



**Independent  
Media Arts Alliance**  
Alliance des arts  
médiatiques indépendants

## **ARTIST-RUN SPACE**

A toolkit to assist artist-run organizations with establishing permanent space within their communities

Texts compiled by the Independent Media Arts Alliance with contributors from artist run organizations across Canada

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# Independent Media Arts Alliance

## *Artist-Run Space*

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## **1. Introduction**

The topic of facilities and physical spaces is familiar to nearly all non-profit arts organizations. Many not-for-profit arts groups and organizations are currently facing crisis situations in relation to their facilities. The current infrastructure related to physical spaces for the arts is tenuous. Numerous arts groups and organizations move into less expensive parts of town, seeking affordable spaces in vacated, formerly industrial buildings, only to see the neighbourhood become popular and rents increase so that they must move again. In short, these organizations are the root cause of the sudden growth and revitalization of these neighbourhoods yet they are forced to leave.

Arts groups need support in various ways to allow them to establish permanent venues for the creation and presentation of art works, be they film/video screening venues, exhibitions, audio, interactive performances or cutting edge screenings of media art. The following document will provide information and additional context to this issue in addition to outlining strategies and resources for artist run organizations. An online forum was hosted by the Independent Media Arts Alliance in 2006 where several participants contributed their thoughts on the matter. Some of these excerpts are included in this document.

## **2. Arts Facilities: the ups and downs of ownership**

The ability for smaller artist-run organizations to purchase space would enable them to build equity, gain long-term stability in order to make long-standing relationships with their communities, to develop community educational programs and to invest additional funds to enhance the quality of their programming. These groups bring immeasurable value to their surroundings and are key players in city revitalization projects.

Whether an organization is looking to buying or renting a stable long-term space, effective management and the wise use of limited resources are essential to the success of any artist-run organization. Some feel strongly that purchasing a space is the best option for long-term stability as it gives organizations equity and long-term stability.

When an organization has the opportunity to purchase, over time, it frees up money that would otherwise be spent on rent which can be put into programming and other initiatives. In other words, the money that would normally be going into the landlord's pocket may be invested in artists and their work. Open Space in Victoria purchased their space in the 1970's and today the building is worth over a million dollars.

Buying is good for the community because the space becomes a community asset. It is important to note that it is beneficial to include a proviso in the organization's constitution that states that if the society dissolves, the asset would be passed to another organization with a similar mandate.

Another thing to consider when looking at potential models, the idea of a holding company could benefit the organization or organizations if the property is to be shared. This involves setting up a separate society or for profit company whose purpose is to own and maintain the property (or properties, as in the case of Artscape). Board representation includes members of the art organization(s). This way the assets aren't on the art orgs books, and the staff is not necessarily weighed down with managing a building if a separate management company is charged with its operation.

Another reason for setting up a separate holding company is to reduce legal liability since the company's or society's Board of Directors are liable rather than the organization(s) that reside in the building. Finally, the holding company could set up the legal responsibilities of the participating organizations for the future so that organizations set the legal framework for their relationship. If your organization is considering creating a holding company, make the investment in a good lawyer as corporate structures differ in legal benefits and drawbacks, and they differ depending on which province or territory you reside in.

### **3. Case Studies**

#### **3.1 grunt Deal (by Glenn Alteen)**

There's an old riff that goes, "When they're running you out of town, haul up a flag and call it a parade." This is the story of how grunt wound up on the other side in Vancouver's real estate debacles.

The story really begins with the formation of Artists for Creative Environments (ACE). In the late 1980s the fire department raided CitySpace, a long-standing loft building on Railway Street that was zoned non-residential and where artists were living and working illegally. Wielding axes, firemen broke through doors, evicting all occupants of the five-storey warehouse building and padlocking it, leaving tenants to negotiate with the city to get their lives back. The artists' outrage at such hostile eviction methods resulted in demonstrations at city hall.

ACE was formed to negotiate with the city to allow renovation of existing warehouses for artists' live/work studios. They were eventually successful and in the early 1990s the first of these conversions took place. Real estate developers took note and started their own campaign at city hall, seeking approval for the construction of "loft" condos under the guise of artists' live/work space. The developer-friendly council was only too happy to oblige, opening up the North Mount Pleasant area to these new condominiums.

Mount Pleasant is the home of grunt, Western Front, Video In and a host of other organizations central to Vancouver's art communities. These new developments signalled disaster for artists and arts groups in the area, as they increased rent overnight. I was living in an apartment above the gallery. The month the first condo opened in 1993, I received notice of a \$200 rent increase. grunt was in better shape, holding a five-year lease that wasn't due for renewal for eighteen months. After that we would be looking at large increases.

grunt was a small organization that was pretty attached to both its premises and the neighbourhood of Mount Pleasant. At meetings, members vocalized that it was crucial to remain in the neighbourhood. Many members lived in Mount Pleasant and grunt had contributed to several vital projects within the community. We also monitored the situation at city hall as protest escalated over the new developments and their effect on the community.

As the next condo opened in late 1993, our fears of yuppie housing were fulfilled, though there were a small number of artists buying into the projects. These artists were later an important link that brought us together with real estate agents and developers. The first round of developments that opened in Mount Pleasant were greeted with loud boos from both the community and buyers of the units. A lot of buyers were unhappy with the product. The main complaints: cheap construction, shoddy design, bad soundproofing. As a new wave of developers approached, they struggled to distinguish themselves from these earlier botched projects.

This is where grunt came in. As a vocal neighbourhood organization directly affected by

these developments, we became mixed up in the surrounding real estate nightmare. It started with a beer, a real estate agent and emergency board meetings. The real estate agent approached grunt, hoping to capitalize on the gallery's street credibility in the marketing of a new project. They felt we had a legitimacy that would make serious artists consider purchasing in their building. A large contingent of members felt a deal was not possible, perhaps not ethical and certainly not in character with our organization. The board debated the thing long and hard and there was a definite lack of other alternatives.

Then came the meetings with the developers. Whereas real estate agents are fairly good at talking to anyone, negotiating between the art and development communities was a stretch. There was such a vastly different set of priorities. Because of the nature of the deal, we decided early on to keep the community informed as to what was happening all along the way. Nothing was done in secret. Members of ACE acted as advisors to us during the process.

There were discussions about money and what we were expected to do for this money. In the end, the terms were quite specific and quite amicable. For the right to use our name and logo in their ads, they would give us an amount of money toward a down payment to purchase a space designed for us in the building. They could advertise the fact we were moving into the building, that's all. The sum was contentious. They offered us \$30,000; we were negotiating for \$50,000. The price of the unit was \$180,000 and we were determined to do this in a way where our mortgage was not crippling. In the end they offered us \$40,000 with a bonus scheme of \$5,000 when a specified number of units sold within a certain period, and a further \$5,000 when the last one sold by a particular date. We never made either of these bonuses--the market sunk soon after we signed the deal--but in the end they gave us \$45,000.

One well-known Vancouver artist told a city council meeting that grunt had sold its soul to the devil. The deal was made final in June 1994. The real estate agents threw a party. We invited everyone we knew to eat their food and drink their booze. Oliv stood at the door handing everyone Monopoly money with the admonishment, "grunt's sold out, here's your share!" The developers were sure this was a dig at them, which shows how little they understood the art community.

We started a capital campaign to raise the down payment, taxes, refit and associated costs. For a hundred dollars apiece, we sold tiles inscribed with our benefactors' names. Those tiles now hang in the space. The City of Vancouver, the Vancouver Foundation, the province and VanCity Credit Union all donated to the cause. In the end, we raised almost \$150,000. We received support from across the city, partly because we were a good-news arts story at a time when there weren't many good-news arts stories.

To their credit, neither the developer nor the real estate agents expected us to stop speaking out about condo development in our neighbourhood, and we didn't. It was not an easy transition. The old grunt was funky and decrepit; the new grunt is slick and new.

In hindsight, it's baffling that it actually worked. More artists moved into the building because we were there. They've since become great supporters of the gallery. Whenever a loft comes up for resale it usually highlights that the building is the home of grunt gallery in

its list of five or six features. The developers later told me it was the best money they'd ever spent. Frankly, we were floored!

The real estate development tradition of "bonusing"<sup>1</sup> is alive and well in Vancouver, and several groups enjoy free rent through the scheme. The Community Arts Council, the Craft Museum and soon the Contemporary Art Gallery all benefit from this trade-off. Developers who want to build higher than zoning allows donate space on lower floors to the city in exchange for higher zoning. The city then rents those spaces to community and arts groups under twenty-year leases for a dollar a year.

ACE merged artists, architects, and developers in a unified voice that spoke to city hall. The developers we worked with later donated to the city thirty units in another building in a bonusing scheme. Now subsidized housing, these co-op units are home to many longtime Vancouver artists and are managed by the former president of ACE.

Ten years later everything has calmed down considerably. The deal was the smartest move we ever made. It's stabilized our organization and funders now take us more seriously. Most of all, it was good for grunt because it scattered the vestiges of a welfare mentality we and others in the art community have suffered under for far too long.

In Vancouver, municipal and provincial money for artist-run centres is meagre. grunt's combined operating grants from both these sources until recently was \$20,000 annually. These realities necessitated us making this deal. But, because of it, we're better able to deal with maintaining an artist-run centre in Canada's most expensive city. That our name was worth \$45,000 for that on the open market shows the surrealism of the age. One thing was inevitable: the redevelopment process would continue whether we liked it or not. Our choice was simply to take advantage or disadvantage from this reality.

The other thing that's important here was the equity gained through the deal. The condo was originally priced at \$180,000 is now worth at least \$400,000. The equity has made it easier for grunt to procure lines of credit and generally run the organization. There's a buffer of protection between us and precariousness of government support. grunt will continue to exist in some form no matter what happens in those departments in Ottawa. There's no down side to that.

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A couple of years ago the provincial government in BC gave 25 million dollars to the Vancouver Foundation for the Renaissance Fund, an endowment incentive program. We also found a similar program in Heritage Canada. (Endowment Incentives Program) These programs will match dollar for dollar any non-government asset an arts group puts into a permanent endowment. The idea being that the funds can be used as leverage to match any money the society raises.

In November of 2006 grunt took out a \$150,000 mortgage against the equity that had accrued in the building over the 11 years we owned it and formed the grunt gallery Legacy Fund. This was part of a larger fundraising plan we had developed over the year with a

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<sup>1</sup> Bonusing: see page 14 under *Resources*

consultant.

The Legacy Fund is located in the Vancouver Foundation and essentially works like this. The Vancouver Foundation invests the money and pays out annually 4 - 5 % of the principle (full amount) to the gallery. (This represents half of the interest, the other half is invested back into the fund so it grows by the same amount)

Our Legacy investment was matched by the Vancouver Foundations Renaissance Fund and then we received \$96,000 from Heritage Canada (64 cents on each dollar we raised) so we now have almost \$400,000 in a permanent endowment for the gallery. We also applied to the Vancouver Foundations Medici Fund for \$100,000 to hire a fundraiser for two years to build the endowment. We are still in the middle of this so it's hard to see what the results will be. The opportunity was a direct result our earlier capital campaign and I think it is a good example of the ways arts groups can use the investment made in facilities purchase to leverage other funds.

### **3.2 Calgary ARCs: Envisioning the Future**

The following text was submitted by Anthea Black and includes excerpts from a document entitled "ARCs Envisioning the Future" collaboratively written by the Association of Calgary ARCs and compiled by Sharon Adams from Quickdraw.

In addition to excerpts from "Artist Run Sector in Alberta" a report that the Alberta Association of Artist Run Centres commissioned which acts as an environmental scan of the sector. This report was facilitated by Allison Sivak.

Over the past few years the Calgary ARCS have been getting together on an informal basis to articulate our goals for facilities in Calgary. Our strategy was to get things down on paper so that we have a clear message on who we are and our facilities goals. We have two working documents that are distributed to funders and city people on the following topics:

#### **"ARCs Envisioning the Future" Executive Summary:**

The following information was collected and reviewed through discussions with numerous stakeholders and experts within the field of the arts and real estate. It should be noted that the ideas presented here have been developing through a number of different initiatives over the past three years.

The objective is to research and develop a road map for a process to acquire stable, long-term premises for artist-run centres so that their mandates can thrive. This initiative has and will continue in a spirit of collaboration and fairness of all Artist Run Centres in Calgary.

Although the Artist Run Centres (ARC's) have been actively defining the cultural landscape of Calgary for over 30 years, this consistent investment on the part of centres is in direct contrast to the unstable situation that these centres find themselves on a day-to-day and year-by-year basis. ARC's are typically located in spaces that are on the periphery of

downtown, and these areas are by nature transitional due to shifting market pressures for development. The results are rising costs, evictions, re-locations that put undue pressure and instability on these cultural institutions.

The following is a process by which Artist Run Centres can acquire their own spaces in order to develop stable space solutions and financial self-sufficiency.

## PROPOSAL

This proposal defines a single voice for the Artist Run Centres of Calgary in order to develop tangible options for the acquisition of stable programming spaces for the ARC's of Calgary in individual or collective facilities.

In this form of organization, there are three distinct types of potential cost savings. The first is the idea of shared resources (service accesses, loading docks, documentation and communication resources, archives) that allow each ARC to more efficiently provide programming and cultural services within a more streamlined operation without sacrificing their autonomous vision and mandate. The second potential savings is based on the benefits of ownership and allows the ARC's to control their operational costs. The last potential cost savings is based on a revenue-generating situation wherein the ARC's have supplementary space that can transitionally or in perpetuity act as revenue-generating space to create a long-term fund for various needs such as building maintenance or cultural programming. These potential cost savings can be in the magnitude of up to 30% on current lease/rent options and operating costs.

## HISTORY OF ARTIST RUN CENTRES

The six nonprofit artist-run centres of the Association of Calgary Artist Run Centres (The Calgary Society of Independent Filmmakers, EMMEDIA Gallery & Production Society, The New Gallery, Quickdraw Animation Society, Stride Gallery and TRUCK Gallery) represent a collective cultural force that has helped to build and define Calgary's vital arts community for over 30 years. Calgary's six nonprofit artist-run centres are key cultural resources representing the core of our city's arts community, and together facilitate the activities of a broad range of professional artists, curators, writers, and other cultural producers from diverse and multicultural backgrounds, offering public access to independent contemporary culture.

Collectively, Calgary's six nonprofit artist-run centres have approximately 1500 dues paying members, occupy over 14,300 square feet of space at present time, and pay over \$137,200 annually in combined rent. Each centre presently maintains an international mailing list of between 350 to 800 addresses, and last year, the number of visitors to Calgary's nonprofit Artist Run Centres totaled 4000 entrances to paid screenings and media events, and over 50,000 attendees to exhibition spaces, public art projects, lectures, festivals, and events. Calgary's six nonprofit Artist Run Centres have a combined track record of over 125 years of successful stewardship of public funds, sustainability, and responsible governance. The Association of Calgary Artist Run Centres is dedicated to realizing its vision of a united and vibrant arts community in the city of Calgary through the harmonized creation, evaluation, and principled negotiation of opportunities for Calgary's Artist Run Centres.

History of the Association of Calgary Artist Run Centres (ACARC) and its initiative:  
The six nonprofit artist-run centres of the Association of Calgary Artist Run Centres (ACARC) are: The Calgary Society of Independent Filmmakers, EMMEDIA Gallery & Production Society, The New Gallery, Quickdraw Animation Society, Stride Gallery and TRUCK Gallery.

Representatives of the nonprofit Artist Run Centres of ACARC, individually and collectively, acknowledge a common interest in the development of dynamic, new, potentially shared, multi-genre art spaces fostering the continued and long term development of the Artist-Run sector in the downtown core.

At several times in their history, each of the six media art and visual arts Artist Run Centres in Calgary have considered the possibility of sharing common spaces. The initial interest in this project was fueled in part by successful models in other centres, such as Meduse (Quebec City), 401 Richmond (Toronto), and Paved New Media and AKA Gallery (Saskatoon). The shared resources and advocacy possibilities are especially appealing, providing an opportunity to significantly influence the cultural identity of Calgary.

#### PARTICIPANTS

In a meeting with the Artist Run Centres in Calgary on March 8, 2005, it was determined that five of the six centres had an extreme need for new premises due to future demolition of existing premises, extradition, or rising rent and leasing costs. This condition was not seen as an anomaly, but as systemic for Artist Run Centres and arts groups in general, and translated to a lack of control on the part of the artists and their collectives.

It was determined that the six centres would support each other to find permanent and stable spaces collectively or individually, to develop their cultural programming. These six centres are The Calgary Society of Independent Filmmakers, EMMEDIA Gallery & Production Society, The New Gallery, Quickdraw Animation Society, Stride Gallery and TRUCK Gallery. Other culturally relevant tenants from a variety of disciplines have expressed interest in this initiative, and these collaborations could fuel the ARCs interest in continued cultural development in Calgary.

#### LOCATIONS RESEARCH AND NUMBERS

Lease options. Research conducted from February to March 2005 indicated the following. Beltline leasing rates range from \$17.56 to \$28 per square foot, and this does not include operating costs. In general, you must add \$2 per square foot for street front space and for spaces that are located higher than four stories up. Operating costs vary from location to location, but can be approximated at \$8.50 per square foot.

#### **Artist Run Sector In Alberta - Section 4. Facilities (excerpt)**

Operational space is a major concern for all centres surveyed. Stride, TRUCK, The New Gallery, and Harcourt House are all on short-term leases in buildings that may not allow for renewal. While SNAP and Latitude 53 have recently moved into new separate spaces after sharing a building for about a decade, both directors noted that they are exploring the possibility of building purchase.

In each city, the ARCs have been in some discussion regarding the potential to share a

building, and thereby increase their leasing/purchasing power. The sharing of physical space would clearly be of financial benefit to all centres, and would allow for resource-sharing efficiency, as well as potentially creating a larger physical “presence” for audiences (who, visiting one centre, would be aware of the other’ programming). However, there are some other considerations that centres may wish to inform their facility plans. One is the fact that since all centres receive their funding from the same sources, they are vulnerable to the same outside factors: cuts to granting agencies or programs could result in greater financial hardship for all.

If centres are considering sharing space, they may also wish to look at other potential tenants that make their rent money through other funding bodies or means. As well, although each centre was easily able to articulate their own niche as compared to others in their city (or in the province), less distinction may be made on the part of audiences. Building capacity in conjunction with other centres does not mean that centres should not concentrate on the ways in which their function and/or programming is distinct.

All six centres also discussed the need to stop leasing space and to start building equity, acknowledging the unsustainability of renting in cities which formerly had reasonable downtown lease rates, but in which real estate prices are rapidly on the rise. (Presence in the downtown core is an important factor of ARC visibility and to a certain extent, identity). At this time, only Stride has a capital fund, which has been built primarily through their gaming (casino) surplus. Using funds such as those coming from casino fundraising may be the best path to follow for capital fundraising, as the feasibility of small centres building capital campaigns is not clear (although gaming revenues themselves are not necessarily consistent, permanent sources of funding).

In light of the ongoing work needed to be done toward increasing ARC visibility within the eyes of the general populace, and the fact that donors to ARCs tend to be artists, students, and academics, it is obvious that there are limited resources to draw from in terms of building a capital campaign. Before embarking on such a campaign, centres may wish to do a greater feasibility study to determine support for such an initiative. One idea that Todd Janes of Latitude 53 put forward as part of the national dialogue around the “investment model” of funding (see Section 5 for more detail) is that of approaching government or foundation funders with a business plan for purchasing a building, and proposing the funder to act as a partner in a longer-term investment.

### **3.3 CBC and ARCs in Halifax (by Mireille Bourgeois)**

What happened in Halifax eight years ago was that Ann Verrall, a local artist and arts administrator talked with Fred Mattocks, then the CBC TV Maritime regional director, now the Executive Director of Production and Resources, CBC Television in Toronto. Fred decided to fill up the empty space in one of the two CBC buildings in Halifax left empty from years of layoffs and downsizing because of cut backs. He invited AFCOOP, CFAT and four other film, video and music non-profits to lease space in exchange for sponsorship.

Today we are still in the CBC Radio Building. CBC plans for a new facility here are up and down more than the elevator. Worst case scenario, we all get told we have six months to

find a new home. Better case, CBC takes decades to move and we all stay here. Best case, we all get our act together, save or raise capital funds and take over the other CBC building that rests on Halifax Common land (meaning no developer can touch it) when they build a new facility.

Even though the space is tight (AFSCOOP has an animation suite outside this facility) and the security is high, which makes drop ins and after-hour activities difficult, we haven't really sought for a more stable long-term solutions because we have a very good financial deal. Which means that, unless we start addressing this issue seriously, whenever CBC decides to take back their space, we might find ourselves in a very difficult situation.

### **3.4 ARC's in Montreal (by Peter Sandmark)**

I was part of the "Société du 5 avril" (named for the founding meeting date), which brought together galleries and media arts groups to find a building in the late 80's. At first I was on the Board representing Main Film, later in the 90's I represented the IMAA.

First scenario was to buy the spaces we had in a building on St-Laurent (4040) that was going "condo". Drawbacks: too expensive, no room to expand, not enough time for a capital campaign. So, we each moved out into new rental spaces, and carried on the project with a longer view to buy. The next step was to solicit the city, and we looked at many city owned spaces, finally being offered one near the harbour, in an area that the city wanted to develop. The drawback was it was light industrial and off the beaten path for arts groups' usual audience.

The result was that many of the member centers rented a floor of a building together, and a few years later moved into a better downtown location, negotiating a better rental rate as a group. That is the building at 460 Sainte-Catherine West where Videographe distribution, Les Films de l'Autre, La Centrale, Galerie Skol, and other centers are. More galleries moved in after, due to the critical mass of arts generated.

Conclusion: I think it is worth working together bringing arts groups into a center, and pushing the city governments to offer city owned space, going for a long-term lease, with the possibility of a trust taking over ownership of the building. Raising funds would give a group of arts centers more leverage when negotiating with the city government.

## 4. Strategies

### ***Making a case***

"I strongly believe that the places that arts organizations occupy bring value to their surroundings, that city officials should be keeping arts organizations in mind when planning urban revitalization projects and that we can be in charge of our own destiny as arts organizations if the resources are there for us." Melody Jacobson

### ***Take control of the situation***

The thought of having to move an organization can be daunting. This can be made easier by partnering with other organizations, collaborating with a Committee of individuals who will outline the prospective; financial, real estate investigation and working with the municipal government, city officials to gain support. The committee should lay the groundwork for an equitable and community oriented approach to the issue of acquiring space. There are many challenges that an organization may face which could differ from city to city, region to region. Certain cities are more equipped to working with artist-run culture, while in other regions, there is little to no support for arts and culture. One must be prepared to inform developers, city officials of the benefits to supporting an artist-run space.

Below is a list of questions that your organization should ask to initiate the discussion:

1. Are the organization's key volunteers and major donors supportive of the plans as proposed?
2. What are the priorities as seen by the general constituency?
3. Are people willing to support and work towards the shared goals?
4. Is the financial goal attainable, or does it need to be modified?
5. What is the best time for moving forward with the proposed plan?
6. What additional information should be shared?
7. Who should chair the campaign and who should serve on the various committees?
8. What funds are available to the organization such as charitable trusts, or in-kind gifts, what can be raised through funding agencies, capital campaign?

### ***Business Plan***

While the term "business plan" might seem to go against the grain of artist-run culture, it is a valuable tool when setting goals and objectives for your organization. At a very basic level, being "artist-run" means that artists have control of the tools of production, exhibition and dissemination. Artist-run organizations are operated as businesses, often leaner and meaner than most for-profit businesses because they have fewer resources. Some organizations may prefer to hire a consultant to work with the Board of Directors to work on a Business Plan. Funding to hire a consultant is available through the Flying Squad Program, Canada Council for the Arts: <http://www.canadacouncil.ca>

The Business Plan is a written summary of what your organization hopes to accomplish by establishing itself within a permanent space and how to organize your resources to meet your goals. It is the road map for maneuvering through a challenging transition and will assist the Board of Directors in maintaining a clear set of objectives and action plan. In addition the Business Plan is essential for an investor to assess your proposal and to

determine how they are able to commit.

1. The **Business Plan** identifies the organization's overall objectives relative to its mandate. The Board of Directors must reach consensus and approve the plan. It should include:

- a description of the desired location, community served and tangible benefits for the broader community.
- a list of strategic alliances and potential partnerships.
- a list of the organization's equipment needs, space requirements and any other requirements such as acoustic specifications, storage or archive needs, accessibility to the public, whether a ground level space is essential, etc.

2. The **Financial Plan** specifies the amount of financing or outside investment required and when it is needed. It should include:

- a cost-benefit analysis.
- an outline of the short-term/long-term challenges and benefits.

3. The **Action Plan** describes the tasks need to be accomplished in order to achieve your goals and who will be responsible. Artist-run evidently implies that the project will be directed by a group of dedicated volunteers. To facilitate the work, by committing your plans to paper, your overall ability to achieve your goals will improve. You will be able to concentrate your efforts and have time to look ahead and avoid problems before they arise.

### ***Capital Campaigns***

The private sector loves Capital Campaigns! In addition, Governments tend to be supportive of these kinds of initiatives. However, major donors expect a clear set of objectives and look for a strong plan. Your proposal should demonstrate:

- a positive institutional image
- strong strategic planning and fiscal management
- tangible benefits for themselves and the broader community
- creativity and uniqueness
- urgency - why they should fund your campaign.

People give to people. The most effective way to solicit a pledge is through committed individuals visiting peers and stating, "I believe in this cause. I am supporting it financially and personally. Will you join me in considering a gift?"

People often donate time and money to campaigns when they have been invited to provide input and advice. Volunteers and prospective donors should feel that they have ownership of a campaign. People support campaigns when they have the opportunity to participate in the decision making process.<sup>2</sup>

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<sup>2</sup> Additional information available at: <http://www.charityvillage.com/>

## 5. Resources

### ***Regional Resources***

Each municipality has its own policies and guidelines when working with city planners and developers. This should be investigated on a case-by-case basis. For example, “Bonusing” is a term used in Vancouver, it is a policy that encourages developers to donate floor space to the city for public benefit.

It has been one of Vancouver's staple strategies in producing affordable housing of all kinds. While each density bonus is negotiated on a case-by-case basis, the general approach is to capture some or all of the increased land value generated by the increased density of a new development. That value is then used for public benefit such as affordable or social housing. <http://www.nhi.org>

In return, the developer attains permission to overbuild the zoning. Many arts institutions in Vancouver have spaces because of this. The Contemporary Art Gallery's new space is a bonus space. The City leases the space to the arts or community group for 20 - 25 years for \$1 a year. In return the arts group is suppose to set up a trust fund they donate to in lieu of rent so at the end of 25 years the trust pays the rent.

This is a system that could be used as a model for other cities. It works for smaller art institutions and encourages long-term sustainability.

### **5.1 Art spaces around the world:**

Art Space, Winnipeg, MB  
<http://www.art-space.ca>

Art Space USA  
<http://www.artspaceusa.org>

Artists in East London project  
<http://www.artistsineastlondon.org>

Cultural Industries Quarter Agency, Sheffield, UK  
<http://www.ciq.org.uk/>

The Custard Factory, Birmingham, UK  
<http://www.custardfactory.com/>

The Distillery District, Toronto, ON  
<http://www.thedistillerydistrict.com>

401 Richmond, Toronto, ON  
<http://www.401richmond.net>

Gladstone Hotel, Toronto, ON  
<http://www.gladstonehotel.com>

Space Studios  
<http://www.spacestudios.org.uk>

Toronto Artscape  
<http://www.torontoartscape.on.ca>

Urban Space, Toronto, ON  
<http://www.urbanspace.org>

## **5.2 Networking groups:**

Creative London, London, UK  
<http://www.creativelondon.org.uk>

## **5.3 Funding programs:**

Flying Squad Program, Canada Council for the Arts  
<http://www.canadacouncil.ca>

Toronto Artscape  
<http://www.torontoartscape.on.ca>

Cultural Spaces Canada, Canadian Heritage  
[http://www.canadianheritage.gc.ca/progs/ecc-csp/index\\_e.cfm](http://www.canadianheritage.gc.ca/progs/ecc-csp/index_e.cfm)

The Samuel and Saidye Bronfman Family Foundation Urban Issues Grant Program  
<http://www.bronfmanfoundation.org/urban>

## **5.4 Real Estate in Canada:**

Statistics on Real Estate Prices across Canada: residential  
<http://www.crea.ca>

Commercial Real Estate Listings across Canada  
<http://www.icx.ca>

Canada Mortgage and Housing Corporation  
<http://www.cmhc-schl.gc.ca>

## **5.5 Research and Policy Organizations:**

Arts Advocate  
<http://www.artsadvocate.com>

Artfactories  
<http://www.artfactories.net>

Canadian Urban Institute  
<http://www.canurb.com>

Ideas That Matter  
<http://www.ideasthatmatter.com>

Global Cities Program, University of Toronto  
<http://www.globalcities.ca>

Neptis Foundation  
<http://www.neptis.org>

Ontario Ministry of Public Infrastructure Renewal: Places to Grow  
<http://www.pir.gov.on.ca>

Planetizen  
<http://www.planetizen.com>

Richard Florida's web site  
<http://www.creativeclass.org>

Smart City Radio  
<http://www.smartcityradio.com>

Toronto Artscape Research Projects  
<http://www.torontoartscape.on.ca>

Winnipeg Economic Development Strategy, 2001  
<http://www.winnipeg.ca/interhom>

## **5.5 Upcoming Conferences:**

ENCATC 2007  
15th Annual Conference in Western Sweden on Entrepreneurship and Education in Cultural Life  
<http://encatc.natverkstan.net>

The Association for Cultural Economics International 15th International Conference on Cultural Economics, Montreal , June 19 - 22, 2008  
<http://www.acei.neu.edu>

## **6. Contributors (May 2006)**

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