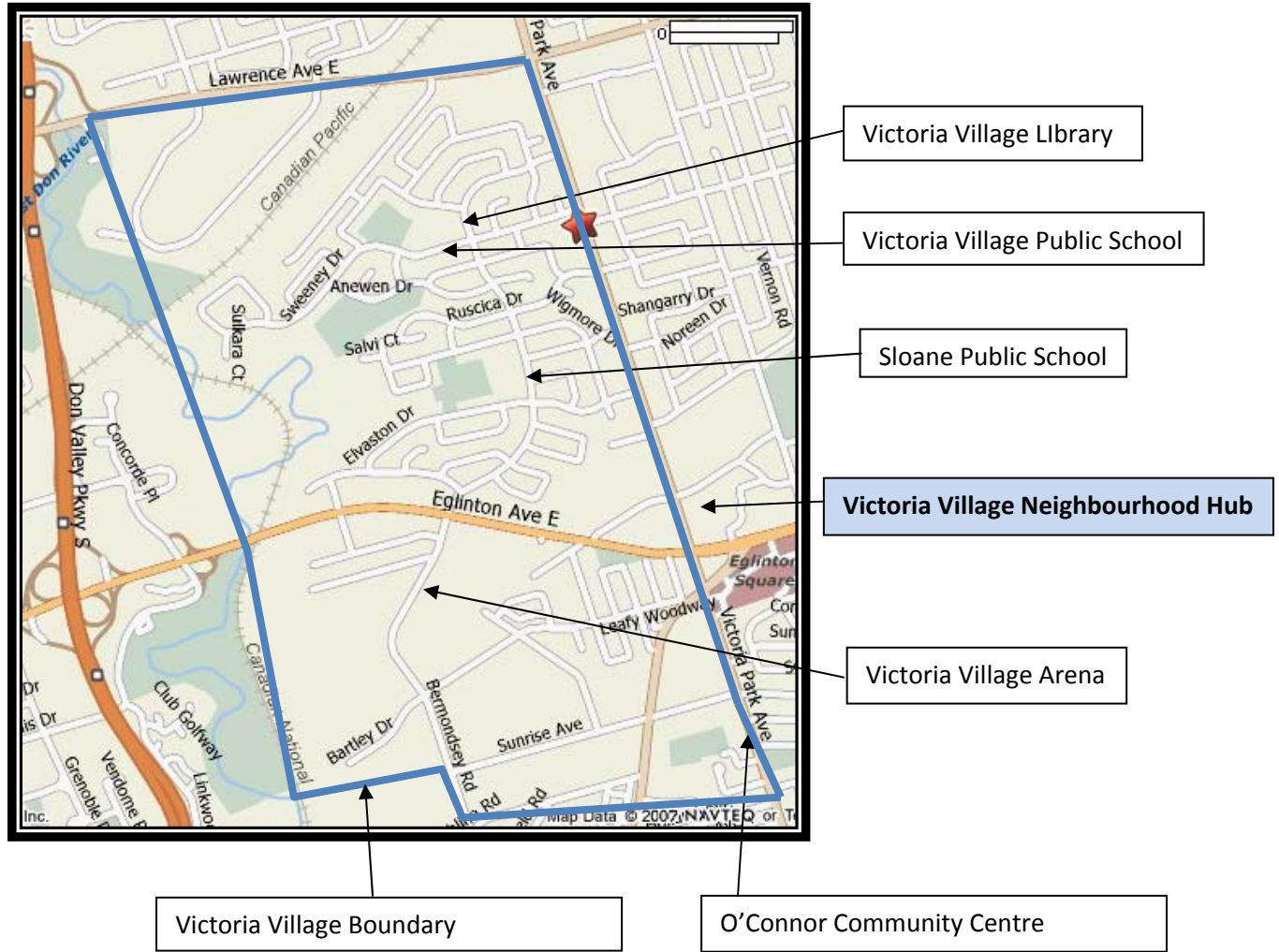
Family size in general is smaller than the Toronto average – 51% of families have 1 child at home, and 50% are two-person families. This data is an indication of fewer children and more lone-parent families.

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<sup>1</sup> The community profile information in Section 3.1 is drawn from a report by Working Women Community Centre in 2009.

Over 85% of the lone-parents are female. Just under half of the children under the age of 6 live with low income compared with the City average of 23%.

**Figure 2: Victoria Village Neighbourhood**



### 3.1.3. Seniors

There are a higher proportion of seniors in Victoria Village than in the rest of the City (14.8% compared to 11.2%) of which 11% came to Canada when they were over 45. This is seen as an indication that young immigrant families in the neighbourhood sponsor parents to come to Canada.

There are a disproportionate number of female seniors living alone (43% compared to the City's 34%). 23% of seniors are living with low income and 50% do not have a high school education.

#### 3.1.4. Priority needs and issues

The report from which the community profile data was extracted provides a clear summary of the issues and needs of the residents of Victoria Village that emerged from the extensive community consultation undertaken by the Working Women Community Centre in 2008/09. To quote from the report:

“In terms of specific service needs, the range of needs and issues identified through direct engagement were consistent with the demographic profile, and consistent with the United Way’s criteria for defining priority neighbourhoods. These included access to child care, to after-school programming for children and youth, health services, employment supports and jobs, immigration and settlement services, language and cultural programs, seniors programs and services, sports and recreation. Access to community space for resident-driven activities and for community service agencies were consistent concerns.

A further theme that emerged from the data and that is of high relevance to the hub development was that of integration. A number of responses highlighted the diversity of the Victoria Village community, particularly in relation to culture, although class and generational issues were also frequently named. Many saw this as an ongoing challenge, citing non-interaction between groups and exclusive community events. In addition, several respondents mentioned the problem of one dominant group taking ownership of the public spaces – both inside and outside – and the importance of preventing this from happening in the hub. However it was also clear that many see the hub as an opportunity to bring disparate groups together, via inclusive programming, peer support and volunteering, and multicultural events and programs. Several responses also underlined the role of community involvement in maintaining a truly inclusive hub.”

### 3.2. Anchor Partners

Interviews with the anchor partners revealed a universal desire for arts programming in the hub<sup>2</sup>. All the anchor agencies have used the arts as part of their work in the past, to varying extents. Some have used art therapy as a form of expression; some have been involved with projects with a focus on creating an artistic product for sale; and others have experience with projects that attract individuals to work on collaborative public projects such as graffiti arts or more private group work such as sewing. Several knew of successful arts programs that had died through lack of funding. Some partners are familiar with arts programs offered by other agencies through community centres or through organizations such as Art Starts.

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<sup>2</sup> Woodgreen Community Services had intended to be an anchor tenant and were interviewed as part of this study. Their plans have changed and they have been replaced by REH’MA Community Services. The latter was not interviewed as this change occurred in the latter stages of the study process.

Several of the anchor partners have not been very active in Victoria Village to this point and so it is not clear how many clients will be coming through the doors in any given week. They will be serving a spectrum of clients including families, seniors and youth of all ethnicities and those with physical and intellectual disabilities.

The anchor partners believe an arts program will engage an interesting mix of participants drawn from across all their program areas. It will be inclusive, help participants build confidence and provide intergenerational opportunities for diverse populations to collaborate. Several interviewees believe that an arts program will attract people to the hub, enliven the space and create a sense of community. As one person said, art “...is a positive form of social development”.

Several suggested that the arts program could be the “the great connector” that offers theme-based arts programming that crosses all organizations and the clients they work with.

There was agreement that day time activities (weekdays and weekends) would work well for seniors. Early evening is better for youth and after-school is best for children, although weekends would work for both groups also. While few mentioned general adult programming, this would be added to the mix. One recommendation for weekday programming is that “quiet activities” only be conducted during peak work hours. Weekly programs plus intensive programs during holiday periods were suggested, although one agency has successfully introduced arts activities into a homework club that meets three times a week.

The barrier to participation most frequently cited by interviewees was the cost of transportation. Language was mentioned by two people as a potential barrier and that translation might be needed. The other potential barriers to participation mentioned once were user fees, the availability of childcare, and gender (mixed groups could be a barrier for some women especially if physical movement was involved).

In general, anchor partners see no significant downsides to including arts programming in the hub. They see the potential for artists to deliver programming specifically geared to their clients. The only caution was that the arts program might reduce the space available for other activities and that it might be noisy and disruptive at times. This latter could deter some seniors groups from attending. The only challenge raised was how to fund the program so that it was a permanent presence.

### **3.3. Arts-Related Learning from Hub Development Report**

Working Women Community Centre (WWCC) were the lead agency for the establishment of the Victoria Village Action for Neighbourhood Change (ANC) and the subsequent Neighbourhood Hub Consultation Process. The findings from this consultation process are captured in a report submitted to the United Way of Greater Toronto in 2009. While the consultation process did not have a specific arts component nor proactively enquire about interest in arts activities, some of the consultation findings are relevant to the market assessment for arts programs.

- “Arts and creative opportunities” emerged as key programming priorities during community meetings.
- At Town Hall meetings, residents recommended that WWCC explore how to take programs and services out to locations in the community (in addition to Hub-based activities).
- This theme was reinforced in community discussions regarding the Hub location, where residents were encouraged by the consultation facilitators to think of the Hub as a “springboard for localized outreach and service delivery from multiple locations”.
- One of the three outstanding issues cited in the WWCC report was the need for after- school programming for youth (the other two were free transportation and access to sports facilities).

In their report WWCC commits to working with the steering committee to submit applications for an Artist in Residence, and for arts programs for children and youth.

### **3.4. Current arts activity**

Research has unearthed a very modest amount of arts activity in Victoria Village and only a handful of professional artists living in the vicinity. Current and recent programs are listed below. The paucity of programs appears to be a result of lack of services, rather than lack of interest by and demand in the community.

#### **3.4.3. Community based arts programs**

- Blitz Talent Show self-produced annually by Youth Vybes (youth group operating out of the O’Connor Community Centre) for the last three years in the park adjacent to the Community Centre.
- Graffiti Transformation Project, a 16-week summer intensive project funded through the City of Toronto, organized by the ANC with the O’Connor-area community groups with a focus on youth in Parma Court (TCH building). The program is going into its third year.
- A dance program in the O’Connor neighbourhood.
- *Rites of Passage*, run by Woodgreen and based at Parma Court, incorporates African arts as an element of the program
- Arts for Children and Youth (AFCY, a Toronto Arts Council operating client) have been active in the area for approximately three years and currently offer visual arts classes for young people at Victoria Village Arena on Saturday mornings where they have instigated a community art gallery. They also offer a storybook/drop in session at O’Connor Community Centre on a Saturday. Through a partnership with Toronto Community Housing (TCH), AFCY also offers a full year arts program at Centennial Apartments – Wakunda for children, as well as a youth-based program which engages youth in the revitalization of their community’s grounds using visual arts. AFCY also works with youth in collaboration with the YMCA and TCH in the KickStart Program. They provide arts activities for youth aimed at developing the Victoria Village community through multigenerational programming experiences.

- O'Connor Community Centre (City of Toronto Parks and Recreation) offer three Dance-Hip Hop classes (ages 6 – 15 yrs) until the summer on Saturdays.
- The Victoria Village Library run a series of one day arts programs in the basement room: book readings, fashion, painting and paper maché. In the winter 2010 they are also offering a Tween weekly program with arts as a base.
- Turtle Arts Play offered a series of clay based workshops aimed at Afghan and Iraqi refugee children at the Library in the summer of 2009.
- Sewing circle and craft club started through the ANC outreach that meets weekly at Emanuel Lutheran Church
- Lutheran Manor (a TCH and Lutheran Church mixed seniors residence) organizes cultural trips and activities for seniors
- The ARC program at Sloane Avenue PS (After School Care run by City of Toronto Parks and Recreation - cost \$2.00 a day) ran some dance sessions in the fall of 2009, with artists from AFCY
- The Jewil Project (one street outside the boundaries of Victoria Village) offers free, high quality training in computer animation, audio and video to youth. The participants apply through the TDSB school board's coop programs. Their priority catchment area includes Victoria Village.
- The Greater Toronto Kurdish House offers traditional music lessons.

The majority of the arts programs listed above are in the south end (O'Connor area) of Victoria Village and aimed at youth. Very little arts activity is taking place in the central or northern sections of the neighbourhood.

#### 3.4.4. School-based arts activity

Consultation with educators and parents has identified some organized arts activity within the school system. Recent arts interventions include:

- O'Connor Public School encourages local arts connections and visiting artists in visual arts, music, dance and drama. The school aims to include local youth and local community partners in its current visual arts programming: creating panels to enhance the O'Connor Road face of their building.
- Victoria Village Public School has robust arts integration into their school, and is interested in an arts-based after school program. During the winter term of 2009/2010 they held a popular Arts Day, with professional artists. They have also brought in artists from Prologue to the Performing Arts.
- Arts for Children and Youth (AFCY) have offered programming in O'Connor PS and Sloane Ave PS.
- Sloane Avenue Public School has visiting artists from AFCY and Prologue to the Performing Arts. The latter is paid for by the Parent Teacher Association. They also organized a Dance-a-Thon. The principal is interested in starting a choir.

- Milne Valley Middle School offers dance and drama and extensive music options. The school also has visiting artists and undertakes video making workshops. The drama teacher is very interested in engaging with the local community.
- Wexford School of the Arts is situated outside Victoria Village but attracts some students from the Victoria Village catchment area. Apart from their arts-focused programming they are also home to a public summer Musical Theatre Camp run independently by teachers in the arts program. The school would be keen for their students to earn community service hours by assisting arts programs in the community.

## 4. Needs Assessment: Community needs and barriers

Consultation within Victoria Village suggests a keen desire for arts programs, specifically those aimed at children, youth and seniors.

### 4.1. Children

A meeting with the Parent Council at Victoria Village Public School affirmed the absence of community-based arts programming. The parents and teachers present are eager for more arts activity both within the school and the community. Some knew of occasional arts programs at the Victoria Village Library and one knew of the AFCY program recently introduced at the Arena. They lamented the dearth of community facilities in general and arts activity in particular.

The group recommended music and “anything where they use their hands” such as sculpting and painting as the preferred activity for the children. They believe a nominal user fee for materials would be acceptable and reflect a commitment to participation.

The principal barrier to arts in the Hub as identified by these parents was location. The Hub is perceived as too far for the children to walk especially as it entails crossing a major arterial road. They recommend that the arts program take place closer to the school (locations such as the Library or the Chinese Baptist Church were suggested) in the central/northern Victoria Village area. While the hub location is problematic for after-school activity, it is potentially viable for weekend programs (when parents have more time to transport the children) or during school holidays and PD days.

### 4.2. Youth

Key informant interviews and a meeting with Youth Vibes, a youth group at O’Connor Community Centre, provided insight into the needs and the challenges of youth arts programs. This information was complemented by feedback gleaned during the Focus Group with artists working with youth in the area.

There are few creative outlets for youth in the neighbourhood. Those that do exist are found in the O’Connor area at the south end of Victoria Village where the Community Centre re-opened in January 2010 after renovations. The Graffiti Arts Project and occasional dance classes have operated out of the O’Connor Community Centre, which is somewhat of a hub for the youth living in the Toronto Community Housing buildings in Parma Court.

Although the Hub is only a few blocks from Parma Court and O’Connor, some of the Youth Vibes group expressed reluctance to going there. The youth seem territorial and want programs in locations where they feel comfortable. The group identified transit and time as the key barriers to participation. They

are interested in a wide range of artistic activity, and concluded that projects such as filmmaking (which can incorporate music, dance, photography, sets) or a musical (which is multi-disciplinary and could be filmed) would capture their range of interests.

The youth living in the northern part of Victoria Village have no access to community arts programs, although it was mentioned that some arts and cultural activities are offered at places of worship. Social workers advised that these youth are less likely to travel any distance for programs, and that some parents will not let their children travel alone at night for safety reasons. A recent report by the Health Promotion Department of the City of Toronto refers to Victoria Village as the north end of the area, as distinct from O'Connor to the south. It states that "Victoria Village youth are very difficult to reach and engage, with no known youth groups in existence while O'Connor has an independent youth group - Youth Vybes. Victoria Village in the recent years has seen an increase in violent crime".<sup>3</sup>

It was suggested that a social barrier exists between youth in the north and south ends of the neighbourhood and that an arts program could provide an important bridge for these youth. As one youth stated in the same report "Nobody wants to go by themselves. So if there is a group of people going, then we'll go. If you're in a group then you're more likely to go. Especially in a new area". Integrating youth through arts programming would complement current initiatives by agencies to link the disparate youth programs.

Several people talked about the importance of trust as it relates to youth participation. They note that youth will participate in programs and follow leadership that they trust. Thus the success of the program's reach to youth will bear a direct relationship to ability of the artistic leadership to relate to youth and to build these bonds of trust. It was also noted that youth need a place to "hang out" and that some youth, after hanging out for a while, will eventually join in. To quote one young person: "There are no programs, only for the elementary students. They have nothing to occupy us with. We go off on our own, It's just like from 7 to 11, 12 we are at a coffee shop chilling or in the lobby."<sup>4</sup> Will the hub be a welcoming place for this type of activity?

### **4.3. Adults**

The two adult groups consulted were the parents at Victoria Village Public School and the women in the Victoria Village Sewing Group. While some in the former group indicated a modest interest in arts programs, on the whole they stated they have no time for such activities. They are busy with work and family commitments.

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<sup>3</sup> *You Belong*: Youth Participatory Action Research Project: Mapping the Assets and Needs of the Flemington Park, Thorncliffe, O'Connor, and Victoria Village Communities and Looking to the Future of Youth Program Planning. September 22, 2009. Prepared by Health Promotion Department, City of Toronto.

<sup>4</sup> *You Belong*

The women in the sewing group, in contrast, are keen to be involved in cultural activities. They have been proactive in arranging for after-school language classes for their children, thus freeing them up to participate in their sewing group. They can imagine the sewing group moving into the Hub, and do not see the location as a barrier to participation.

Turtle Arts Play report there was great interest in a concurrent program for the parents, so that they could be involved with their children's activities, meet new people and increase their communications skills. These parents were also interested in volunteering in the programs and offering skills that they might have.

This is an avenue to be explored in greater depth. The results from these conversations would suggest that parents will be more engaged and inclined to participate if there is either concurrent activity for them and their children or an intergenerational program.

#### **4.4. Seniors**

The Victoria Village community profile (Section 3.1 of this report) identifies the high percentage of seniors living in the neighbourhood. There are two Toronto Community Housing buildings close to the Hub, and many seniors living in the bungalows in the older part of the neighbourhood.

The Victoria Village Bridge Club members are representative of active seniors who travel independently and have lived in the area for many years. They are mobile and interested in organized lectures, arts events outside the area, cinema clubs and painting. That said, in meetings they stated that they felt the Hub was not necessarily for them, and would prefer programs at the Library, the venue where they feel comfortable.

The seniors in the Toronto Community Housing complex at Sunrise Towers would be keen to take part in arts activities, but found the prospect of crossing Eglinton daunting. Free programs would be an incentive, but they would rather the programs happened in their Recreation Room at Sunrise Towers.

# Section C: Situation Analysis

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## 5. Principal Findings of Needs and Market Assessment

Victoria Village is a very diverse neighbourhood. This diversity is reflected in its cultural and linguistic composition as well as in the socio-economical status of the residents.

Added to this diversity is the geographic divide between the communities of the north (Victoria Park and Lawrence area) and the south (O'Connor) and the established residential enclave in the middle. Thus Victoria Village is really not one neighbourhood but a multitude of communities within which the various youth groups, seniors groups etc do not interact or connect. Residents tend to feel connected to their immediate streets and are less likely to avail of programs and move freely around other parts of Victoria Village. That said, the Hub location close to the Loblaws and the Golden Mile Shopping Centre/Eglinton Square Mall (the North-East and South-East corners of Victoria Park and Eglinton respectively) is convenient for many and there is a bus stop in front of the Hub building.

The scope of this study did not permit for a complete community engagement needs assessment process, such as the 18-month consultation undertaken by the Victoria Village Neighbourhood Hub Steering Committee. However as noted earlier “arts and creative opportunities” were identified by residents during that consultation process as one of the key priorities.

This study’s consultation process was rooted in consultation with a cross section of the community by age and by geography. From these meetings and interviews, some key messages have emerged:

### 5.1. Arts Program: Community Demand

- The community response to having arts activities in the area is positive.
- The area has been severely under-served in terms of arts activity, due in part to a lack of a central facility or organization to lead such programs.
- Residents expressed an interest in a wide range of arts disciplines. Classes as well as more informal opportunities to participate in arts activity were recommended. None had experience with community-engaged arts programming.
- After-school, weekend and holiday-time arts opportunities for young people from 5 – 18 was something that all endorsed.
- There is demand from the youth groups for arts activities. There are few creative outlets for the youth in the area, and almost none in the north end.
- The hub provides an opportunity to bring disparate groups together via inclusive programming and volunteer openings.

- Central to the success of an arts program will be community involvement – encouraging participation, providing opportunities for volunteer leadership and creating a welcoming and safe space for creative exploration within the Hub and other program venues.

## 5.2 Suitability of Location and Space

- The Hub is close to a bus stop and the primary shopping mall for Victoria Village. Regardless, many potential users want the programs offered in locations that they are familiar with (such as the Library or school) or that are convenient to where they live. Some suggest they will not, or cannot, attend programs at the Hub.
- The shared program spaces in the current Hub layout, with modifications, can accommodate over 50% of community arts practices<sup>5</sup>. Other arts practices can be offered outdoors or at off-site locations.
- There are several locations for off-site programming in Victoria Village, such as the O’Connor Community Centre, The Victoria Village Arena, library, schools, TCH recreation areas and large halls associated with places of worship.

## 5.3 Barriers to Participation

- The barriers to participation that were articulated by most of the individuals and groups consulted are the cost of transit and program fees (although many indicated that a token fee for materials would be acceptable).
- A secondary barrier for some is the Hub location. This study confirmed the findings from the WWCC consultation process: residents would prefer the Hub be closer to their home for a variety of reasons including travel costs, time, convenience and safety.
- There are several religious facilities with the space to host arts programs. At question is the potential for cultural and religious barriers to participation if arts programs are offered in a non-secular location.
- Language was hardly ever raised as a barrier, perhaps reflecting participants understanding that arts activity can transcend communication barriers. Women in The Sewing Circle, for example, are helping each other improve their language skills informally as they talk together while sewing.
- Some perceive the Hub as being a place for people with problems, and therefore not for them. This stigma attached to a social service centre will be a barrier to participation by some. Overcoming this perception and finding creative ways for arts programming to bridge these social and economic divides will be integral to the success of the vibrant arts programming within the Hub.

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<sup>5 5</sup> See Appendix B, list of technical and spatial requirements for traditional community arts practices.

#### 5.4. Program Delivery

- No obvious and simple program delivery mechanism has emerged from this review of the existing market and the current needs. Likewise no community arts organization has emerged as the most obvious tenant, although no formal discussions have been undertaken nor have any formal requests for proposals been prepared. Arts for Children and Youth is the only arts organization regularly active in the neighbourhood. They are interested in expanding their program into the Hub however their mandate is only children and youth. (Further information on potential program models and delivery mechanisms is found later in this report).
- Anchor partners are generally enthusiastic about the potential for an arts program however the lack of continuity of their previous arts programs raises questions about commitment and sustainability.

#### 5.5 Engagement with Local Artists

- There are very few professional artists living in the area however it is likely there are artists in the neighbourhood who are unable to practice their craft full time in Canada. Undoubtedly they will self-identify once the arts program starts. Engaging local artists to deliver arts programs in the Hub is preferred.
- Hiring local residents (with a focus on youth) as arts program assistants provides mentorship and training and helps build connections into the community.

The following sections of the report recommend a vision and the guiding principles for the arts program. Three potential space and programming models have been developed, each of which has merit and each of which presents challenges.

# Section D: Program Options

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## 6. Introduction to Operating Model Options

The operating model for an arts program at the Hub has to be specific to Victoria Village in all aspects, including but not limited to the socio-economic profile of the neighbourhood, space available for program delivery in the Hub and in the community, and the long-term economic viability of the program itself.

As community arts practice has evolved the emphasis has shifted to the importance of meaningful arts programming delivered by professional artists. A balance has to be struck whereby the programs are widely accessible to all the residents of Victoria Village – be they involved with social service agency programs or not – while ensuring a high quality artistic experience. And this must be accomplished on a budget with very limited capacity for earned revenue.

Three program delivery models have been developed. Each of the three models, if adequately resourced and implemented, has the potential to realize the vision and the guiding principles presented in Section 7. A summary description of each model is presented here, full details of each model and an analysis of the strengths and weaknesses of each approach follows in Section 8.

### **Model 1: The Multi-Centre Model**

In this model, a resident arts organization would become an anchor partner, leasing 350 sq ft of office and storage space at the Hub. Some programming would be offered in the shared program space in the Hub, the balance would be offered in locations within the community. One full time Artistic Director would run the program for the first year and be joined by a part time artistic coordinator and interns in the second and subsequent years. Program support would be provided by freelance artists.

### **Model 2: Dedicated Hub Space Program Model**

The Dedicated Hub Space Program Model sees the arts program run by a resident arts organization that leases 2,000 sq ft of dedicated programming, office and storage space. The program would be firmly centred in the hub where almost all activities would take place. Given the availability of dedicated space, more programs could be offered requiring resources for an incremental number of freelance artists to support the core staff complement which remains the same as in Model 1.

**Model 3: Anchor Partner Model**

This model, as the name implies, puts the anchor partners in the driver’s seat. The partners will secure funding for an arts program to be delivered in the hub to their clients and other users. An arts organization or artist will be contracted by Hub management to provide programming primarily in the Hub.

A comprehensive description of each model is found in Section 8.

## 7. Vision and Guiding Principles

The following is the recommended core vision for arts programming at the Hub:

The arts program operated out of the Victoria Village Neighbourhood Hub will inspire and engage participants to further develop a love of and skills in, the arts while creating a sense of community.

### 7.1. Recommended Guiding Principles

The vision will be supported by the following guiding principles:

#### Permanence

- The arts program developed for the Victoria Village Neighbourhood Hub will be a permanent program.

#### Access

- Arts programs delivered at and through the Hub are open and accessible equally to all residents of Victoria Village, and those beyond the boundaries who have a genuine interest in participation.
- Cost will not be a barrier to participation: all programs will be either free, “pay what you can”, or a suggest a token fee for materials.
- All participants in Hub arts programs will abide with equitable protocols for the use of space and equipment.

#### Relevance

- Programs should be both sensitive to and relevant to the community.

#### Program leadership and delivery

- Arts programs will be delivered by professional artists with a focus on artistic skills transference and mentoring at a recognized level of artistic merit.
- Wherever possible, the arts program should encourage the building of local capacity including the hiring of local artists and youth.

#### Programming

- Programming will be formatted to include hands-on experiences that offer multi-generational, integrative, and multi-disciplinary learning.
- Programming will support relationships of mutual learning, and as such will respect and utilize the existing knowledge and skills found within the Victoria Village community.
- Programs are value-based, and will be governed by the notions of collaboration, democracy, respect, accessibility, accountability, communal engagement and inclusivity.
- Programs will ensure a variety of disciplines are offered.

## 8. Operating Models

### Introduction

The models detailed below respond to something of a “chicken and egg” situation regarding the viability of the program relative to space and cost. This study is being undertaken when the Hub architectural design is complete and construction is about to commence. The Hub layout allows for private offices as well as a series of shared spaces, including a computer lab, three program areas and meeting rooms. There are some relatively simple and low cost adaptations to the shared spaces, and others that are more extensive and costly, which would make these spaces ideal for arts program delivery. It is not clear at this stage whether some or all of these modifications can be incorporated into the Hub design. Further, policies regarding how much time each anchor partner will have access to the shared program space have not yet been established.

A comprehensive list of the space and technical requirements for community arts programs is attached to this report in Appendix B. This list reflects ideal conditions and suggests that the majority of programs can be undertaken within a 1,000 square foot space – roughly the area of two adjacent shared program spaces next to the Community Kitchen (see Figure 1, Page 12). The additional programs could be offered if there was ready access to water, adequate air extract/ventilation and a sprung floor. Sound separation is also important to the successful and harmonious co-existence of arts programming and more administrative desk based work. Activities that require larger space would be offered at an off-site location.

Several programs will require the use of the shared computer lab. It is extremely important that a percentage of the computers and screens purchased for the computer lab have the capacity to handle multi-media and digital media software and applications.

Some programs, such as carnival arts or large scale musical theatre, will never be suited to the Hub because of the number of participants or the “outdoor” nature of the project. That said, these programs can still be conceived, organized and designed from inside the Hub.

Each model assumes a six-month period of pre-program start up. During this time, grant applications will be submitted and funds secured for the first year of operations.

### Programming

The models have been developed based upon the proposed vision and the guiding principles for the arts program and a desire to ensure access to quality artistic programming for all the residents of Victoria Village. The models are intentionally not prescriptive in defining the arts discipline or the order of programs to be delivered – that will be the responsibility of the Artistic Director.

The terms “programs, community engaged public art projects, and camps” have been used to describe the various arts activities. The definitions of these terms as used in this report are:

Program: A series of workshops, offered once a week for an eight week period, each workshop lasting two hours. Enrolment in each workshop is estimated at 16 – 20 people. A program could be in any arts discipline – music, dance, drawing, computer-generated media arts or quilting. In the early years these would be pilot programs designed to test response to different artforms and approaches with different constituencies within the community.

Community engaged arts practice: This refers to a larger scale, multi-disciplinary art project engaging up to 60 people. The theme or concept and relevance is drawn from the participants who engage fully in designing the content of the event/installation. The model used for the sake of this report would see participants working in three smaller groups of 20, meeting once a week for 2 hours over a 10 week period, plus three full-day sessions over weekends. The three groups would come together to produce and present their work. Examples of community engaged arts include mosaics, carnivals and large-scale musical theatre.

Camp: The camps would be one week in duration and open to up to 20 young people. The program proposes a one week March-break camp, plus two or three one-week summer camps.

In reviewing the programs proposed, note that additional programs can be added (or, in some cases removed) depending upon the finances available. Each new program should be considered a pilot, and can change each year based upon community response.

## **Budget**

The assumptions behind the revenue and expense projections for each model can be found in Section 9 of this report.

## **8.1. Model 1: Multi-Centre Program Model**

### **8.1.3. Operational accountability**

An established arts organization assumes the lease and programming responsibility (or acts as a Trustee for an emergent group of artists or small organization without the capacity for full responsibility in the first year). The arts program would be a full anchor partner with the rights and responsibilities that entails.

### **8.1.4. Space**

Rent 250 sq ft of office space plus another 100 sq ft of storage. Assumes free use of shared program space, computer lab and meeting rooms in the Hub (as per anchor tenant agreement); assumes free programming space at other off-site locations in the Victoria Village area, such as the Library, Victoria Village Public School, O'Connor Community Centre.

In this model, approximately one half of possible community arts programs can be undertaken in the shared program areas in the Hub, with others delivered at off-site locations (see Table 1). Some programs, such as a public mosaic project, can be conceived and designed in the Hub with the assembly and presentation externally. The programs that cannot be accommodated in the Hub are generally those requiring special flooring, large work areas or really “dirty” arts workspaces and equipment (such as a pottery wheel and kiln) or highly specialized technical equipment (such as sound recording/editing). If the shared program spaces had a sprung floor and, ideally, air extract, dance programs could also be offered at the Hub. Those noted as “possibly” require special accommodation or equipment within the Shared Program spaces.

Several programs will require use of the shared computer lab. It is extremely important that a percentage of the computers and screens purchased for the computer lab have the capacity to handle multi-media and digital media software and applications.

**Table 1: Hub-based program possibilities in the Multi-Centre Model**

Art Activity	Suitable for VV	Location	Notes
Carnival arts	Design component		Construction/present external
Computer animation	Yes	Computer lab	See note re computers
Creative writing	Yes	Shared Program Rooms	
Dance - contemporary	Possibly	Shared Program Rooms	Sprung Floor
Dance - hip hop	Possibly	Shared Program Rooms	Sprung Floor
Dance - musical	Possibly	Shared Program Rooms	Sprung Floor
Dance - tap	Possibly	Shared Program Rooms	Sprung Floor
Dance - tea dances (small)	Yes	Shared Program Rooms	
Dance - tea dances (large)	No		
Dance - traditional	Yes	Shared Program Rooms	
Digital photography	Yes	Computer lab	See note re computers
Drama - senior	Yes	Shared Program Rooms	
Drama - young people	Yes	Shared Program Rooms	
Drama - young women	Yes	Shared Program Rooms	
Drama - youth	Yes	Shared Program Rooms	
Film - animation	Yes	Computer lab	See note re computers
Film making	Yes	Computer lab	See note re computers
General arts training	Yes	Shared Program Rooms	
Inter-arts Community project	No		
Music - band	No		
Music - choral	Small possibly		
Music - dj/mix	Possibly	Shared Program Rooms	Equipment required
Music - drumming	Yes	Shared Program Rooms	
Music - rock	Yes	Shared Program Rooms	
Music- musical theatre	Yes	Shared Program Rooms	
Pottery	No		Kiln not practical in short term
Quilting/sewing /embroidery	Yes	Shared Program Rooms	
Sound recording	No		
Storytelling/oral history	Yes	Shared Program Rooms	
Theatre	No		
Video recording/editing	No		
Visual - batik	No		
Visual - digital art	Yes	Computer lab	
Visual - mosaic	Design component		Presentation external
Visual - mural	Design component		Presentation external
Visual - painting	Possibly		Depends on water/space

### 8.1.5. Program

Year 1 is a heavy period of project start up. The Artistic Director will have many responsibilities including networking, relationship building, a “this space is yours” campaign, marketing, implementing the program for anchor partners, promoting the importance of arts programs through City venues such as O’Connor Community Centre and the Victoria Village Arena, identifying talent in the area including student leaders; recruiting artists to design and implement a public-engagement art piece, building a volunteer base and seeding community-based art classes/circles led by local talent. Policies related to

space usage, transit subsidies and hiring program assistants will need to be developed. An important part of this start up work will be to demystify the hub and 'prove' its accessibility to potential users.

With this workload, programs will be led by guest artists, supported as in all programs by a local program assistant. Deliverables by year-end could be one public-engagement art work; two programs that serve a cross section of anchor tenant clients; two programs in community venues (possibly one for children in a central neighbourhood location and one for seniors in Sunrise Towers); two additional community programs at the Hub (including media arts for youth).

In Year 2 program delivery is increased while the community outreach continues and new partnerships are sought for assistance with program space, administrative resources and marketing. A part-time Artistic coordinator/Outreach Worker is brought on to deliver some programs, freeing up time for the Artistic Director to expand fundraising to the foundation and corporate sector and put together the March break and summer camps. All Year 1 programs continue, supplemented by the following programs offered once a week: 1 week March break camp; 2 weeks of summer camp; 1 seniors program at the Hub; 1 program for anchor partner clients; 1 after school program for kids at the Hub; start 1 after-school program for youth at O'Connor and a second weekend program at the hub. Any or all of the new programs could be with groups connecting into the larger community- engaged event.

Year 3 is the time to solidify the programs having taken stock of early successes and having learned from any failures. It will provide the Artistic Director with the opportunity to assess the appetite for more programs from the community and the program's capacity to respond. It will be an opportunity to explore programs in different arts disciplines, further engage with and develop the volunteer pool and respond to community demand.

**Table 2: Multi-Centre Model: Potential Programs**

Year 1		Year 2 and beyond	
At the hub	In the community	At the hub	In the community
	1 community engaged public art activity		1 community engaged public art activity.
2 programs for anchor tenants' clients		3 programs for anchor tenants clients, gradually drawing in community participants	
	1 Program for children 1 program for seniors		1 program for children 1 program for seniors 1 program for youth at O'Connor
1 media arts program for youth 1 other program tbd		1 after-school program for children 1 media arts program for youth 1 other program tbd	
			1 week March break camp for children. 2 weeks of summer camp

The budget and program delivery schedule assumes that the public, community-engaged art piece is an intensive first program, effectively kicking off the arts program and drawing attention to the other arts programs about to commence. Budgets have been built on the assumption that each program runs once a week for eight weeks.

#### **8.1.6. Staff**

A full time Artistic Director for the first year with the addition of a part-time Artistic coordinator/Outreach Worker in the second year both of whom have the capacity to deliver programs and who offer a complementary skills set.

In year 1, program delivery will be supported by guest artists while the Artistic Director concentrates on implementing the artistic vision, funding, relationship building and program coordination, marketing and the myriad other responsibilities associated with a start-up initiative. The Artistic coordinator/Outreach Worker starting in Year 2 will deliver some programs in addition to outreach work, while guest artists continue to deliver programs. Program assistants will be contracted from within the community for all programs as a mentorship opportunity.

As the title implies, the Artistic Director should be a multi-talented individual skilled in both the artistic, and the producing – or administrative – side of the program. The Artistic Director will set the central artistic vision and assemble the team that will deliver this vision. Other important attributes that this leader will bring to the position include:

- Strong interpersonal skills and the ability to engender trust and work collaboratively
- Strong creative and visionary skills
- Leadership skills
- Ability to sell the vision in words and in text
- Sensitivity to the diversity of the community
- Strong administrative, fundraising and budgeting skills
- Thorough understanding of the role of the arts in building community

#### **8.1.7. Governance**

The arts organization will be an anchor partner. As such they will assume all the rights and responsibilities of all other anchor partners, including a seat on the Hub Executive Committee. Further information on the overarching Hub vision, governance and principles can be found in Section 2.

#### **8.1.4 Budget**

Revenue and expenses for this model are presented in the following two tables. Please note that a full breakdown of sources of revenue and costs can be found in Section 9.

**Table 3: Model 1 – Multi Centre Model - potential revenue**

POTENTIAL INCOME	Multi Centre Model			
	Prep Year	Year 1	Year 2	Year 3
<b>PUBLIC SECTOR</b>				
TAC Community Arts Residency		3,000	3,000	3,000
TAC Arts Access		8,000	8,000	
TAC operating				15,000
OAC Artist in the Community		8,000	8,000	
OAC Community Arts Operating				20,000
Canadian Heritage (Building Communities)		5,000	5,000	5,000
Ontario Trillium Foundation	25,000	50,000	50,000	50,000
City of Toronto (Comm Safety Investment)		10,000	10,000	10,000
City of Toronto (Identify/Impact Awards)			5,000	
City of Toronto (Comm Fest)		7,500	6,000	4,500
Toronto Community Housing (SIF)		3,000	3,000	3,000
HRDC Summer Youth Employment		2,800	2,800	2,800
Tropicana/YES Summer Youth Subsidy		1,200	1,200	1,200
<b>PRIVATE SECTOR</b>				
Metcalf Foundation			20,000	20,000
Corporate sponsor/donation			5,000	10,000
In-kind donations		2,000	5,000	7,500
Private sector foundations	15,000	15,000	20,000	20,000
<b>OTHER/EARNED INCOME</b>				
Theatre Ontario (YTTP)		2,000	2,000	2,000
Anchor partners contribution		12,000	12,000	12,000
Earned income		2,500	3,000	3,000
<b>TOTAL INCOME</b>	40,000	132,000	169,000	189,000

**Table 4: Model 1 – Multi Centre Model - potential expenses**

	<b>Prep</b>	<b>Multi-Centre Model</b>		
<b>POTENTIAL EXPENSES</b>	<b>6 mths</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>
<b>Artistic Expenses</b>				
Salaries	32,500	65,000	96,950	99,859
Artists fees		6,240	15,260	15,718
Program Assistant/mentee		3,150	6,600	6,798
Summer intern			2,800	2,884
Transport for artists		1,000	1,300	1,339
Professional development		500	500	515
<b>Program Expenses</b>				
Art supplies		2,960	4,040	4,161
Art installation costs/misc		500	500	500
Software		1,500	500	515
Transport		2,528	5,894	6,071
Food/snacks		2,325	3,675	3,785
<b>Location Expenses</b>				
Rent	3,000	9,100	9,100	9,373
Telecommunications	1,500	1,500	2,000	2,060
Off-site location costs		1,000	1,000	1,030
<b>Administration</b>				
Marketing/web maintenance	1,000	5,000	5,000	5,150
General admin	2,000	5,000	5,000	5,150
Office supplies		500	500	515
Insurance (liability)		2,000	2,000	2,060
<b>TOTAL EXPENSES</b>	<b>40,000</b>	<b>109,803</b>	<b>162,619</b>	<b>167,498</b>

## **8.2 Model 2: Dedicated Hub Space Model**

In general terms, this second model follows the same pattern as the Multi-Centre Model. The key difference is that in this model the arts program has a full 2,000 sq ft of program, administrative and storage space and the majority of programming takes place at the Hub.

### **8.2.1 Operational accountability**

As with Model 1, an arts organization assumes the lease and programming responsibility, or acts as a Trustee for an emergent group of artists or small organization without the capacity for full responsibility in the first year.

### **8.2.2 Space**

2,000 sq ft of contiguous, discrete space would be leased in the Hub to accommodate administration, program delivery and storage. Approximately 1,500 sq ft of this would be dedicated multi-purpose program space suitable for a range of artforms from dance to visual arts. The room would have a sprung floor, sound dampening/separation, air extraction/cooling/ventilation, ready access to water, and an abundance of storage. Children's camps can be offered from the hub. As an anchor partner, the arts program would also have access to the shared program space in the Hub including the computer lab.

**Table 5: Hub-based program possibilities in the Dedicated Hub Space Model**

Art Activity	Suitable for VV	Location	Notes
Carnival arts	Design component		Construction/present external
Computer animation	Yes	Computer lab	See note re computers
Creative writing	Yes	Arts space	
Dance - contemporary	Yes	Arts space	Sprung Floor
Dance - hip hop	Yes	Arts space	Sprung Floor
Dance - musical	Yes	Arts space	Sprung Floor
Dance - tap	Yes	Arts space	Sprung Floor
Dance - tea dances (small)	Yes	Arts space	
Dance - tea dances (large)	No		
Dance - traditional	Yes	Arts space	
Digital photography	Yes	Computer lab	See note re computers
Drama - senior	Yes	Arts space	
Drama - young people	Yes	Arts space	
Drama - young women	Yes	Arts space	
Drama - youth	Yes	Arts space	
Film - animation	Yes	Computer lab	See note re computers
Film making	Yes	Computer lab	See note re computers
General arts training	Yes	Arts space	
Inter-arts Community project	No		
Music - band	Small possible		
Music - choral	Small possible		
Music - dj /mix	Possibly	Arts space	Equipment required
Music - drumming	Yes	Arts space	
Music - rock	Yes	Arts space	
Music- musical theatre	Yes	Arts space	
Pottery	No		Kiln not practical in short term
Quilting/sewing /embroidery	Yes	Arts space	
Sound recording	No		
Storytelling/oral history	Yes	Arts space	
Theatre	Drama workshops		Presentation external
Video recording/editing	Possibly	Arts space	Equipment required
Visual - batik	No		
Visual - digital art	Yes	Computer lab	
Visual - mosaic	Design component		Presentation outside
Visual - mural	Design component		Presentation outside
Visual - painting	Yes	Arts space	Needs water

### 8.2.3 Program

To justify the incremental rental cost of approximately 1,500 sq ft of dedicated programming space, more programs can be offered in the Hub. This will require an increase in the number of freelance artists, program assistants and administrative overhead.

Year 1 is similar to Model 1, relationship building, establishing the program for anchor partners and promoting the importance of arts programs through City venues will be undertaken. Local area talent (including student leaders) and freelance artists will be recruited to start and implement a public-

engagement art piece. Some community-based art classes/circles led by local residents will be started. Deliverables by year-end could be one public-engagement art work; two programs that serve a cross section of anchor tenant clients; four additional community programs at the Hub (including media arts for youth).

In Year 2 the emphasis shifts heavily towards program delivery while the community outreach continues and new partnerships are sought. A part-time Artistic coordinator/Outreach Worker is brought on to deliver some programs, freeing up time for the Artistic Director for revenue generation and developing the March break and summer camp program. Nine additional programs would be introduced this year for seniors, anchor partners, children and youth. Summer and March-break camps will be introduced with interns bolstering the existing staff artists and program assistants. Any or all of the new programs could be with groups connecting into the larger community- engaged event, as part of a more holistic approach.

Year 3 is the time to solidify the programs having taken stock of early successes and having learned from any failures. It will provide the Artistic Director with the opportunity to assess the appetite for more programs from the community and the program's capacity to respond. It will be an opportunity to explore programs in different arts disciplines and respond to community demand.

**Table 6: Dedicated Space Model: Potential Programs**

Year 1		Year 2 and beyond	
At the hub	In the community	At the hub	In the community
Design preparation for community engaged public art activity	1 community engaged public art activity	Design preparation for community engaged public art activity	Presentation of community engaged public art activity. Possibly larger and longer term project than Year 1
<p>6 programs:</p> <p>2 programs for anchor tenants' clients</p> <p>1 Program for children</p> <p>1 program for seniors</p> <p>1 media arts program for youth</p> <p>1 other program tbd</p> <p>(30 sessions per annum of 2 hrs p/week each)</p>		<p>15 programs:</p> <p>Daily programs for anchor tenants clients, gradually drawing in community participants</p> <p>2 programs for children</p> <p>3 programs for seniors</p> <p>2 programs for youth</p> <p>3 other programs tbd</p> <p>Drop ins/hang out</p> <p>(30 sessions per annum of 2 hrs p/week each)</p>	<p><i>Note: Some of these programs might still be best delivered in community venues in Year 2</i></p>
		<p>1 week March break camp for children.</p> <p>3 weeks of summer camp</p>	

**8.2.4 Staff**

As with Model 1, a full time Artistic Director operates the program for the first year with the addition of a part-time Artistic coordinator/Outreach Worker in the second year both of whom have the capacity to deliver programs and offer complementary skill sets.

In year 1, program delivery will be supported by guest artists while the Artistic Director concentrates on the artistic vision, funding, relationship building and program coordination. The Artistic coordinator/Outreach Worker starting in Year 2 will deliver some programs in addition to outreach work. With dedicated space at the hub, the program scope is limited only by community interest and program costs. Freelance artists will be contracted to deliver programs. They will be supported by program assistants hired from within the community.

### **8.2.5 Governance**

The arts organization will be an anchor partner. As such they will assume all the rights and responsibilities of all other anchor partners, including a seat on the Hub Executive Committee. Further information on Hub vision, governance and principles can be found in Section 2.

### **8.2.6 Budget**

Revenue and expenses for this model are presented in the following two tables. Please note that a full breakdown of sources of revenue and costs can be found in Section 9.

**Table 7: Model 2 – Dedicated Space Model – potential revenue**

POTENTIAL INCOME	Dedicated Space Models			
	Prep Year	Year 1	Year 2	Year 3
<b>PUBLIC SECTOR</b>				
TAC Community Arts Residency		3,000	3,000	3,000
TAC Arts Access		8,000	8,000	
TAC operating				15,000
OAC Artist in the Community		8,000	8,000	
OAC Community Arts Operating				20,000
Canadian Heritage (Building Communities)		5,000	5,000	5,000
Ontario Trillium Foundation	25,000	50,000	50,000	50,000
City of Toronto (Comm Safety Investment)		10,000	10,000	10,000
City of Toronto (Identify/Impact Awards)			5,000	
City of Toronto (Comm Fest)		7,500	6,000	4,500
Toronto Community Housing (SIF)		3,000	3,000	3,000
HRDC Summer Youth Employment		2,800	2,800	2,800
Tropicana/YES Summer Youth Subsidy		1,200	1,200	1,200
<b>PRIVATE SECTOR</b>				
Metcalf Foundation			20,000	20,000
Corporate sponsor/donation			5,000	10,000
In-kind donations		2,000	5,000	7,500
Private sector foundations	15,000	15,000	20,000	20,000
<b>OTHER/EARNED INCOME</b>				
Theatre Ontario (YTTP)		2,000	2,000	2,000
Anchor partners contribution		12,000	12,000	12,000
Earned income		2,500	3,000	3,000
<b>TOTAL INCOME</b>	40,000	132,000	169,000	189,000

**Table 8: Model 2 – Dedicated Space Model – potential expenses**

<b>POTENTIAL EXPENSES</b>	<b>Prep</b>	<b>Dedicated Hub Space Model</b>		
	<b>6 mths</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>
<b>Artistic Expenses</b>				
Salaries	32,500	65,000	96,950	99,859
Artists fees		6,240	21,500	23,000
Program Assistant/mentee		3,150	6,660	7,110
Summer intern			2,800	2,884
Transport for artists		1,000	1,300	1,339
Professional development		500	500	515
<b>Program Expenses</b>				
Art supplies		2,960	5,000	5,600
Art installation costs/misc		500	500	500
Software		1,500	500	515
Transport		2,528	6,470	6,920
Food/snacks		2,325	4,875	5,125
<b>Location Expenses</b>				
Rent	3,000	52,000	52,000	53,560
Telecommunications	1,500	1,500	2,000	2,060
Off-site location costs		500	500	515
<b>Administration</b>				
Marketing/web maintenance	1,000	5,000	5,000	5,150
General admin	2,000	5,000	5,000	5,150
Office supplies		500	750	773
Insurance (liability)		2,000	2,000	2,060
<b>TOTAL EXPENSES</b>	<b>40,000</b>	<b>152,203</b>	<b>214,305</b>	<b>220,734</b>

### 8.3 Model 3: Anchor Partner Model

The underlying structure of this model is different from Models 1 and 2. In this model, WWCC and the anchor partners fully embrace their interest in and commitment to an arts program in the hub as a unifying force for anchor partners and all their clients. Four key factors suggest that this model is viable:

- It responds to the community’s observation that arts programming in the hub has “...potential opportunities for integrating the community<sup>6</sup>”
- Funding is possible as one of the guiding criteria for organizations in the community hub, is that they “be willing to participate in collaborative funding proposals<sup>7</sup>”.
- WWCC reported to the United Way that they would “..work with other steering committee members to submit applications for an Artist in Residence and other arts programming that could also provide after-school programming for children and youth<sup>8</sup>”.
- Anchor partners interviewed for this study (see Section 3.2) support the concept of an inclusive arts program.

#### **8.3.1 Operational accountability**

Operational accountability will ultimately rest with the lead agency, Working Women Community Centre (WWCC) which is responsible for Hub management. The Hub Manager will be an employee of WWCC and responsible for revenue generation for hub-wide activities.

#### **8.3.2 Program Delivery/Staff**

There are various possibilities for arts program delivery in this model. Assuming that funds are being raised on an annual basis, the possibilities include:

- An artist-in-residence who designs and delivers programs, possibly sub-contracting discipline-specific projects to other artists as needs dictate
- Inviting an arts organization already working in community arts practice to develop and deliver programs from the space.

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<sup>6</sup> WWCC Report to the United Way, 2009

<sup>7</sup> WWCC Report to the United Way, 2009

<sup>8</sup> WWCC Report to the United Way, 2009

### 8.3.3 Space

Whichever program delivery mechanism is used, artists will require occasional use of a workstation, 100 sq ft of storage, and use of the shared program space including the computer lab and meeting rooms. It is assumed the programs will run from the Hub, however flexibility should be incorporated so that programs can be delivered in community spaces should this prove necessary or desirable.

The range of arts activities possible in the Hub is listed in Table 9 below. Note that this is the same as activities possible in Model 1.

**Table 9: Anchor Partner Model**

Art Activity	Suitable for VV	Location	Notes
Carnival arts	Design component		Construction/present external
Computer animation	Yes	Computer lab	See note re computers
Creative writing	Yes	Shared Program Rooms	
Dance - contemporary	Possibly	Shared Program Rooms	Sprung Floor
Dance - hip hop	Possibly	Shared Program Rooms	Sprung Floor
Dance - musical	Possibly	Shared Program Rooms	Sprung Floor
Dance - tap	Possibly	Shared Program Rooms	Sprung Floor
Dance - tea dances (small)	Yes	Shared Program Rooms	
Dance - tea dances (large)	No		
Dance - traditional	Yes	Shared Program Rooms	
Digital photography	Yes	Computer lab	See note re computers
Drama - senior	Yes	Shared Program Rooms	
Drama - young people	Yes	Shared Program Rooms	
Drama - young women	Yes	Shared Program Rooms	
Drama - youth	Yes	Shared Program Rooms	
Film - animation	Yes	Computer lab	See note re computers
Film making	Yes	Computer lab	See note re computers
General arts training	Yes	Shared Program Rooms	
Inter-arts Community project	No		
Music - band	No		
Music - choral	Small possibly		
Music - dj/mix	Possibly	Shared Program Rooms	Equipment required
Music - drumming	Yes	Shared Program Rooms	
Music - rock	Yes	Shared Program Rooms	
Music - musical theatre	Yes	Shared Program Rooms	
Pottery	No		Kiln not practical in short term
Quilting/sewing /embroidery	Yes	Shared Program Rooms	
Sound recording	No		
Storytelling/oral history	Yes	Shared Program Rooms	
Theatre	No		
Video recording/editing	No		
Visual - batik	No		
Visual - digital art	Yes	Computer lab	
Visual - mosaic	Design component		Presentation external
Visual - mural	Design component		Presentation external
Visual - painting	Possibly		Depends on water/space

### 8.3.4 Program

The program will be centred in the hub with a focus on residents of Victoria Village. Year 1 will see a focus on program development, community engagement and the establishment of three programs for anchor partners' clients. In Year 2, this will expand to daily programming with weekend programs for children and youth. The program will be limited only by budget. Camps might be possible however these would need to be offered off-site as day-time noise could be disruptive in the workplace.

**Table 10: Anchor Partner Model: Potential Programs**

Year 1		Year 2 and beyond	
At the hub	In the community	At the hub	In the community
3 programs for anchor tenants' clients		5 programs for anchor partners' clients (weekday)  1 weekend program for children  1 weekend program for youth	<i>Note: Some of these programs might still be best delivered in community venues in Year 2</i>
			<i>Camps possibly if funds available, possible in Year 3.</i>

### 8.3.5 Staff

The artist or arts organization contracted will develop the program model in collaboration with the Hub partners. The lead artist will be responsible for all programming, only assisted by other artists contracted on an as-needed basis in Year 3 or later once the program is established and funding for expansion is secure. With one principal artist, the programs offered will reflect the arts disciplines with which that artist is most skilled. Local residents will be hired as program assistants.

### 8.3.6 Governance

The governance rests with WWCC and the Hub Executive Committee. The artist or arts organization contracted to prepare and deliver the arts programs will report to the Hub Executive Committee through the Hub Manager.

### 8.2.7 Budgets

Revenue and expenses for this model are presented in the following two tables. Please note that a full breakdown of sources of revenue and costs can be found in Section 9.

**Table 11: Model 3 – Anchor Partner Model – potential revenue**

POTENTIAL INCOME	Anchor Partner Model		
	Year 1	Year 2	Year 3
<b>PUBLIC SECTOR</b>			
TAC Community Arts Residency	12,000	12,000	12,000
TAC Arts Access			
TAC operating			
OAC Artist in the Community	8,000	8,000	8,000
OAC Community Arts Operating			
Canadian Heritage (Building Communities)	5,000	5,000	5,000
Ontario Trillium Foundation	20,000	25,000	25,000
City of Toronto (Comm Safety Investment)	5,000	5,000	5,000
City of Toronto (Identify/Impact Awards)		5,000	
City of Toronto (Comm Fest)			
Toronto Community Housing (SIF)			
HRDC Summer Youth Employment			
Tropicana/YES Summer Youth Subsidy			
<b>PRIVATE SECTOR</b>			
Metcalf Foundation			
Corporate sponsor/donation			
In-kind donations	2,000	2,000	2,000
Private sector foundations			
<b>OTHER/EARNED INCOME</b>			
Theatre Ontario (YTTP)	2,000	2,000	2,000
Anchor partners contribution	8,000	8,000	8,000
Earned income	1,000	1,500	1,500
<b>TOTAL INCOME</b>	<b>63,000</b>	<b>73,500</b>	<b>68,500</b>

**Table 12: Model 3 – Anchor Partner Model – potential expenses**

POTENTIAL EXPENSES	Anchor Partner Model		
	Year 1	Year 2	Year 3
<b>Artistic Expenses</b>			
Salaries			
Artists fees	50,000	51,500	53,045
Program Assistant/mentee	720	1,680	1,730
Summer intern		2,800	2,884
Transport for artists	100	300	300
Professional development			
<b>Program Expenses</b>			
Art supplies	480	1,120	1,154
Art installation costs/misc			
Software	1,500	500	515
Transport	864	2,016	2,076
Food/snacks	600	1,400	1,442
<b>Location Expenses</b>			
Rent	5,180	7,620	7,849
Telecommunications	500	500	515
Off-site location costs			
<b>Administration</b>			
Marketing/web maintenance	2,500	2,500	2,575
General admin	1,000	1,000	1,030
Office supplies	200	200	206
Insurance (liability)			
<b>TOTAL EXPENSES</b>	<b>63,644</b>	<b>73,136</b>	<b>75,330</b>

## 9. Operating Budgets

Generating pro-forma budgets for any new initiative is a challenge given the unknowns and the potential variables. Budgets have been developed for the first three years of operation for all three models.

The key objective in developing the program model and the budget has been sustainability – the desire to create a solid foundation for a program that will be permanent. The assumption underlying the budget has been that core funding will relate to the artistic mandate, while recognizing the potential for revenue from a broader range of sources given the program’s role in community development and assisting local populations including youth and children at risk.

A comparison of the revenues and expenses across all three models can be found in Section 10.

### 9.1 Notes to Revenue Lines

In the short term, the budget is founded on project funding from government agencies and departments. After two years of project funding, some of these sources can offer operating funding. In the longer term once the program is established there will be a wider range of funding options. Potential revenue sources include:

Short term funding from:

- Toronto Arts Council (Note that Anchor Partners can apply for Community Arts Residency for one program, while arts organization may apply in the same year for Arts Access for a different program).
- City of Toronto Festivals and Special Events Investment Program
- Toronto Community Housing, Social Investment Fund
- Ontario Trillium Foundation
- Ontario Arts Council
- Canada Council for the Arts
- Youth employment programs
- Other City programs for priority neighbourhoods
- Anchor partners for their art therapy programs<sup>9</sup>
- ArtsReach Toronto

Longer term funding from above plus:

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<sup>9</sup> Criteria for anchor partners is that they be “willing to participate in collaborative funding proposals”

- George C. Metcalf Foundation (community development)
- The Laidlaw Foundation (youth-led initiatives)
- Corporate sector (related to youth and employment)
- Local businesses (in-kind services and supplies)
- Foundations (youth at risk, arts, community development)
- Operating grants from Ontario Arts Council and Toronto Arts Council

Funding requests can be developed for a variety of elements of the program's operations:

- Arts program delivery
- Leadership development (for program assistants/mentee)
- Mentorship/youth internships
- Community development
- Urban renewal

Undoubtedly other funding opportunities will arise once the program is established and partnerships are forged. It has been suggested that there could be a social enterprise within the arts program, possibly the creation and sale of works of art. It is beyond the scope of this study to explore this, however as a community arts program the potential for revenue from arts sales would appear to be minimal.

A small program revenue line has been established as some programs might have a "pay what you can (PWYC)" box as a contribution towards arts supplies, at other programs parents might donate materials or snacks.

## 9.2 Notes to Expense Lines

Staff costs are based on a full time Artistic Director starting in Year 1 with the addition of a half-time Artistic coordinator/Outreach Worker in Year 2. The budget assumes the Artistic coordinator will deliver five programs (or their equivalent) in addition to other responsibilities. Artists and program assistants will be hired on an as-needed basis. A summer intern will be hired to assist with administration of the camps.

The guiding principles driving the expense side of the budget are:

- All artists delivering programs are paid: For budgeting purposes, average fees of \$130 for a 2 hour workshop and \$300 for a full day program have been used.
- All programs will be supported by one paid program assistant from the community. A fee of \$12 per hour has been used, assuming 2.5 hours for a 2 hour workshop to allow time for set up and clean up and \$90 for a full day program.
- Snacks will be made available at all programs, at an average cost of \$25 per 2 hour workshop and \$50 for a day.

- TTC fare will be made available as needed. The assumption for budgeting purposes is a subsidy for 50% of the program participants.
- Art supplies have been estimated at an average of \$20 per session or \$40 per day. Large scale community-engaged programs such as mosaics or carnivals have been estimated at \$2000 per event. In due course it would be hoped that supplies would be provided in-kind.
- Year 3 is designated as a year to solidify existing programs so in general 3% has been added to expense lines.
- No allocation has been made for professional translation during programs or for the marketing materials. Findings from the market assessment suggest that those participating in arts programs find creative ways to communicate, and potentially improve spoken English skills. Translation of written materials is assumed to be a volunteer activity or be covered out of the marketing budget.

During the consultation process for this study there has been discussion about whether or not to pay youth to participate in arts programs. The arguments on both sides are compelling. In this budget exercise, we have assumed that the program assistants will be paid, and many of those might be youth. We have not included the cost of paying youth to attend programs. Policies will need to be established in a number of sensitive areas, such as eligibility for program assistant positions, eligibility for TTC subsidy, and when and for which programs PWYC boxes are considered.

The following three Tables break down direct program costs a weekly program, a public community engaged art program and a one-week camp.

**Table 13: Regular Program Cost**

<b>Program cost per 2 hour workshop</b>	
Artist leader	130
Program Assistant	30
Food	25
Supplies	25
Transit	80
Total per session	290
<b>Total per 8-workshop session</b>	<b>\$2,320</b>

The community-engaged public arts project budget is based upon a project where three groups of approximately 20 people work together 2 hours a week for 10 weeks, plus three full planning/design days. It assumes one artist leads each group supported by a program assistant.

**Table 14: Community Engaged Arts Project Cost**

<b>Community engaged art project cost</b>	
Artist leader + artists	6,600
Program Assistant	1,710
Food	1,125
Supplies	2,000
Transit	800
Public launch/celebration	1,000
<b>Total per public engagement</b>	<b>\$ 13,235</b>

The costs for camps are calculated based on the daily artists rates quoted above.

**Table 15: Camp costs**

<b>Camp costs per week</b>	
Artist leader	1,500
Guest artists (specialists)	520
Program Assistant	450
Food	250
Supplies	200
Transit	450
Public presentation/celebration	500
<b>Total per camp week</b>	<b>\$ 3,870</b>

## 10. Summary Analysis of Operating Model Options

Any of the three models developed for this report would be an improvement upon the current level of arts programming within Victoria Village. Other models, or variations on these models, are also possible. The key question is which model is the most sustainable, the most cost effective, and can most effectively deliver arts activity that meets the needs of the residents of Victoria Village in the long term. The following summarizes the strengths and weaknesses of the three models presented. This summary is followed by tables which compare the program impact and the budgets of the three models.

### 10.1 Strengths and weaknesses of Model 1

The 940 sq ft of proposed shared program space can accommodate one half of the community arts programs in the hub. With some modification this space could be suitable to additional arts activities. The principal challenge with using the large shared program spaces is noise transference to the smaller shared meeting rooms. This is a very attractive option as it will animate the public zone in the Hub.

What is unknown, and potentially a weakness of this model is the availability of the shared program space. At this time, no planning or scheduling for the allocation of time for these spaces has been undertaken. With six anchor partners sharing this space, it is unclear where scheduling conflicts might arise, and whether the prime time for arts programs (after school and weekends for children and youth; daytime for seniors) would complement, or conflict, with the needs of the other anchor partners.

However limited access to shared program space has the upside benefit of pushing much of the programming out into the community itself – into the local library, community centres and seniors centres thereby taking the art to the people where they live. The uptake on some of the programs will be higher as a result and the variety of programming that can be offered in these external venues is appealing. This will also be appealing to many youth, who want arts programs delivered in familiar territory.

Equally compelling is the cost. With Hub rent of just under \$10,000 (for office and storage, shared program space is included in the office rent) and the assumption of nominal charges for programming in community venues, within a three year period the program budget could stabilize at approximately \$170,000 with solid revenues to support the program. Please see Section 9 for full operating budget information.

The other potential challenges are storage and sound separation. There is no in-room storage space for art supplies. Good sound separation and ventilation will permit maximum programming flexibility and ensure the peaceful enjoyment of the space by all the anchor partners and their clients.

Having an arts organization as an anchor partner (in both Models 1 and 2) would effectively demonstrate to the public and the Victoria Village neighbourhood, the value of the arts in a community development model. In addition, the nuances of community arts engagement will be better shared, communicated and understood by the other anchor partners if art is systematically positioned within the hub.

## **10.2 Strengths and weaknesses of Model 2**

The concept of a dedicated space is almost intoxicating. With a total of 2,000 sq ft for administration, programming and storage, the possibilities are enormous. The space could be designed to accommodate the art forms best suited to community arts practice within Victoria Village. There would be no compromises regarding scheduling with the anchor partners. Positioning the arts as an internal aspect of the Hub would attest to the inclusion of the arts in communal activity. The program schedule could be developed with what is best for the community and the arts providers as the sole consideration. With well-designed and welcoming space, it is easy to imagine that this space will quickly expand to become an arts centre for the east Toronto and west Scarborough communities.

The most significant challenge with this model is the proposed location of dedicated arts space (see Figure 1, Page 12) within the Hub. The space as proposed is not discrete, and when allocations for corridors are included (to permit access to private offices and shared meeting space) the proposed arts space cannot accommodate arts programming. The current configuration also provides no opportunity for sound separation and dedicated air extract/ventilation systems. Immediate intervention will be required with the Hub architect to rethink the semi public zone should this model be adopted. There is no point investing heavily in capital improvements and rent if the space is not ideal.

Model 2 is a costly option. Not only because of the base cost of rental, but because of the incremental programming that should be offered to justify the space and rental cost. Independent artists and organizations might well look to rent the space (at a very nominal cost) for their own programming and while some might have the capacity to pay a modest fee, others will not and policies will have to be established for equitable sharing. This additional demand might eventually become an incremental financial burden to the arts provider. An additional factor is the challenge of raising funds to cover rent when the funds could be better served in program delivery.

The other challenge is delivering a full program in the Hub while still reaching out to the community and meeting the needs of those who cannot come to the Hub – public school children in the north end and seniors unable to leave their building for example. In other words how to offer integrated community arts based programs if you are not out there engaging with the community in the delivery of the arts program. In a similar vein, there is also the notion that “you have to go out, to bring them in”. This model might require additional resources to market the arts program broadly through the community and to ensure it remains relevant to the people of Victoria Village.

Some companies have been successful with a space-based model by providing dedicated bus service from a central point such as a school or library to the arts space. However, the cost of bussing on top of the rental cost would render this model financially unviable.

With only one dedicated space, concurrent programming (which would provide interaction between different community groups) would be offered in the shared program space, with its attendant scheduling challenges.

This model is the most expensive at roughly \$220,000 per year. The incremental costs of rent plus the additional programming account for this model being more costly than Model 1 (please see Section 9 for full operating budgets).

### **10.3 Strengths and Weaknesses of Model 3**

During interviews for this study the anchor partners have indicated that the arts program is important, not only as a service to their clients but as a way to build cohesion within the Hub and across communities of interest. It is – along with food – one of the two “great connectors” for the Hub.

This model is dependent on the willingness of the Hub’s anchor partners to support the arts programming, recognizing that it is not their core mandate. There is the potential that when budgets are tight, they may be tempted to simply drop this component. External artistic assistance might be required to write the most compelling grant applications, applications that reflect a depth of understanding of community arts practice and the vocabulary used in the arts, rather than the social service, milieu.

The great strength of this model is that it will provide the anchor partners with a connector and empower them to take the leadership and demonstrate the efficacy of an artist residency. The potential weakness is that this resolve might diminish, especially in the first two years of start-up before concrete results are available. Investment in community arts development cannot be short term.

Also, without an arts organization as an anchor partner, the presence of the arts in the overall Hub structure and in the community will be lessened. This would not permit opportunities for the other anchor tenants to cultivate a better understanding of the concepts around community arts education.

The space limitations for this program are not as significant as with the other models as the programming mandate will be more modest and programs can be more easily adapted to the quality and size of the available space.

This model is the least expensive at around \$75,000 per year. This model assumes very limited capacity by Hub management to access foundation and private funding. What is interesting on the expense side is that rental costs in this model are a higher percentage of budget than in Model 1. In the Model 1

(Multi-Centre Model) the office and storage rent and status as an anchor partner results in free use of the shared program space. In Model 3, the location expenses are based upon hotelling costs for an office/workstation plus the cost of using the shared program space. The rent in Model 3 is approximately \$7,800 in Year 3, compared with \$9,400 in Model 1 with fewer programs being delivered.

#### **10.4 Program Impact**

Table 16 on the following page summarizes the number of programs and the potential number of participants across each model. The incremental impact on participation in Model 2 is modest over Model 1. However there is significantly more impact in those models than in Model 3.

#### **10.5 Budget comparison**

Tables 17 and 18 present an overview of the revenue and expenses for the three models. Note that the revenue for Model 1 and Model 2 is the same based upon best estimates at this time. The key incremental cost of Model 2 over Model 1 is rent and artist fees for the additional programs.

The revenue and expenses for each model are not, nor are intended to be, perfectly aligned. They are intended to provide the sense of scale and scope of possibility. The number and type of programs can be increased or decreased to suit the revenue available and the changing and emerging needs of the community.

This report has proposed a 6-month period of project start up, during which time grant applications will be prepared with a view to programming starting early in Year 1. At question is the source of approximately \$40,000 for a part time person (plus administrative overhead) to undertake this work. None of the existing community arts organizations have the capacity to cover this cost, should they be interested in programming in the Hub. The most logical and viable solution is for a small number of funding bodies to commit to covering this cost to seed the process. This might well have to be done outside of traditional program budgets.

**Table 16: Summary and Comparison of Program Impact across Three Models**

	Model 1: Multi-Centre Model				Model 2: Dedicated Space Model				Model 3: Anchor Partner Model			
Program	Year 1		Year 2		Year 1		Year 2		Year 1		Year 2	
	# Progs	# Users	# Progs	#Users	# Progs	# Users	# Progs	# Users	# Progs	# Users	# Progs	# Users
Community-engaged public art activity	1	60	1	60	1	60	1	60				
Programs (8 wks each)	6	96	9	144	6	96	15	240	3	48	7	112
March break camp			1	25			1	25				
Summer camp (weeks)			2	50			3	75			1 (?)	25 (?)
<b>Total potential users</b>		156		279		156		400		48		112 +

**Table 17: Operating Revenue Projections**

POTENTIAL INCOME	Multi Centre and Dedicated Space Models				Anchor Partner Model		
	Prep Year	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
<b>PUBLIC SECTOR</b>							
TAC Community Arts Residency		3,000	3,000	3,000	12,000	12,000	12,000
TAC Arts Access		8,000	8,000				
TAC operating				15,000			
OAC Artist in the Community		8,000	8,000		8,000	8,000	8,000
OAC Community Arts Operating				20,000			
Canadian Heritage (Building Communities)		5,000	5,000	5,000	5,000	5,000	5,000
Ontario Trillium Foundation	25,000	50,000	50,000	50,000	20,000	25,000	25,000
City of Toronto (Comm Safety Investment)		10,000	10,000	10,000	5,000	5,000	5,000
City of Toronto (Identify/Impact Awards)			5,000			5,000	
City of Toronto (Comm Fest)		7,500	6,000	4,500			
Toronto Community Housing (SIF)		3,000	3,000	3,000			
HRDC Summer Youth Employment		2,800	2,800	2,800			
Tropicana/YES Summer Youth Subsidy		1,200	1,200	1,200			
<b>PRIVATE SECTOR</b>							
Metcalf Foundation			20,000	20,000			
Corporate sponsor/donation			5,000	10,000			
In-kind donations		2,000	5,000	7,500	2,000	2,000	2,000
Private sector foundations	15,000	15,000	20,000	20,000			
<b>OTHER/EARNED INCOME</b>							
Theatre Ontario (YTTP)		2,000	2,000	2,000	2,000	2,000	2,000
Anchor partners contribution		12,000	12,000	12,000	8,000	8,000	8,000
Earned income		2,500	3,000	3,000	1,000	1,500	1,500
<b>TOTAL INCOME</b>	40,000	132,000	169,000	189,000	63,000	73,500	68,500

**Table 18: Operating Expenses Projections**

	Prep	Multi-Centre Model			Dedicated Hub Space Model			Anchor Partner Model		
POTENTIAL EXPENSES	6 mths	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
<b>Artistic Expenses</b>										
Salaries	32,500	65,000	96,950	99,859	65,000	96,950	99,859			
Artists fees		6,240	15,260	15,718	6,240	21,500	23,000	50,000	51,500	53,045
Program Assistant/mentee		3,150	6,600	6,798	3,150	6,660	7,110	720	1,680	1,730
Summer intern			2,800	2,884		2,800	2,884		2,800	2,884
Transport for artists		1,000	1,300	1,339	1,000	1,300	1,339	100	300	300
Professional development		500	500	515	500	500	515			
<b>Program Expenses</b>										
Art supplies		2,960	4,040	4,161	2,960	5,000	5,600	480	1,120	1,154
Art installation costs/misc		500	500	500	500	500	500			
Software		1,500	500	515	1,500	500	515	1,500	500	515
Transport		2,528	5,894	6,071	2,528	6,470	6,920	864	2,016	2,076
Food/snacks		2,325	3,675	3,785	2,325	4,875	5,125	600	1,400	1,442
<b>Location Expenses</b>										
Rent	3,000	9,100	9,100	9,373	52,000	52,000	53,560	5,180	7,620	7,849
Telecommunications	1,500	1,500	2,000	2,060	1,500	2,000	2,060	500	500	515
Off-site location costs		1,000	1,000	1,030	500	500	515			
<b>Administration</b>										
Marketing/web maintenance	1,000	5,000	5,000	5,150	5,000	5,000	5,150	2,500	2,500	2,575
General admin	2,000	5,000	5,000	5,150	5,000	5,000	5,150	1,000	1,000	1,030
Office supplies		500	500	515	500	750	773	200	200	206
Insurance (liability)		2,000	2,000	2,060	2,000	2,000	2,060			
<b>TOTAL EXPENSES</b>	<b>40,000</b>	<b>109,803</b>	<b>162,619</b>	<b>167,498</b>	<b>152,203</b>	<b>214,305</b>	<b>220,734</b>	<b>63,644</b>	<b>73,136</b>	<b>75,330</b>

# Section E: Capital Requirements

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The three operating models presented in this report raise two fundamental and inter-related questions:

- How much programming should be offered in the Hub vs. community locations outside the Hub?
- What is the value of leasing dedicated arts programming space in the Hub vs. sharing Hub program space with the anchor partners?

The capital requirements to realize any of these models must be considered. The Hub layout has been completed and currently dedicated arts space is contemplated by the architect in the semi-public zone (see Figure 1, Page 12). This area is not discrete, with a meeting room projecting into the zone and access to shared meeting space and offices running off it. In the current configuration this is not viable as dedicated arts space.

The costs associated with each of the capital items are discretionary and depend upon the program model selected, the space being used and the availability of capital funding.

## **A      Layout modification and building upgrades**

The list of spatial and technical requirements for each community arts practice is found in Appendix B of this report. To fully meet the programming goals of the three models, the space would require the upgrades found in Tables 19 and 20 below. Please note that Shared Program Spaces 1 and 2 refers to the two adjoining shared program spaces seen in Figure 1 (Page 12) of 520 sq ft and 420 sq ft, in the north-west corner of the building.

**Table 19: Preferred Building Upgrades: Shared Program Spaces**

<b>Shared Program Spaces 1 &amp; 2</b>	<b>Model 1 (Multi-Centre Model)</b>	<b>Model 3 (Anchor Partner Model)</b>	<b>Estimated Cost</b>
Sprung Floor	If possible	If possible	\$20 per sq ft plus \$3,000 installation
Sound separation	Ideally	Ideally	Up to \$80 per sq ft depending upon numerous variables
Water/utility sink	Yes	Yes	
Air extraction/ventilation	If possible	If possible	
Storage	Yes	Yes	

**Table 20: Preferred Building Upgrades: Dedicated Spaces**

<b>Dedicated Arts Space</b>	<b>Model 2 (Dedicated Space Model)</b>	<b>Estimated Cost</b>
Sprung Floor	Yes	\$20 per sq ft plus \$3,000 installation
Sound separation	Yes	Up to \$80 per sq ft depending upon numerous variables
Water/utility sink	Yes	
Air extraction/ventilation	Yes	
Storage	Yes	

The challenge with the current hub layout is that some of these upgrades are not feasible. The current hub layout has the following limitations:

- Shared program spaces 1 and 2: The two shared program spaces with the removable wall between them offer 940 square feet of space. However there is an open wall connecting this space to the community kitchen. Sound separation will not be possible. A raised sprung floor has the potential to be hazardous in this heavy traffic area.

- Dedicated space in the semi-public zone: The layout is problematic as there is a meeting/training room encroaching on what would otherwise been a well proportioned space for arts activities. In addition, the dedicated arts space is an access route to offices in the south-west corner of the private zone. This area is not suitable for sound separation or sprung floor unless the access for these offices is reoriented.

If the hub layout is altered to accommodate the arts program, the costs for these modifications will be significant. Typically, in a professional arts space, the incremental cost of upgrading office space to arts space, with storage, water, sprung floor, sound separation, variable lighting, heating/air/ventilation etc is approximately \$100 per square foot. Thus the cost of creating 1,500 square feet of dedicated arts space could be up to \$150,000. In a community-based arts facility such as Victoria Village, more modest renovations could be undertaken.

If a sprung floor is the only building modification required for any of the three models, the cost is approximately \$20 per sq foot plus \$3,000 installation for a linoleum finish with a 2" rise on the floor. However, if the investment is to be made in a sprung floor, then serious consideration should be made to space-specific and space-controlled lighting, sound and heating/cooling systems. All such adaptations are most cost effectively introduced while the building is under construction, not once construction is complete and the tenants are in situ.

## **B Storage**

In addition to the capital requirements in Tables 19 and 20, arts programming requires:

- Ample permanent storage for arts supplies and equipment
- Secure, short term storage for coats, purses and other personal belongings
- Changing area (can be accommodated in the washrooms)

No storage has been built into the current plan. Whichever model is chosen, storage cupboards will be required and are assumed to be included in the overall hub capital budget that is managed by WWCC.

## **C Computer upgrades**

The Computer Lab in the hub is projected to host 27 terminals which will be predominantly PC with a few Macs. Media arts (photography, video, website design, magazine layout etc) are popular with community users, especially youth, for special projects and for use in community arts activities.

Table 21 contains estimates for hardware upgrades and media arts software for PCs and Macs. The availability of capital funding will dictate how quickly this stream of activity can come on-line. The technical specifications required to run Adobe Creative Suite 5 smoothly can be found in Appendix C.

**Table 21: Media Arts Computer Upgrades**

	<b>PC</b>	<b>Mac</b>	<b>PC</b>	<b>Mac</b>
<b>Hardware</b> requirement per station	1,299	1,799		
<b>Hardware</b> assume 5 stations			6,495	8,995
<b>Software</b> (One Adobe Creative Suite 5 package can be used on all 5 stations)			2,633	2,633
<b>Total</b>			<b>\$9,128</b>	<b>\$11,628</b>

#### **D Office equipment**

Basic administrative capital requirements for two workstations, computers and cell phones have been included in the capital budget in Table 22. All other office equipment is included in the base rent.

**Table 22: Office equipment**

	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>
<b>Basic administrative requirements</b>			
Furniture	2,000	1,500	500
Website	5,000		1,000
Computers/telephones	3,000	1,500	500
<b>Administrative Capital</b>	<b>10,000</b>	<b>3,000</b>	<b>2,000</b>

## **E Revenue**

The Ontario Trillium Foundation is the principal source for of funding for capital. They offer a simplified application for small capital grants with a maximum grant of \$15,000 and one grant per year is permitted. Grants for larger amounts (such as would be required for building modifications) are also available.

## Section F: Next Steps

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This report has demonstrated that an arts program at the Victoria Village Neighbourhood Hub is viable. Three approaches to operating arts within the Hub have been proposed. Renovations on the space commence shortly and the other anchor tenants intend to take possession of the space in Fall 2010.

Up to 2,000 sq ft of space within the Hub has been set aside for the arts program. While this space remains vacant no rent is due. The anchor partners will need time to settle into their new community and develop their programs and establish Hub policies. The sooner the arts program can become integrated into the Hub ecology, the sooner the artistic leader starts building bonds with the anchor partners, the most effective and efficient will be the transition.

Models 1 and 2 would have the most impact on the Victoria Village community and are therefore preferred. The anchor partner model would be a viable back-up. Model 2 with dedicated arts space is only viable if WWCC and the United Way of Greater Toronto (the agency providing capital funding for the hub) are prepared to reconsider the interior Hub layout to adequately accommodate the space, noise and messy needs of community arts activity.

The questions to consider at this point are: who would or could deliver the program in Victoria Village, and what structural mechanisms need to be put into place to accommodate this.

The challenges posed by this opportunity are real. Many community arts organizations will not, or cannot pay rent. Most are already working at capacity and the granting criteria at many funding agencies cannot accommodate organizations seeking significant new money for an additional initiative. Several community arts organizations that have been consulted during this study have an interest in working in Victoria Village but all discussions have been informal to this point. The possibility does exist for an arts organization to take this on as a project, or for them to act as Trustee for an artist or group of artists who could deliver the programming.

Regardless of which transpires, this project needs an individual or an organization with determination and passion to drive it to success. And it will require an equal amount of determination and commitment from funding agencies to bring it to fruition. In particular, it will need one or two agencies to come forward with seed funding to finance the prep year.

The proposed next steps in the process towards an arts program at the Hub would be:

April 2010	Review of Feasibility Study by the Toronto Arts Foundation and WWCC. Share report with the United Way of Greater Toronto.
April 30, 2010	Convene a meeting of TAF, WWCC, the study funders and others interested in Hub development to discuss study findings and “prep year” funding.  Meeting with WWCC and Anchor Partners to discuss their response to the report and program options.
May 2010	Meeting with the United Way to discuss findings (specifically current Hub design), the findings from this report as they relate to other Hubs, and opportunities for future collaboration.
May 28, 2010	Present report to meeting of leaders of other United Way hub development projects.
June 2010	TAF and WWCC prepare and issue a Call for Proposals for an arts organization or group of artists to undertake Model 1 or Model 2 (or a variation thereof). Note, the call for proposals for Model 2 will only be issued if Hub redesign has been agreed.
July 2010	Review proposals. Select arts organization or other operator.  Discussions with WWCC, architects and anchor partners regarding space allocation within the Hub, shared program space policies etc.
September /December 2010	Prep year activities commence.
March 2011	Arts program moves into Hub.

Should there not be any interest in response to the Call or Proposals, the TAF would proceed to meet again with WWCC and the other anchor partners to discuss approaches to the Anchor Partner Model of arts delivery.

# Section G: Lessons Learned

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## 11. Best Practices in Future Hub Development

The consultants have been asked by the Toronto Arts Foundation to provide observations regarding best practices for the integration of arts programming into future projects under development as part of the United Way *Community Hubs Initiative*. The comments and recommendations in this section of the report are drawn from the consultants' experience with the feasibility study for the Victoria Village Neighbourhood Hub.

### 11.1 Overarching Recommendation

*Recommendation 1: The potential for arts programming is integrated into the hub development project from the very first stages.*

This is the most important recommendation from this study. Specific questions related to arts programming should be incorporated into the needs and market assessment for the Hub from the beginning of the consultation process. This is neither difficult nor complicated. If this is done, it sets the foundation for arts programming to be incorporated into all future stages of the Hub development project – be they programmatic, financial or architectural.

If this is not done, a situation such as Victoria Village unfolds where the arts is an afterthought and always playing “catch-up”.

Within this overarching recommendation, we provide supplementary notes for future feasibility studies based on the Victoria Village experience.

### 11.2 Market and Needs Assessments

Having to undertake an independent market and needs assessment is a time-consuming endeavour. The WWCC consultation process unfolded over an 18-month period and included town hall meetings and roundtables throughout the neighbourhood, providing a rich understanding of the community's social service needs. The arts assessment, by contrast, was conducted over a six week period and while a healthy cross section of the community was involved, it could not have the reach of the WWCC

consultation. Involving the arts in the WWCC process would also have been more time and cost effective. The WWCC generously shared the results of their consultation with the arts consulting team, including useful background information about the Victoria Village market.

The Action for Neighbourhood Change (ANC) provided a list of key informants, individuals who had been involved in the community development process. These ANC contacts were helpful in providing the consultants with links to others who could provide data for the arts needs assessment and the potential for arts activity within the market area. Without the ANC contact list, assembling information for the needs and market assessment would have been even more challenging.

*Recommendation 2: Integrate arts program questions and discussion into the community consultation for the hub program from the very first day.*

*Recommendation 3: Encourage the sharing of key informant lists between all hub development participants*

### **11.3 The place of arts within a social service hub**

Arts programming is just one area of cross-thematic programming that can be integrated into a neighbourhood hub, others being food, gardening and public health. The inclusion of such programming requires a larger vision than that typically considered by social service agencies and likewise offers the potential for a broader and more inclusive vision for neighbourhood hubs in the future.

*Recommendation 4: That future Hub development projects consider a broader set of criteria when developing a Hub vision, criteria which includes cross-thematic programming.*

Building relationships and serving the artistic needs and aspirations of the anchor partners and their clients is extremely important. The anchor partners have mandates to assist specific constituencies, most of which are marginalized. Arts programs can a great integrator and serve both marginalized and non-marginalized residents of Victoria Village. It is unclear how the hub will be branded and whether the non-marginalized residents will perceive the Hub as a place for them. It remains to be seen whether the arts program will attract representatives from across the community to its program.

*Recommendation 5: Make it clear throughout the consultation process and the hub development process that the arts program will be inclusive and is designed to serve all residents of the community.*

*Recommendation 6: Explore the possibility of partnerships in program delivery with other principal tenants from the earliest stages.*

#### **11.4 Choice of Hub: Location and building**

Because the arts program was so late in coming to the table there was no opportunity for input into the selection of the Hub location or the amount of space available. The selection of the site at 1527 – 1543 Victoria Park Avenue was carefully thought through and analysed by the Hub Steering Committee.

Fortunately the space has plenty of natural light and the installation of an elevator will facilitate access of equipment for arts programs. Typically, however, a freight sized elevator is better suited to an arts program.

*Recommendation 7: The input of an arts programming partner should be considered before a hub location is finalized, specifically on issues such as access, light and air extraction.*

#### **11.5 Allocation of Arts Space within the Hub**

As with the hub location, there has been no input by the arts sector into where within the Hub the arts programs can be delivered. The functional plan and design drawings were completed and construction underway without any technical or spatial requirement input for arts programs. Consequently the space is inappropriate for many art forms, whereas with minor modifications in earlier stages of design a greater variety of arts programs could have been readily accommodated.

Structural requirements such as access to water (janitorial sink, not a bathroom or kitchen area) sound separation and air extract are more cost-efficiently integrated into the Hub design from the outset, rather than as an add-on once the construction is complete. In Victoria Village, both the shared program areas suitable for arts, and the dedicated arts space, are unsuitable for noise dampening due to open doorways and corridors running through these spaces. The positioning of dedicated program space, offices and storage could have been determined making the most effective use of space and adjacencies.

Storage for a vast array of programming supplies is an extremely important element of community arts. What is frequently overlooked is also the necessity for the space to accommodate the temporary storage of tables and chairs when they need to be removed for a physical program such as dance or drama. No storage appears to be contemplated in the floor plans shared with the consulting team, whereas storage is required in every program room.

*Recommendation 8: Integrate the technical and spatial requirements of an arts program into the design drawings from the outset. In particular, note the requirements for ample storage, access to water, air extract and sound dampening and how the arts programs requirements can affect the quality of space (noise and mess) for the other tenants.*

## **11.6 Programming Locations**

One of the challenges emerging from this study is whether to centre all programs within a dedicated space in the hub or take the programs to other locations within the community. Having dedicated space within the Hub, at a significant rent, infers that the Hub should be the prime program delivery location, although it is clear that many in the target constituency will not readily go there. Possibly arts program staff have to offer some programs in other community locations in the early years, to build trust and contacts. Once a core group of community leaders are engaged, others are more likely to come to the Hub. Some early successes will be the foundation on which to build.

*Recommendation 9: Monitor the impact of the program delivery locations in Victoria Village to determine whether best practices can be determined.*

A related issue is that of rental cost. Many community arts programs are operating out of Toronto Community Housing complexes or other locations where there is no rent. The rent, while not significant in Model 1 in this study, is significant for Models 2 and 3. At least one well-established community arts organization will not, as a matter of principle, pay rent.

*Recommendation 10: The Toronto Arts Foundation should undertake an analysis of how much rent their community arts clients are currently paying for administrative space, storage and programming. The Foundation should share this information with the United Way of Greater Toronto and explore mechanisms to eliminate the rental requirement.*

## 11.7 Programming

There is very little understanding among social service providers of what the terms “community arts” or “community engaged arts” mean, and how community arts practice can engage social service clients in a meaningful way.

Some of the programming ideas that emerged from study are included here for consideration in due course by the ultimate arts program provider:

- Carefully conceived intergenerational arts programs can meet multiple objectives, especially those that integrate youth with seniors.
- The arts program has an opportunity to establish itself with one or more large, outdoor “splashy public arts event” such as a parade, carnival or mosaic that engages people, attracts attention and draws the community towards the Hub.
- Accompanied or animated artistic walks that enable people to see their streets in a different way can be a successful tool in encouraging residents to walk to the Hub.
- Partnerships can be formed with local community newspapers, TV and ethno-specific media to promote the programs as well as with community venues such as local shopping malls.

The anchor partners and other community arts organizations have cautioned against the potential for one or more groups (be it by age, ethnicity or gender) to dominate program space and activities in the Hub. Whichever arts program is established in the Hub, it will be important that policies are established, in collaboration with the anchor partners, to ensure equitable access to all programs and equipment in the Hub.

*Recommendation 11: The Toronto Arts Foundation, in partnership with the United Way of Greater Toronto, explores mechanisms by which to explain and to demonstrate community arts practice to social service agencies.*

*Recommendation 12: The Toronto Arts Council convenes a workshop for social service agencies on grant writing for community arts projects and residencies.*

*Recommendation 13: Establish policies regarding fair and equitable access to all arts programs and equipment.*

## 11.8 Program Fees

The Hub Steering Committee that drove the WWCC Victoria Village consultation process developed guiding criteria for anchor partners and other occasional tenants. One of the criteria is that all programs will be free. While many community arts projects are offered free and many program participants do not have a capacity to pay, there are those that have the capacity and would be prepared to pay a nominal fee for a valued arts program. This fee might be a nominal cost for attending a performance or a contribution towards materials. Frequently individuals who make even a token contribution towards program costs have a greater sense of buy-in and commitment to participation.

The free program policy also restricts the arts tenant's ability to generate revenue from renting out dedicated arts space to other occasional users. For example, a dance group might wish to rent the space for a specialized program, thus generating revenue for the arts tenant. However under the current policy this would not be possible if the dance group was proposing to charge a program fee.

*Recommendation 14: Discussion with anchor partners should be undertaken at the earliest stages of hub development regarding policies related to program fees, recognizing that some PWYC, in-kind support or nominal fees for supplies are common.*

*Recommendation 15: Discussion should also be undertaken with social service partners at the earliest stages of hub development regarding policies related to sub-letting or renting out of dedicated program space, and how these policies reflect program fees.*

## 11.9 Governance

The governance structure was already determined by the time this feasibility study commenced. It offers representation on the Executive Committee for all anchor partners and a variety of sub-committees. While the governance model is fair and equitable for the social service partners, the unique characteristics of an arts program would suggest that a different governance relationship would be advisable. As it stands, an arts provider could readily be outvoted by the social service anchor partners.

*Recommendation 16: Consideration should be given to how best to represent the value of an arts program within the governance structure of a Hub. Given the unique needs (spatial and technical) and the unifying contribution of an arts program, it should have stronger representation on tenant committees. In addition, an Arts Program Committee should be established.*

### 11.10 Budgets

Building a budget from scratch for an initiative of this importance can be challenging. The program's financial viability and access to revenue is critical to pay overhead (rent and salaries/fees) from the start of the program.

The budgets developed for the models proposed in this study are best estimates based upon information gleaned from community arts organizations, complemented by research into public and private sector revenue potential. This information is particularly important in a neighbourhood hub setting, where in the longer term it would be helpful to have a budget template with accompanying documentation. This documentation could include standard expense lines, in real dollars and as a percentage of budget. It could also include a list of all funding sources and a high level summary of eligibility and granting priorities.

With user-friendly budget templates, the cost of a hub-based arts program can be developed in the early stages of the feasibility study – and if financial viability and sustainability is not found then the participation in the hub development process can be aborted at the early stages of consultation.

*Recommendation 17: The Toronto Arts Foundation develop budget templates and accompanying data related to typical expenses and various revenue sources for community arts programming in neighbourhood hubs.*

*Recommendation 18: The economic viability of arts programming in neighbourhood hubs should be developed earlier in the hub development process*

## Appendix A: Needs and Market Assessment Consultation List

### Anchor Partners

Adriana Beemans, Working Women Community Centre  
Lisa Manuel, Family Services Toronto  
Huda Bukhari, Canadian Centre for the Victims of Torture  
Teresa Streczek, Community Living Toronto  
Jennifer Gilson, Better Living Health and Community Services  
Sipho Kwaku, Woodgreen

### Key Informant and General Research Interviews

Councillor Denzil Minnan Wong  
Luanne Rayvals, Action for Neighbourhood Change  
Amal Joseph, Youthlink  
Colin Ng, Wexford Collegiate School for the Arts  
Marina Makidzanovic, Coordinator, You Belong Youth Engagement Project based at Flemington Health Centre  
Rose de Barros, Victoria Village Library  
Sophie Kusic, Principal, O'Connor Public School  
Liga Mikasevics, Principal, Victoria Village Public School  
Andrew Plassaras, Principal, Sloane Avenue Public School  
Lester Caldos, Artist  
Karen Emerson, Artistic Director, Children's Peace Theatre  
Keith McNair, Managing Director, Jumblies Theatre  
Liz Forsberg, Managing Director, Art Starts  
Loree Lawrence, Community and Multidisciplinary Arts Officer, Ontario Arts Council  
Anthony Morrison, Director, The Jewil Project  
David Kibuuka, Director and Artist, Modern Batik Art Workshops  
Tamam McCallum, Director, Turtle House Art Play House  
Marlene Reynolds, Teacher, Milne Valley Middle School  
Susan Kohler, Senior Arts Consultant, Culture Division, City of Toronto  
Thelma Amos, Culture Division, City of Toronto

### Group Meetings

Youth Vybes, O'Connor Community Centre  
Victoria Village Library Bridge Club  
Victoria Village Sewing Club  
Sunrise Towers Seniors Group  
Victoria Park Junior Public School Parent Teacher Council

**Artists Focus Group**

Azm Sajedum  
Diana Tso  
Jenny Chin  
Karen Grey  
Michael Reyes  
Nuzhat Abbas  
Uda Serasinghe

**Arts Organizations Focus Group**

Dale Hamilton, Everybody's Theatre Company  
Liz Forsberg, Art Starts  
Ruth Howard, Jumbles Theatre  
Julie Frost, Arts for Children and Youth  
Phyllis Novak, Sketch  
Kaje Johnson, Elevated Grounds

## Appendix B: Community engaged arts practice requirements

Art Activity	Use of Space			# Bodies		Space (sq ft)		Ceiling	Flooring	Messy	Acoustics
	Dedicated	Suitcase	Hotel	Low	High	From	To	Height			
Carnival arts	Yes	Yes	Yes	5	100	2,500	10,000	over 20'	Washable	Yes	Spoken w ord
Computer animation	Yes		Yes	5	10	225	800	9' - 12'	Not important		Spoken w ord
Creative w riting		Yes	Yes	5	15	225	800	9' - 12'	Not important		Spoken w ord
Dance - contemporary		Yes	Yes	10	25	600	1,000	12' - 15'	Sprung floor		Amplified sound
Dance - hip hop		Yes	Yes	10	25	600	1,000	12' - 15'	Sprung floor		Amplified sound
Dance - musical		Yes	Yes	10	20	600	1,000	12' - 15'	Sprung floor		Amplified sound
Dance - tap			Yes	10	25	600	1,000	12' - 15'	Wood/vinyl + protection		Amplified sound
Dance - tea (small/large)		Yes	Yes	10	50	800	2,500	12' - 15'	Sprung floor		Amplified sound
Dance - traditional		Yes	Yes	10	25	600	1,000	12' - 15'	Wood+ rugs		Spoken w ord
Digital photography	Yes	Yes	Yes	5	15	225	600	9' - 12'	Not important		Spoken w ord
Drama - senior		Yes	Yes	10	25	225	600	12' - 15'	Wood floor		Spoken w ord
Drama - young people		Yes	Yes	10	25	600	1,000	12' - 15'	Wood floor		Spoken w ord
Drama - young w omen		Yes	Yes	5	10	600	1,000	12' - 15'	Wood floor		Spoken w ord
Drama - youth		Yes	Yes	10	25	600	1,000	12' - 15'	Wood floor		Spoken w ord
Film - animation	Yes		Yes	5	10	600	1,000	9' - 12'	Not important		Spoken w ord
Film making	Yes		Yes	5	10	600	1,000	9' - 12'	Not important		Spoken w ord
General training		Yes	Yes	5	25	600	1,000	12' - 15'	Not important		Spoken w ord
Inter-arts Community project	Yes					2,500	5,000	12' - 20'	Washable	Yes	Spoken w ord
Music - band	Yes		Yes	10	25	1,000	2,000	12' - 15'	Wood floor		Amplified sound
Music - choral		Yes	Yes	10	50	1,000	2,500	12' - 20'	Wood/carpet floor		Good reverb
Music - dj /mix	Yes	Yes	Yes	5	10	500	800	9' - 12'	Not important		Amplified sound
Music - drumming	Yes	Yes	Yes	5	15	600	1,000	12' - 15'	Wood/carpet floor		Dampened
Music - rock	Yes		Yes	5	10	600	1,000	12' - 15'	Wood/carpet floor		Amplified sound
Music- musical theatre	Yes	Yes	Yes	10	25	600	1,000	12' - 15'	Wood/carpet floor		Amplified sound
Pottery	Yes			5	15	225	800	9' - 12'	Washable	Yes	Spoken w ord
Quilting/sew ing /embroidery	Yes		Yes	5	15	600	1,000	9' - 12'	Wood floor		Spoken w ord
Sound recording	Yes			5	10	225	600	9' - 12'	Wood/carpet floor		Sound insulated
Storytelling/oral history		Yes	Yes	5	25	225	800	9' - 12'	Not important		Spoken w ord
Theatre	Yes			10	50	1,000	2,500	12' - 20'	Washable	Yes	Spoken w ord
Video recording/editing	Yes		Yes	5	10	225	800	9' - 12'	Wood/carpet floor		Spoken w ord
Visual - batik	Yes	Yes	Yes	5	15	1,000	2,500	9' - 12'	Washable	Yes	Spoken w ord
Visual - digital art	Yes		Yes	5	10	225	800	9' - 12'	Not important		Spoken w ord
Visual - mosaic		Yes		15	50						
Visual - mural	Yes	Yes		5	15	500	2,500	12' - 15'	Washable	yes	Spoken w ord
Visual - painting	Yes		Yes	5	15	600	1,000	12' - 15'	Washable/covered	Yes	Spoken w ord

### Community engaged arts practice requirements (cont)

Art Activity	Sound	Air Extract	Daylight	Storage	Furniture	Installed	Water	Goods	Other comments/requirements
	separation					Equipment		elevator	
Carnival arts	Yes	General	Yes	Yes	Tables/chairs		Yes	Yes	Large accessdoors/ground floor/storage
Computer animation	some	General	No	Yes	Tables/chairs	Yes	No	No	Secure storage
Creative writing	some	General	Yes	Some	Tables/chairs		No	No	Secure storage for computers, projector, screen
Dance - contemporary	Yes	Important	Yes	Some	No		No	No	Wall of mirrors
Dance - hip hop	Yes+	Important	Yes	Some	No		No	No	Wall of mirrors
Dance - musical	Yes	Important	Yes	Some	No		No	No	Wall of mirrors
Dance - tap	Yes	Important	Yes	Some	No		No	No	Wall of mirrors
Dance - tea (small/large)	Yes	General/good	Yes	Some	No		No	No	Wall of mirrors/café
Dance - traditional	Yes	General/good	Yes	Some	No		No	No	Wall of mirrors
Digital photography	Some	General	No	Yes	Tables/chairs		No	No	Power for lighting
Drama - senior	Yes	General	Yes	Some	chairs		No	No	
Drama - young people	Yes	General	Yes	Some	chairs		No	No	
Drama - young women	Yes	General	Yes	Some	chairs		No	No	Privacy
Drama - youth	Yes	General	Yes	Some	Chairs		No	No	
Film - animation	Some	General	No	Yes	Tables/chairs	Yes	No	Possibly	Secure storage
Film making	Yes	General/quiet	Blackout	Yes	No		No	Possibly	Secure storage
General training	Some	General	Yes	Yes	Tables/chairs		No	No	
Inter-arts Community project	Some	General	Yes	Yes	Tables/chairs		Yes	Yes	Securely leave items in the space;primacy of use
Music - band	Yes +	General	No	Yes	Chairs		No	Yes	Secure storage
Music - choral	Yes +	General	Yes	Some	chairs		No	No	
Music - dj/mix	Yes +	General	No	Yes	Chairs		No	Possibly	Secure storage
Music - drumming	Yes +	General	Yes	Yes	Chairs		No	Yes	
Music - rock	Yes +	General	No	Yes	Chairs		No	Yes	Secure storage
Music- musical theatre	Yes +	General	No	Yes	Chairs		No	Possibly	Secure storage
Pottery	Some	Important	Yes	Yes	Benches	Yes	Yes	Yes	Kiln may require reinforced floor + power
Quilting/sewing/embroidery	Some	General	Yes	Yes	Tables/chairs		Yes	No	Good lighting
Sound recording	Required	Important	No	Yes	Chairs	Yes	No	No	Special space
Storytelling/oral history	Some	General	Yes	Yes	Chairs		No	No	Secure storage for computers, projector, screen
Theatre	Some	General	Yes	Yes	Tables/chairs		Yes	Yes	Ability to securely leave items in the space
Video recording/editing	Some	General	No	Yes	Chairs	Yes	No	Yes	Secure storage
Visual - batik	Some	General	Yes	Yes	Tables/chairs	If possible	Yes	Yes	Heating element/drying area
Visual - digital art	Some	General	No	Yes	Chairs	Yes	No	No	Secure storage
Visual - mosaic								N/a	Safety of participants
Visual - mural	some	Important	Yes	Yes	Tables/chairs		Yes	n/a	Secure storage/power/safety
Visual - painting	Some	General	Yes	Yes	Chairs		Yes	Yes	Good lighting/drying area/washing area

## Appendix C: Hardware Specifications for Media Arts

The following PC and specifications meet the platform requirements of the Adobe Creative Suite 5 software:

**PC:** Gateway Intel Core 2 Quad 8200s 2.33GHz Computer With 23" Touchscreen Monitor (ZX6810-01C)

### Specifications:

- Intel® Pentium® 4 or AMD Athlon® 64 processor (Intel Core™2 Duo or AMD Phenom® II recommended); Intel Core 2 Duo or AMD Phenom II required for Adobe® Premiere® Pro
- Processor with 64-bit support required for Adobe Premiere Pro and After Effects®
- Microsoft® Windows® XP with Service Pack 3; Windows Vista® Home Premium, Business, Ultimate, or Enterprise with Service Pack 1 (Service Pack 2 recommended); or Windows 7
- 64-bit edition of Windows Vista or Windows 7 required for Adobe Premiere Pro and After Effects
- 4GB of RAM
- 24.3GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash-based storage devices)
- 1280x900 display (1280x1024 recommended) with qualified hardware-accelerated OpenGL graphics card, 16-bit color, and 256MB of VRAM
- Adobe-certified GPU card for GPU-accelerated performance in Adobe Premiere Pro; visit the Adobe Premiere Pro system requirements page for the latest list of supported cards
- Some GPU-accelerated features in Adobe Photoshop® Extended require graphics support for Shader Model 3.0 and OpenGL 2.0
- Some features in Adobe Bridge rely on a DirectX 9–capable graphics card with at least 64MB of VRAM
- 7200 RPM hard drive for editing compressed video formats; RAID 0 for uncompressed
- Adobe-certified card for capture and export to tape for SD/HD workflows
- OHCI-compatible IEEE 1394 port for DV and HDV capture, export to tape, and transmit to DV device
- Sound card compatible with ASIO protocol or Microsoft Windows Driver Model
- DVD-ROM drive compatible with dual-layer DVDs (DVD+-R burner for burning DVDs; Blu-ray burner for creating Blu-ray Disc media)
- Java™ Runtime Environment 1.6 (included)
- QuickTime 7.6.2 software required for QuickTime and multimedia features
- Adobe Flash® Player 10 software required to export SWF files and to play back DVD projects exported as SWF files
- Broadband Internet connection required for online services

The following Apple computer and specifications meet the platform requirements of the Adobe Creative Suite 5 software:

**APPLE:**

- Mac 27-inch: 3.06GHz Intel Core 2 Duo ,2560 x 1440 resolution
- 4GB memory ,1TB hard drive, 8x double-layer SuperDrive, ATI Radeon HD 4670 graphics with 256MB

**Specifications:**

- Multicore Intel processor with 64-bit support
- Mac OS X v10.5.7 or v10.6.3; Mac OS X v10.6.3 required for GPU-accelerated performance in Adobe Premiere Pro
- 2GB of RAM (4GB or more recommended)
- 26.3GB of available hard-disk space for installation; additional free space required during installation (cannot install on a volume that uses a case-sensitive file system or on removable flash-based storage devices)
- 1280x900 display (1280x1024 recommended) with qualified hardware-accelerated OpenGL graphics card, 16-bit color, and 256MB of VRAM
- Adobe-certified GPU card for GPU-accelerated performance in Adobe Premiere Pro; visit the Adobe Premiere Pro system requirements page for the latest list of supported cards
- Some GPU-accelerated features in Adobe Photoshop require graphics support for Shader Model 3.0 and OpenGL 2.0
- 7200 RPM hard drive for editing compressed video formats; RAID 0 for uncompressed
- Core Audio-compatible sound card
- DVD-ROM drive compatible with dual-layer DVDs (SuperDrive for burning DVDs; external Blu-ray burner for creating Blu-ray Disc media)
- Java Runtime Environment 1.5 or 1.6
- QuickTime 7.6.2 software required for QuickTime and multimedia features
- Adobe Flash Player 10 software required to export SWF files and to play back DVD projects exported as SWF files
- Broadband Internet connection required for online services