

A NEEDS ASSESSMENT STUDY FOR THE
TORONTO MEDIA ARTS CLUSTER
April 2005



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1.0 Executive Summary

Levitt Goodman Architects Ltd was retained by this group of five Toronto based visual arts/new media/cultural organizations to conduct a needs assessment study in which we assess the programming and space benefits of bringing the organizations together into one creative cluster. Presently operating independently of one another, the five organizations are: the *Canadian Filmmakers Distribution Centre (CFMDC)*; *Charles Street Video (CSV)*; *InsideOut Toronto Gay and Lesbian Film and Video Festival (InsideOut)*; *InterAccess Electronic Media Arts Centre (InterAccess)*; and the *Gallery TPW (Toronto Photographers Workshop)*. For clarity, the single identity represented by the five organizations in this study is referred to as *the cluster*. The group of organizations has recently applied to participate in *Artscape's Creative Cluster Development Program*. This study will provide *the cluster* with a clear direction towards identifying space needs, and programming relationships as well as propose a cluster model best suited to the organization of this particular group.

The study concentrates on the architectural implications of the creative clustering. It develops a spatial and programming model for a "working cluster" that is derived from the needs of each individual organization, drawing on potential areas of overlap that are inherent in the group. The programming needs of each organization are identified. This is followed by a summary of the shared program spaces. The study presents graphic programming layouts of *the cluster* which intend to provide target configurations, relationships, and programming adjacencies which would satisfy the needs of the cluster and the individual organizations.

The proposed space required by the clustering of these organizations, including the shared facilities, is 21,000 square feet. This is a little more than half the area that would be required if all five organizations were to satisfy their spatial requirements without sharing facilities. Creative clustering will save each organization an average of 3000SF of useable program space.

For a project timeline, we estimate 2 years once funding has been secured. This accounts for 12 months for design, working drawings, the approval processes and 12 months for construction. However, the time will depend on whether this project is achieved via tenant improvements in leased facilities, new construction, or renovation.

The study concludes that the financial, spatial, programming and creative advantages of bringing these organizations together is to beneficial to all, as well as to the arts and culture community in general. *Creative clustering* benefits the organizations by creating new opportunities, drawing on one another's strengths, and complementing each other's differences in what has the potential to evolve into a new, supportive and cohesive identity for all.

2.0 Creative Clustering: A Discussion

*To establish a modern arts facility that will increase the visibility and accessibility of Toronto's media-based arts organizations by creating a unique contemporary arts destination in the city. The facility design will effectively combine the resources of the partner organizations enabling them to generate new programs and achieve their full potential in serving both artists and audiences. This collaborative project will attract private and public partnerships to create a financially viable environment that will build the capacity and ensure the sustainability of Toronto's non-profit media-based arts organizations. **Mission Statement, Toronto Media Arts Cluster***

As an organizational model, creative clustering is a multi-tenant or co-ownership arrangement of offices sharing common amenities and physical resources. *Creative clustering* is analogous to an office restructuring model known as *co-location*. Borne out of a trend that has evolved among web-based internet service providers, *co-location* is a service model which was developed to provide low-cost internet hosting for end-users. Through a shared infrastructure of network equipment and management servers, *co-location* allows the administrative and operational costs associated with web-management, web-hosting, and maintenance fees to be distributed across a wider group of end-users and thereby lowering the expense to each user.

In the shared office model, small to midsize organizations group together to lower their monthly overhead costs by sharing major facilities and support services. The individual offices benefit from having ready access to facilities that they may occasionally need but could otherwise not afford if they were entirely on their own. The ability to informally share information is an added advantage. These advantages are relevant to the *creative clustering* model for arts organizations as well. *Creative clustering* enables each arts organization to maximize their limited funding dollars by reducing overhead costs. In addition, they benefit from their association with similar or, rather, complimentary organizations. Ultimately, the scarce resources of an individual art organization are conserved and/or redirected to the work that they do best.

Recently, a co-location office model developed by Margie Zeidler opened at 215 Spadina Avenue in Toronto. There, 14 not-for-profit social and community activist organizations came together to form a cohesive identity. Their individual differences and areas of expertise compliment the work and efforts of one another. They share reception, equipment, operating costs, conference rooms, and various meeting and lounge facilities. Other successful models nationally, such as *La Meduse* in Montreal, *Artscourt* in Ottawa and *Paved* in Saskatoon will be studied in greater detail with respect to their organizational mandate.

The *creative clustering* initiative proposed here can assist these small non-profit arts organizations by:

- securing long term affordable leases in desirable areas.
- pooling capitol resources and/or funding to purchase or lease property and share the management required.
- facilitating collaborations with other similar organizations.
- obtaining permanent and/or affordable access to otherwise expensive resources, technology, and facilities.
- conserving funds by lowering overhead, operation, and service budgets.
- maintaining individual identities while benefiting from a larger arts identity.

Like the internet model discussed above, *clustering* distributes the overhead, maintenance and servicing costs of expensive equipment. Rent or mortgage payments, heating, electricity, photocopiers, telephone, internet service, and construction costs can be covered proportionately by each of the groups. In our discussions with the five organizations, a consistent theme emerged regarding the perceived disadvantages of having the five groups housed under one roof. The concerns/issues were consistent from one organization to the next and the following list outlines the benefits and drawbacks:

Benefits:

- reduced costs
- renewed energy of working along side new people and new ideas
- attract new membership
- new media identity
- form new and enriched partnerships
- broaden the exposure of each organization
- facilitate new programs and create new opportunities for community

Drawbacks:

- ghettoization
- loss of identity and or branding issues for the individual groups
- stability issues (what if one organization folds or pulls out)
- insurance of equipment, space, and shared facilities
- administrative concerns such as facility management and billing – who takes responsibility
- finding time to develop and fund the project (both before and after it is implemented)

The pros and cons involved in clustering are challenging and recently Artscape's *Creative Clustering Program* was developed to provide workshops specifically geared towards those who are contemplating such a move. Among arts organizations in Toronto, *Artscape* is perhaps the best known facilitator of creative clusters. *Artscape* is currently operating 12 creative clusters across Toronto. At 900 Queen Street, they provide 6 large studios for the building's live/work tenants. At the Distillery area, they lease 50,000SF from a landlord and hold sublease agreements with a number of individual artists, arts organizations, and performance groups. The models are varied and tailored to the specific needs of the tenancies. With each model come benefits and drawbacks, but *Artscape* is committed to the clustering model and their success in operating these has put them in a leadership role on a national level. The workshops referred to above will identify strategies for addressing and working through the drawbacks and capitalizing on the benefits.

Of clustering, it needs to be stated that the term "sharing" will need to be refined by the group and defined constantly as this process of clustering evolves. The term is used in this document to incorporate such different interpretations of sharing as:

- two organizations using the same space on a regularly scheduled basis
- more than one organization using the same facility on very different schedules
- more than one organization using a facility to different degrees of intensity over the year
- to equipment service contracts where one organization maintains the equipment of others
- to rental arrangements where the occasional need of a space by one organization can be accommodated

As a concluding comment to this opening discussion, it should be noted that the *Cluster* has been invited to participate in the Artscape's Workshops. Ultimately, the five organizations will benefit from the ease with which new models of use, shared use, and integration of programming will evolve in their newly established *Cluster*. These benefits will extend to the arts community at large. The organizations will realize their potential in serving a broader foundation of artists and in reaching a more diverse audience. And so for instance, by providing an Artist in Residence program, there is potential for of a broader such program that could be established in Toronto. Initiatives like these will help to expand funding available to the individual organizations, and the *Cluster*, as the profile, success, and recognition of the collective grows.

2.5 Creative Clustering: Architectural Considerations

Ultimately, the objective behind a new shared facility for these five groups is to reduce overlap and make more effective use of the resources housed in the collective facility. To compliment the advantages of organizational clustering, the new space should facilitate sharing in a seamless environment. A sensible layout that pays particular attention to the logical programmatic associations and similar operational patterns, yet respects the need to promote an organization's individuality, will contribute to the success of *the Cluster*. Architecturally speaking, the design and programming of the proposed facility will face the challenge of balancing the identity of each individual group with the creation of a new over-arching cultural identity.

Sharing common amenity spaces and facilities will reduce the square footage requirements of each particular organization. For instance, by sharing a staff lounge and kitchenette, each of the five organizations can deduct approximately 300 square feet from their individual needs. Another example is the requirement for a Screening Room. By sharing this program among five organizations, the new facility can offer one well designed, well equipped Screening Room that will be used more regularly and intensely than any of the individual screening rooms that were surveyed as part of this study. In addition, it is likely that the *clustering* will result in better maintenance of the facility. The intended best outcome of this *creative cluster* would be a joint facility that has common and private spaces that are more intensely programmed than their current operations allow. Expanding the capacity of the organizations will allow each to increase its membership and programming potential, providing another positive outcome for participating in this framework.

The new facility should consider prioritising a sustainable, green design that is low maintenance and easy to operate. Low consumption mechanical and electrical systems, day lighting strategies, and passive solar design initiatives should be considered in conjunction with conventional power systems. Alternative energy measures will not only lower monthly operating costs, but they will contribute to the shaping of a new identity and character of the *Cluster*, identifying it as a sensitive leader in arts and technology. Remarkable linkages between new media, film, technology, photography can be made with sustainable, green building strategies and creates potential for a new building type not as yet seen in Toronto. Gardens, whether rooftop or interior, will provide a welcome respite from the soundproofed, light controlled enclosures that comprise many of the programmatic spaces operated by these organizations.

If sprinkler system is required, consideration must be given to the selection of those systems that are designed to protect against accidental damage of archival material. These kinds of fire protection systems tend to be more costly than standard systems but there is little option given the kinds of work and equipment that will be stored in this facility. As well, humidity control will need to be integrated into the facility, especially in storage areas.

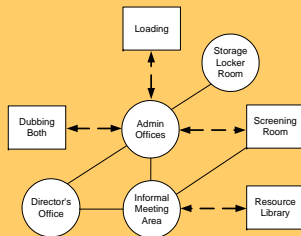
Finally, the success of the new space cluster will, in part, be a result of a spatial resolution that allows for growth among individual organizations and the whole. Flexibility, both in terms of attitude and architecture, is a key component to the success of the venture. The five organizations commencing this process will, most likely, transform substantially in the next five years. As each organization continues on its own path and matures, a simultaneous development of the whole will take place. This organic development requires an architecture that will support, not constrain, this process. The process is iterative, mirroring the history and evolution of each of the five organizations who have come together to pursue the idea of *co-location* and *creative clustering*.

Part 3 of this study explores the profiles of the five individual organizations which summarises our interviews with each. Their current facilities are surveyed along with their expectations and aspirations for their role in the new cluster. The profiles identify the programming needs of each group and present the shared programs upon which they would depend. A program description of the shared spaces follows in Part 4.

3.0 Profiles of the Five Organizations

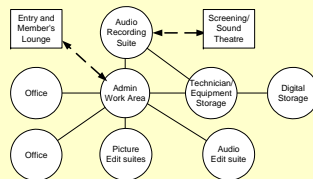
3.1 CFMDC

- The Organization
- Location and Layout
- Staff
- Operational Considerations
- Summary of Programmatic Needs
- Program Diagram



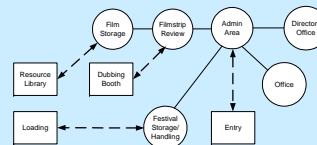
3.2 CSV

- The Organization
- Location and Layout
- Staff
- Operational Considerations
- Summary of Programmatic Needs
- Program Diagram



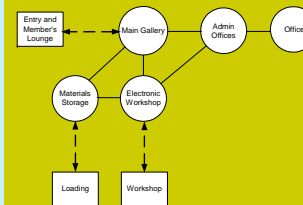
3.3 InsideOut

- The Organization
- Location and Layout
- Staff
- Operational Considerations
- Summary of Programmatic Needs
- Program Diagram



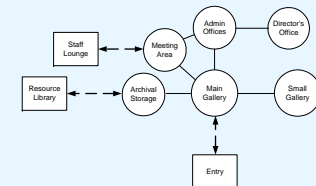
3.4 InterAccess

- The Organization
- Location and Layout
- Staff
- Operational Considerations
- Summary of Programmatic Needs
- Program Diagram



3.5 Gallery TPW

- The Organization
- Location and Layout
- Staff
- Operational Considerations
- Summary of Programmatic Needs
- Program Diagram



3.1 Profile

Canadian Filmmakers Distribution Centre

Proposed: 1500 SF

Organization

The *CFMDC* is a national distributor and resource centre for independently produced film, representing some 550 filmmakers. Founded in 1967, the *CFMDC* now holds a growing library containing close to 3,000 film titles. Complimenting these library and distribution services, the centre provides a fifty seat in-house screening facility used 3 to 4 days a week.

Location and Layout

The *CFMDC* is located in Toronto's Liberty Village on the second floor of a warehouse building on Hanna Street. Their current lease terminates in January 2006 with an option to renew for a 2 year period at market rates. The 2,600 SF space is long and narrow with single pane windows at the north wall of the office. As a result, lighting is unevenly distributed throughout the space; it is cold in winter and uncomfortably hot in summer. Noise from on-going construction in the neighbourhood, as well as within the building, interfere with film-screenings as well as day-to day operations. There is a general sense that the *CFMDC* is too far from "the action", and that their location within the City as well as the neighbourhood is "obscure". The *CFMDC* will benefit from being in a mixed public setting, which they see as promoting *accidental*, as opposed to *specialized*, visits from the public. Being close to public transit is critical for both its membership and staff. The *CFMDC* wouldn't need a public identity per se but could see value in a commercial or more public venue for the screening facility and library.

Staff

There are 8 staff members associated with the *CFMDC*, and it is a unionized workplace. There are 2 full time staff and the remainder are a mix of part-time staff and grant funded individuals. The existing office structure is an open concept with individual spaces demarcated by IKEA office dividers. General noise levels are a noted distraction and the *CFMDC* prefers a mix of open office and private work spaces.

Operational

Given the historical range of titles held and distributed by the *CFMDC*, the library contains a variety of film mediums from Super 8, 16 and 35mm, to VHS, DVD, Betacam and PAL; therefore, it contains an expanding collection of equipment to operate each format. Older equipment needs to be maintained and kept up to date which can be costly while keeping up with newer technology also carries budgetary stresses. *CFMDC* has a need for sophisticated dubbing facilities that can handle up to eight dubs at a time; the facility could be shared. Shipping and Receiving is a major programmatic consideration and given value of the resources they hold, the *CFMDC* must use high-end courier services who come 8 to 10 times a day.



Canadian Filmmakers Distribution Centre

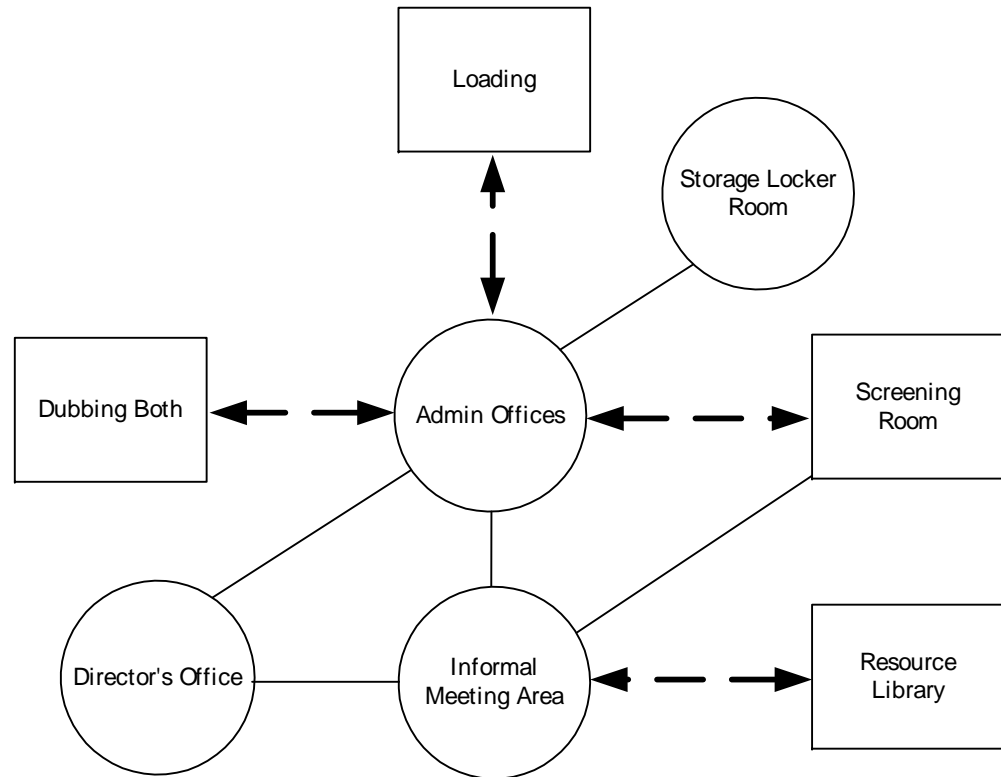
Summary of Specific Programmatic Needs for the CFMDC

- 1350 SF total
- Storage lockers for old A/V equipment 300 SF
- Proximity to Loading and street access critical
- Director's office: 150 SF
- 7 Work stations with ample filing and storage 700 SF total
- Small informal meeting area for CFMDC 200 SF

Summary of Shared Programmatic Needs for the CFMDC

- *Shared* Screening room for audience of 50+
- *Shared* Dubbing Booth
- *Shared* Multi-purpose Room
- *Shared* Photocopier
- *Shared* Washroom
- *Shared* Staff Lounge with Kitchenette
- *Shared* Resource Library for a variety media
- *Shared* Loading
- *Shared* Entry

Canadian Filmmakers Distribution Centre



CFMDC Program Diagram Showing Relationship to Major Shared Program

3.2 Profile

*Charles Street Video
Proposed 1700SF*

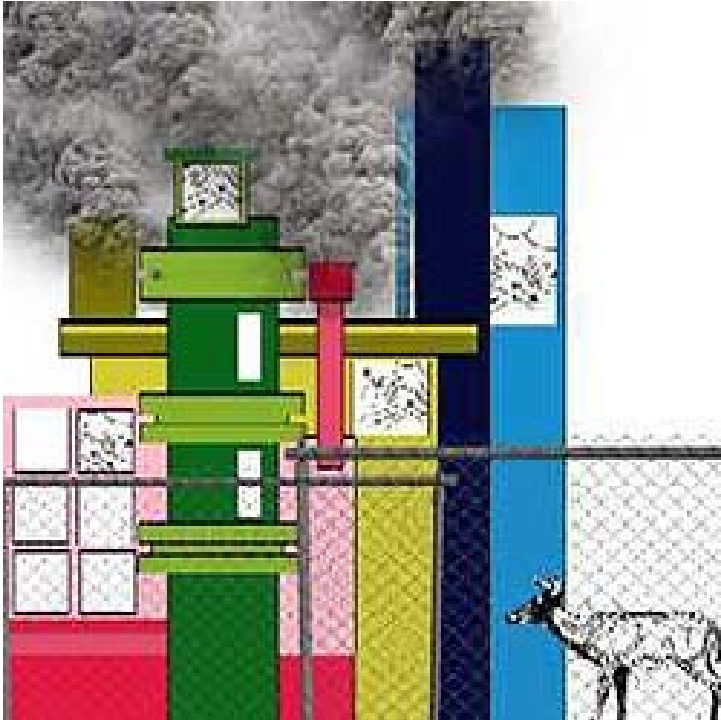
Organization

Charles Street Video (CSV) provides technical and studio support facilities for independent video artists and filmmakers. As a video production/post production facility for artists, CSV provides its members with affordable access to a range of electronic media production tools, technical support and training. The centre provides opportunities for young and developing artists through residencies and a youth production program. It also supports opportunities through workshops, orientations, scholarships, a newsletter, and a number of screenings open to the public. CSV has a large membership that frequently uses its facilities on a 24 hour basis.

Location and Layout

CSV is located on the second floor of a converted warehouse building on Bellwoods Avenue and is close to both the Dundas and Queen streetcars. Proximity to subway would be attractive to their membership. The current 3,000 SF facility is configured along a hallway lined with small editing and sound studios. A large administrative office at the entry contains two offices, a reception desk, meeting area, washroom, and kitchenette. For security purposes, the area can be closed off so that members have free access to the studios only in off hours. Along the hallway leading away from the administrative area are 4 editing studios and support spaces including a machine room, lounge, storage room, and a voiceover room. A Technician's Room is critical to CSV's operation.

CSV needs to provide an array of editing suites, each about 90SF and networked to a central server. They require 1 audio editing suite, and 3 picture editing suites. They also require 1 audio recording suite which needs to be located adjacent to a major sound theatre such as the Screening Room. If this room is to double as the sound theatre, the layout of CSV's particular space would ideally be in close proximity to and focus on this sound theatre. Because of the nature and quantity of the sound studios, day lighting is not critical to this organization other than at obvious locations such as the lounge and administrative offices.



Charles Street Video

Staff

There are 8 staff members associated with CSV. Two of these are managerial positions and they each work part time as do the six freelance positions and one regular cleaning staff. All of the staff, except for the managers are unionized positions. There is no need for a receptionist.

Operational

Despite lease arrangements pressuring CSV to relocate, CSV feels they are outgrowing the space and that it is in need of reconfiguring. New digital storage requires new ways of storing and accessing data for CSV's members. Because of technological advancements, CSV goes through a relatively high volume of media equipment. Outdated equipment is either sold to other organizations and individuals or kept at CSV. Storage is a constant issue for CSV, both for its evolving equipment needs as well as the growing archive of member's work.

CSV operates 24/7. Consideration for member's access to CSV on this basis will need to be carefully considered in the new layout. CSV informed us that they may be eligible for a grant which they can use for the construction of a sound studio in the new space. Discussion and research is required to identify how this sound studio might become part of a shared Screening Room for the larger organization, and thereby partially redirecting the funding to the cluster.

In the new cluster organization, CSV feels that sharing certain facilities will assist them in cutting costs, and enhance their visibility and profile within a particular arts community as well as the general public. They are also inspired by the potential to generate collaborative projects with the other organizations. CSV has specific needs around editing and dubbing which are intrinsically linked to their day to day operations. For this reason, the editing rooms will be excluded from the shared space, though CSV would negotiate a service arrangement for the use of these facilities by the rest of the group on an as needed basis. CSV is interested in developing the Screening Room into a part-time sound theatre. As part of a yet to be negotiated service contract, CSV is prepared to apply their technical expertise to service, maintain, and manage the technical equipment in either of the following two scenarios: for each of the other four organizations individually, and for the whole of the facility collectively.

Charles Street Video

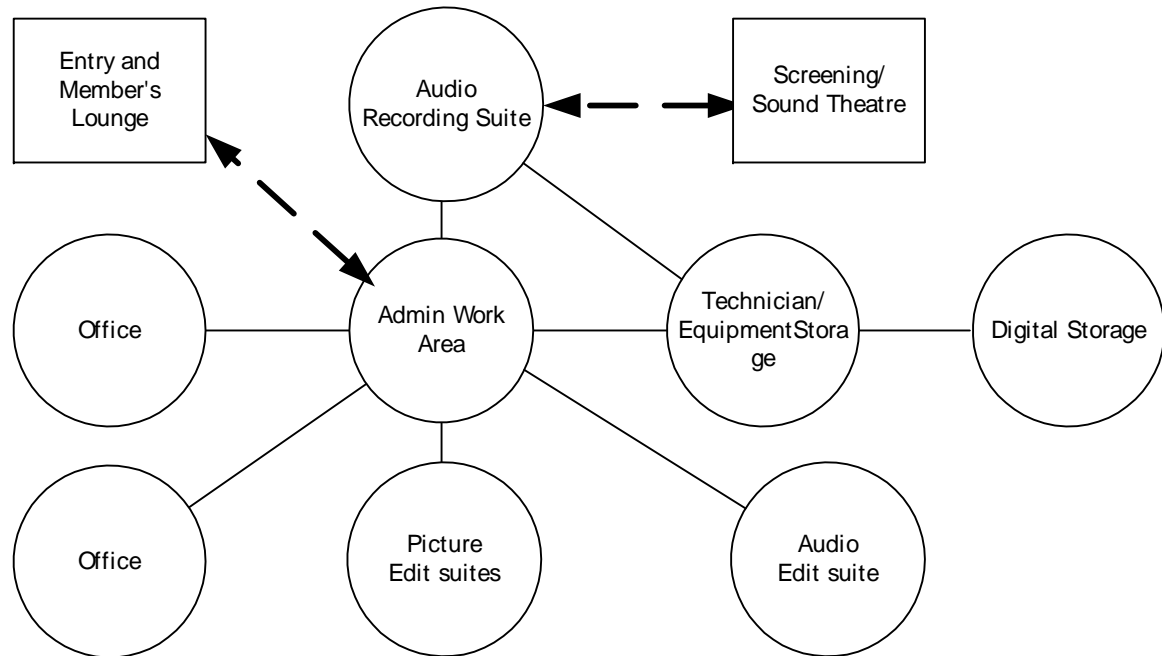
Summary of Specific Programmatic Needs for CSV

- 1700 SF total. 24 hour access for membership
- 3 Picture Editing Rooms:(3 @ 90 SF) 270 SF total
- 1 Audio Editing Room: 90SF
- 1 Audio Recording Room: 90SF (adjacent Sound Theatre)
- Area for digital storage: 50 SF
- Technician's Room and Equipment Storage: 500 SF
- 2 Administrative Offices: (2 @ 150SF) 300SF
- Area for 5 workstations with filing cabinets: 400SF
- Proximity to Screening Room if used as Sound Theatre

Summary of Shared Programmatic Needs for CSV

- *Shared* Multi-purpose Room (to be use by CSV for Media Lab 5 times a year)
- *Shared* Photocopier
- *Shared* Staff Lounge with Kitchenette
- *Shared* Member's Lounge
- *Shared* Washroom
- *Shared* Screening Room (CSV will occasionally operate this space as a Sound Theatre)
- *Shared* Materials Workshop
- *Shared* Loading
- *Shared* Artist Residence
- *Shared* Entry

Charles Street Video



Charles Street Video Program Diagram showing relationship to major Shared Program



3.3 Profile

*InsideOut Toronto Gay and Lesbian Film and Video Festival
Proposed: 2050SF*

Organization

InsideOut was established in the early nineties and operates the *Gay and Lesbian Film and video Festival* each spring in Toronto. As well, they promote and exhibit film and video by or about Lesbian, Gay, Bisexual and Transsexual people throughout the year. Through a variety of initiatives, *InsideOut* supports new and established artists while providing opportunities for audiences to view a diverse range of work. Over 11 days, the Festival will typically draw a crowd of more than 23,000 people to parties, directors' talks, panel discussions, and screenings of more than 275 works from Canada and abroad. There are no specific membership concerns with respect to office access associated with this organization.

Location and Layout

InsideOut is presently located in a 870 SF open concept office on the second floor of 401 Richmond Street. They have a smaller storage and dubbing room (about 370 SF) on the fourth floor of the same building. The main office is lacking in closed storage and is unable to efficiently handle the ebb and flow of Festival promotional material. In the words of the Director, it tends to "take over every work surface". A recent capitol grant allowed *InsideOut* to purchase office equipment and furniture which they have arranged in cubicle format around a central informal meeting area. The spirit of this hub layout is important to this organization, but they need at least two private offices for the director and the publicist, a classroom for visiting students, a resource library, and a comprehensive, well organized storage area.

Staff

There are 5 full time core staff at *InsideOut*: one director; two fulltime; and two who are on contract. There are also one or two volunteers at any one time. There are eleven board members. Staff work day or night requiring safe, 24-hour access. There is no receptionist, per se, though a need for some way to direct and handle general information is becoming evident. A work area for an itinerant filmstrip viewer is important in the new space as this person needs ample surface area to lay out filmstrips when reviewing them for physical defects.

InsideOut

Operational

InsideOut operates Toronto's third largest film festival. Accordingly, at peak times of the year (leading up to and during the festival) it is extremely busy in the office. During this period, they are shipping and receiving a high volume of film and promotional material. Festival staff and regular staff will, from time to time, convene in the office to meet and distribute information. At other times of the year, a steady stream of film material comes into the office requiring viewing and reviewing. *InsideOut* is a resource for those following up on Festival films who want additional promotional or background information. *InsideOut* also hosts educational seminars and a 3-month training workshop in conjunction with *Charles Street Video* for youth to develop their skills in film and video. These seminars are given to groups of about 10 individuals. A room for these seminars needs TV/ VCR facilities and space for flip charts. In order to improve their operations, *InsideOut* has expressed a need for a seminar or classroom, regular access to a large screening room, and a resource library with screening stations for individual use. These facilities could be shared with the other groups.

It needs to be stated that in their present location, *InsideOut* feels disconnected from their community. They have indicated that a storefront relationship in the new space would be ideal but would only work in the Church-Wellesley Village. Otherwise, safety issues are paramount to the staff and membership of *InsideOut* and they have indicated that they would prefer the second or third floor.

InsideOut

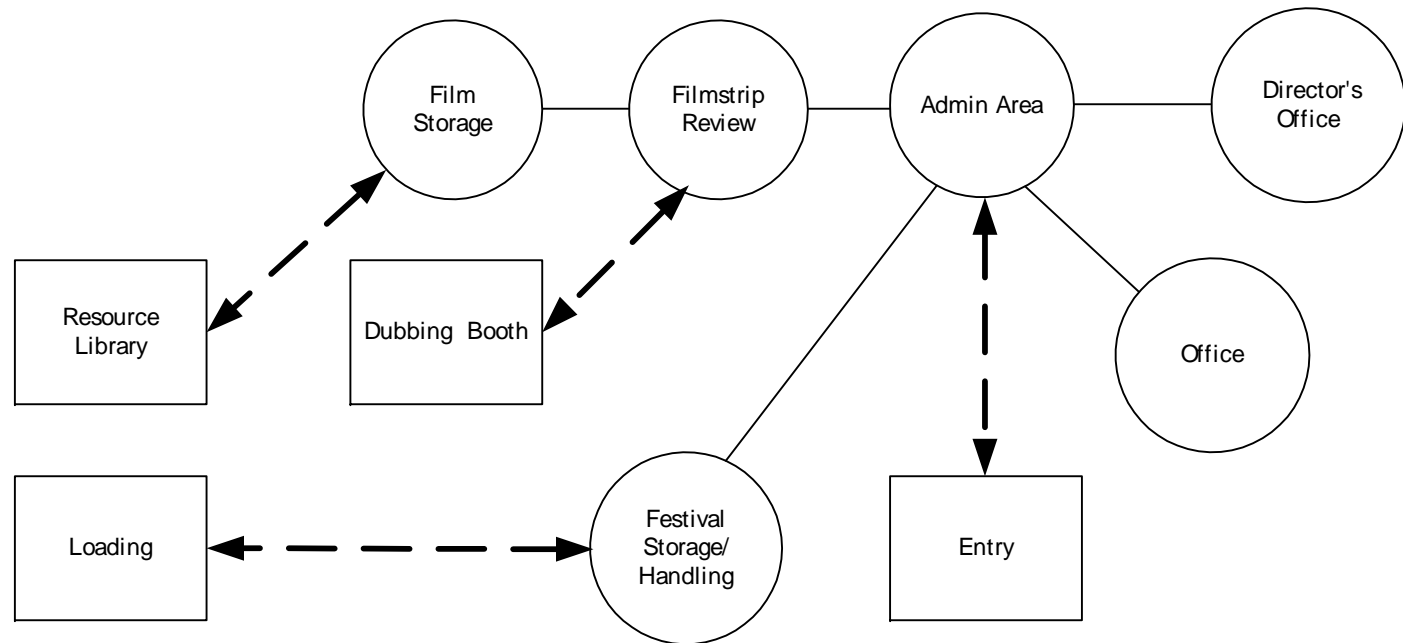
Summary of Specific Programmatic Needs for *InsideOut*

- 1950 SF total
- Area for fluctuating storage of films (500 SF)
- Storage for pamphlets and festival material: (300 SF)
- 2 Administrative Office@150 SF (300 SF)
- Area for 6 workstations with filing cabinets (600 SF)
- Working Area for filmstrip review (250 SF)

Summary of Shared Programmatic Needs for *InsideOut*

- *Shared* Entry
- *Shared* Photocopier
- *Shared* Staff Lounge with Kitchenette
- *Shared* Multipurpose Room
- *Shared* Equipment Room (*Booth*) with dubbing and viewing facilities
- *Shared* Screening room for audience of 50+
- *Shared* Resource Library for a variety media
- *Shared* Loading

InsideOut



InsideOut Program Diagram showing relationship to major Shared Program

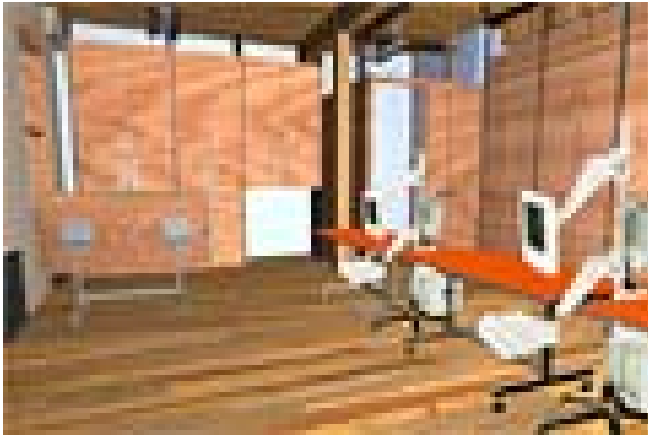
3.4 Profile
InterAccess
Proposed: 2050SF

Organization

InterAccess is a centre for electronic media arts that enables artists and the general public to explore and expand the cultural space of art and technology. A combination of exhibition space and production facilities, *InterAccess* provides a public forum for the development and discussion of artistic practices involving the interface of the physical and the virtual mediums through digital and mechanical interactivity and networked and remote connection. The workshops presented by *InterAccess* are geared towards people who are interested in hands-on courses with electronics in order to further their artistic and creative pursuits. This group has a large membership requiring 24 hour access to the *Building Workshop*.

Location and Layout

InterAccess is located on the fourth floor of 401 Richmond Street. It is comprised of two primary spaces: a Workshop Studio and a Gallery. There is a small support office off of the Gallery. Its total existing space is approximately 1300SF. Storage cabinets line the Workshop and house individual lockers used by members. Technical support equipment for the general membership is also kept in these cabinets. *InterAccess* feels their location within the City is ideal and that they will serve their clientele best if they remain within the vicinity of 401 Richmond. Transit access is good in the current location as is their proximity to support services such as printing and specialty stores like ACME Surplus on Queen St and other hardware stores. *InterAccess* is currently close to many of its funders. This is an advantage and they would like to stay as central as possible to the downtown core. Gardens and/or courtyards are mentioned specifically by this group as being essential to the new space.



InterAccess

Staff

There are 6 staffmembers associated with the administration of *InterAccess*. Staffmembers work day or night, requiring safe, 24-hour access.

Operational

InterAccess provides workshops for its membership, many of which are run by the members themselves. The provision of Member's lockable cabinets in the workshop is important to *InterAccess*—in this way the workshop is a flexible individual studio space to each of its members. The workshop space needs to be safe, lockable, easy to keep organized and clean. It is to be equipped with full voice and data, large work surfaces, and have ample electrical outlets with dedicated circuits to support a variety of electrical equipment. With a change in facility, *InterAccess* expects to grow its membership to 400 from the current 175. Because of this, annual general meetings will require a meeting space to suit. *InterAccess* would require a conference room for 15 to 20 individuals to accommodate its board members. There is a desire to provide an in-house apartment for visiting artists. The gallery needs to be about one and a half times larger than the existing gallery and be free of columns. It will require concealed mechanical and above average acoustical control. Natural light is to be absolutely controllable and the gallery's full spectrum lighting system is to be adaptable.

InterAccess

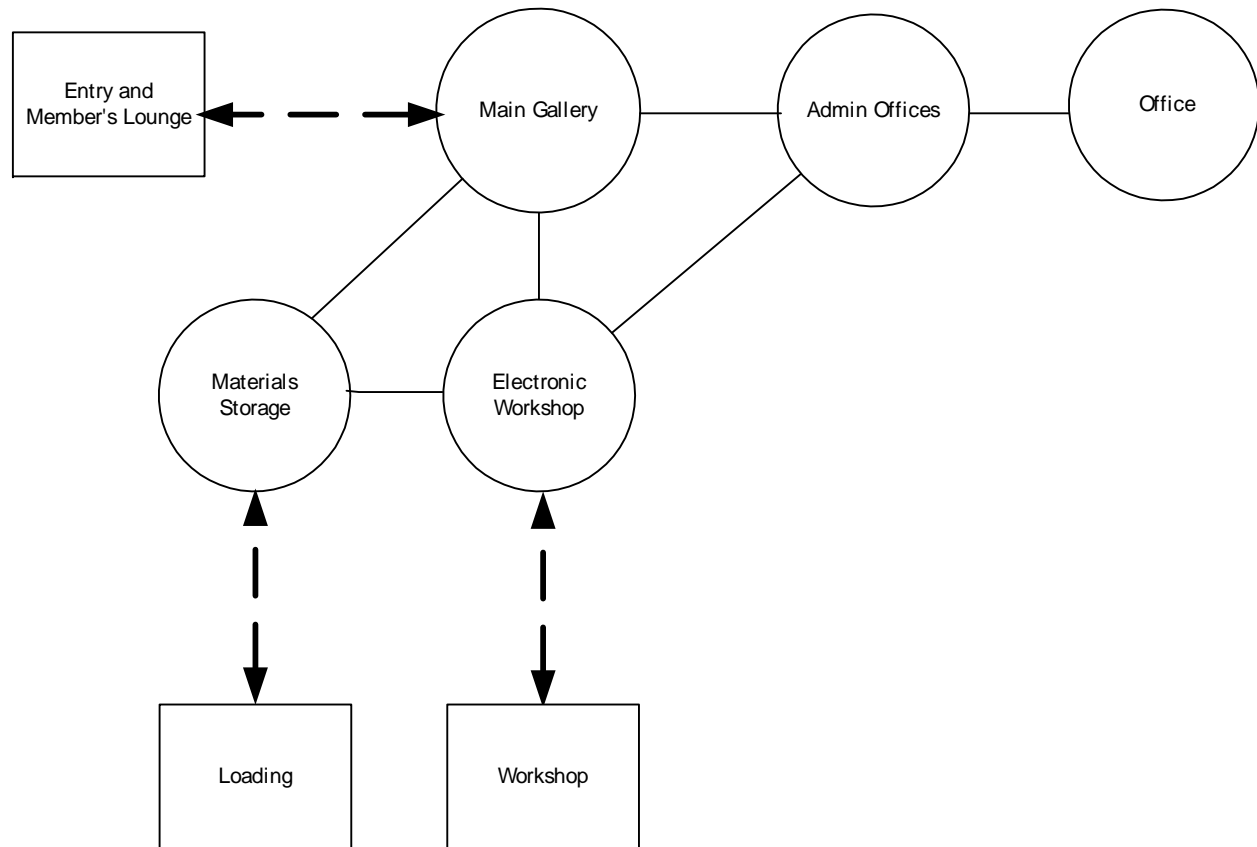
Summary of Specific Programmatic Needs for *InterAccess*

- 2050 SF total. 24 hour access for membership
- Gallery: 900 SF
- Materials Storage: 400 SF
- Private Office: 100 SF
- Administrative Offices: 350 SF
- Electronic Workshop: 300 SF

Summary of Shared Programmatic Needs for *InterAccess*

- *Shared* Building Workshop
- *Shared* Multi-purpose Room
- *Shared* Washroom
- *Shared* Photocopier
- *Shared* Staff Lounge with Kitchenette
- *Shared* Artist in Residence Apartment
- *Shared* Resource Library for a variety media

InterAccess



InterAccess Program Diagram showing relationship to major Shared Program

3.5 Profile

Gallery TPW (Toronto Photographers Workshop)
Proposed 2650SF



Organization

The Gallery TPW (*Toronto Photographers Workshop*) is a non-profit artist-run centre for contemporary Canadian photo-based art, providing an exhibition and resource facility. Over the past twenty-five years, *TPW* has made a significant contribution to the advancement of photography as an art form in Canada through exhibitions, publications, events, national touring exhibitions and international projects. Its main gallery is open to the public in the afternoons, 5 days a week. *TPW* also hosts an online archive containing over 600 images and details from approximately 200 exhibitions between 1977 and 1999.

Location and Layout

Gallery TPW occupies a 2200 SF studio space at 80 Spadina Avenue; two thirds of this is the gallery, the other third, administrative space. While some of the other organizations in this study are looking for new space because of lease arrangements, *Gallery TPW* is in need of larger facilities in a better location in order to continue to develop and serve its mandate. An essential element in *Gallery TPW*'s strategic plan is to build its capacity and increase the sustainability of the organization. The arts community is shifting westward along Queen Street, and because of this, *TPW* feels it is important to stay close to and visible within this new emerging community. They have expressed concerns about re-establishing critical links with a variety of support services which they have come to rely on in their present location such as sophisticated photocopy services, chair rentals, and technical equipment rentals. It is critical for *Gallery TPW* that they find themselves in the hub of an artistic community, that they are close to TTC, parking, and the Gardiner. It is also important that they use this opportunity to create a more public face than their current location offers. They are seeking street level location with a visible storefront or street presence.

Gallery TPW (Toronto Photographers Workshop)

Staff

Gallery TPW anticipates that 8 staff members will be employed in their new location: one director; four fulltime; and four part-time. The director is to have a private office; all other staff will have workstations. Staff work day or night requiring safe, 24-hour access. There is no need for a receptionist. The relationship between public and private programs in their new space shall allow for the casual surveillance of the galleries while also giving visitors easy access to office staff.

Operational

Gallery TPW has expressed a need for two galleries in their new space: one that is about the same size as the existing gallery (1100SF), and one smaller gallery. The galleries' will need to be designed to allow for two separate exhibitions or one large one. High quality, flexible lighting, extensive voice data conduit, and a structure-free open space are critical to providing a generous and adaptable exhibition area. Primary exhibitions will be photo-based art, installations, projections, and artworks produced with new technologies. The new space should be structured around a small informal meeting area and the administrative area will require above average acoustical separation from the gallery. Further study is needed to determine the degree of climate control required by the galleries.

Because the gallery hosts lectures and discussions, a small lecture theatre for 30 people is required and needs to be furnished with a flat screen. *TPW* gets involved in the construction and installation of exhibitions and, therefore, needs access to a sizeable storage and workshop facility. Climate controlled storage is needed for the *TPW* photography collection and archival materials, as well as temporary storage for crated exhibitions. They could potentially share a resource library with the other organizations in order to support its exhibitions. *Gallery TPW* has specific need for a Multi-Purpose Room (used as both Board Room and Lecture Room), and this shared space would become an important focal point in the creative cluster. They are interested in sharing an in-house apartment for visiting artists.

Gallery TPW Toronto Photographers Workshop

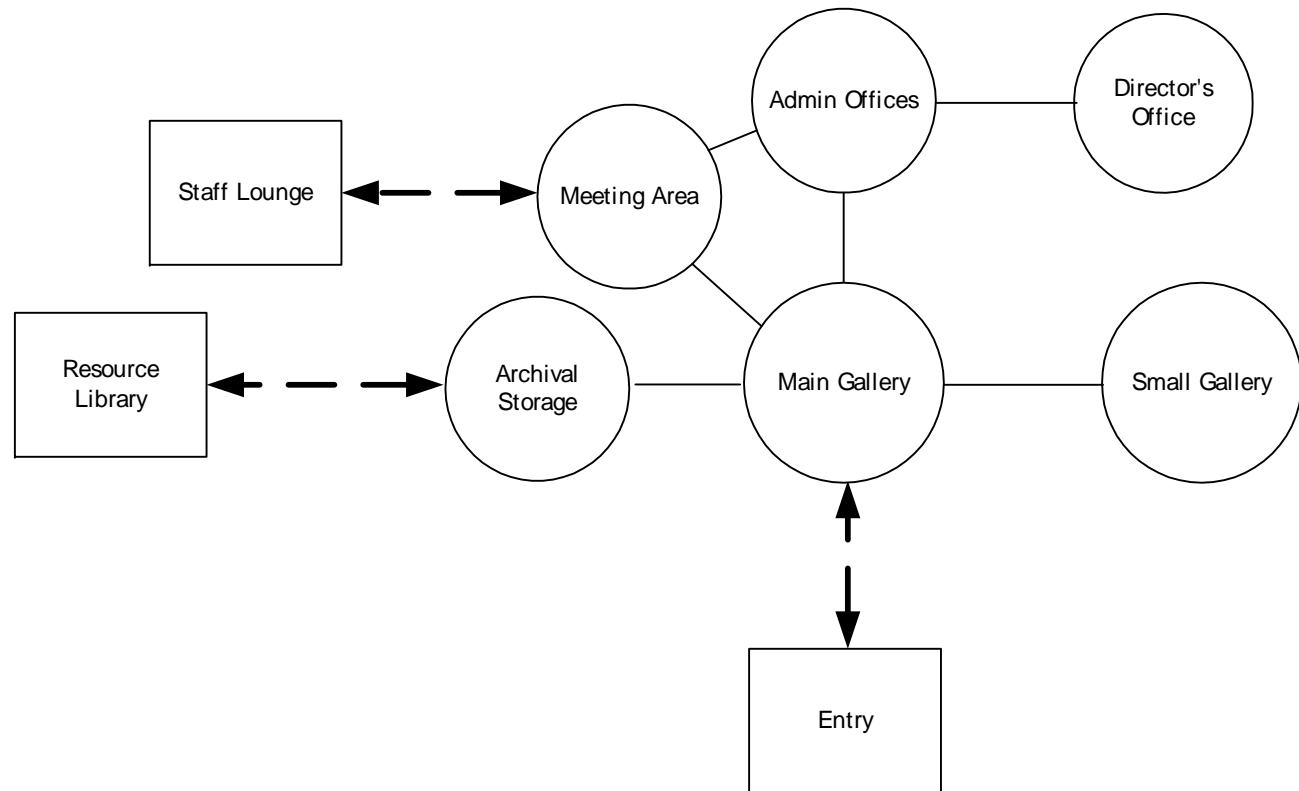
Summary of Specific Programmatic Needs for Gallery TPW

- 2650 SF total
- Main Gallery:1100 SF
- Small Gallery: 400 SF
- Climate controlled archival storage: 300SF
- 1 Administrative Office: 150 SF
- Area for 7 workstations with filing cabinets and worksurface:600 SF
- Informal meeting area for 5 people:100 SF

Summary of Shared Programmatic Needs for Gallery TPW

- *Shared* Workshop/Storage
- *Shared* Photocopier
- *Shared* Staff Lounge with Kitchenette
- *Shared* Screening Room
- *Shared* Multi Purpose Room for 10 to 30 people
- *Shared* Artist Apartment
- *Shared* Resource Library for a variety media
- *Shared* Loading
- *Shared* Entry Area

3.5 Profile
Gallery TPW (Toronto Photographers Workshop)



Gallery TPW Program Diagram showing relationship to major Shared Program

4.0 Proposed Shared Program

The total shared program area of the new *Cluster* amounts to approximately 7,500 square feet and is described on the following pages. Certain programmatic adjacencies within the *Cluster* are also suggested. At the end of this section, a graphic diagram summarizes the relationship of the shared programs to each of the five individual members of the *Cluster*. These schematic diagrams will be useful for establishing managerial, operational, and layout strategies as the *Cluster* moves forward in the amalgamation process.

The diagram on page 33 indicates the relationship of all those shared programs to the five arts groups. Where the bubble diagrams in *Section 3.0* demonstrate the inner workings of the individual groups, the diagram in this section presents a overall relationship of the groups to the *Cluster*, or the parts to the whole. Each horizontal line stretching from the circles shows a particular group's connection to the shared program. For instance, the lines connecting to the *Artist Residence* show that three groups will share in its operation. And the lines connecting to the *Dubbing Booth*, show that only two groups will share this program. Alternatively, the diagram shows that all five groups will be sharing the *Loading* facility. As suggested here, in the developing the plan of the new facility, the shared program diagram (*Section 4.0*) needs to be read in conjunction with the individual diagrams presented in *Section 3.0*.

Entry Area: 1200SF

- Size: airy, open, preferably double height space, adaptable for events and receptions for 200 people
- *Program:* Way finding and reception, lounge character, to be inviting for members and visitors alike. This area is not staffed but easily surveyed and monitored by adjacent programs. There is advantage to having offices overlook this space. 24 hour access/use required for members of CSV and InterAccess. The identity of this space must speak to all five organizations.
- *Adjacency:* Lecture Room, Screening Room, Resource Library, TPW Gallery. CSV. InterAccess. CFMDC, Inside Out.
- *Organizations that would use this: All*

Commercial Space: ±900SF

- Size: street side
- *Program:* Program still to be determined: bookstore, café, bar. The size allotted is based on a reasonable small scale operation. The program for the tenant space would need to be consistent and complimentary to the organizations mandate.
- *Adjacency:* Entry, Screening Room, Member's Lounge
- *Organizations that would use this: All*

Screening Room: 1250SF

- Size: 60 to 100 people; stepped seating with aisles both sounds.
- *Program:* Screenings for pre-review, review, and presentation with possible commercial application that has potential for income, and can also be used for large gatherings such as AGMs and or lectures. Should be designed in theatre format, CFMDC has seating and platforms. To be located adjacent to the Editing Dubbing Room. Could incorporate the Lecture Program and other events such as talks, panel discussions and presentations. If combined with Lecture Room, use min capacity. If isolated, use max. *Adjacency:* Lecture Room and Editing Dubbing Suite, Entry Area. CFMDC, Inside Out
- *Organizations that would use this: CFMDC; CSV; InsideOut; TPW*

Dubbing Booth: 80SF CSV

- Size: Booth for film audio equipment.
- *Program:* This dubbing booth shall accommodate 8 decks for simultaneous dubbing, shelving for storage, room for two people to sit. The booth can be located so that it is an ancillary room to the projection area for the Screening Room with glass projecting window. The booth will need to be acoustically separated from other spaces.
- *Adjacency:* Screening Room, Lecture Room. CFMDC, Inside Out, CSV
- *Organizations that would use this: CFMDC, Inside Out (CSV to maintain)*

Multi-purpose Room: 1000SF (dividable into 600 and 400).

- *Size:* 20SF per person to a max of 30 people + 20 SF per person to a max of 20 people.
- *Program:* Room should be dividable to provide for small lecture room and a small classroom. Two large tables could be brought together as one. Should be equipped with a flat screen and networked connections to three of the organizations. A back to back relationship with the Conference Room would be logical especially if this facilitated sharing of projection equipment. Some storage required. A/V (DVD-VCR) equipment hookup networked to each of the five organizations. Could be annexed to another space but must be fully enclosable – acoustically and physically. The room should be capable of providing total darkness – daylight not critical. This room will serve CSV's Media Lab which trains 5 to 25 youth in a workshop seminar format up to 5 times a year.
- *Adjacency:* Location close to kitchen facility
- *A/V, blackboard, flipcharts*
- *Organizations that would use this: All*

Loading: 350SF

- *Size:* Min 20' wide including storage.
- *Program:* A freight elevator is to be considered if some users above second floor. Close to CSV and CFMDC. Provide postal and packaging station here. Needs Freight Elevator if more than 1 storey.
- *Adjacency:* Materials Workshop. CFMDC, CSV, Inside Out
- *Organizations that would use this: All*

Materials Workshop: 600SF

- *Size:* This room may be assembly space for two groups at once. Loading is a separate space.
- *Program:* Exhibition, misc. building and large artworks can be fabricated here. Houses major tool equipment. Has large garage door and loading dock which handles large deliveries. Could double as Shipping Area for *InsideOut* and *CFMDC* see *Loading*. Must have plenty of storage capacity. *InterAccess* will operate its own Materials Workshop.
- *Adjacency:* Loading. TPW. CSV
- *Organizations that would use this: TPW; CSV; InterAccess.*

Resource Library: 750SF

- *Size:*
- *Program:* This facility needs to be large enough to house the archival material that is accessible to the public. It needs to be large enough to accommodate screening booths, image libraries, data storage and viewing, and a substantial physical archive for all. 4 computer viewing stations. 8 hour day. This programhouses both primary documents (research viewing original work) and secondary documents (archival and document based research).
- *Adjacency:* Entry Area and Printing Station. CFMDC. (Lecture Room, Screening Room).
- *Organizations that would use this: CFMDC; InsideOut; InterAccess; TPW.*

Printing Station: 80SF

- *Size:* should include supplies storage, size to be determined.
- *Program:* A large format photocopy station supporting 5 groups will need adequate work surface and have clearly identifiable storage trays or cubbies for each organization. There will need to be sufficient storage for stationary supplies and the area. This programme needs 24 hour access so if it is part of the Resource Library it needs to be directly accessible when the Library is not. Programme needs to be central to all organizations. Counter layout with overhead and under-counter storage. Lockable.
- *Adjacency:* Multi-purpose Room and Screening Room
- *Organizations that would use this:* **All**

Washrooms:

- A mix of shared public washrooms will need to be considered as well as those for individual office groups. Those groups with high membership will need shared facilities accessible to them.

Members Lounge: 400SF

- *Size:* includes 20SF per person (assume 20 people)
- *Program:* Locate close to TPW Gallery space for openings and CSV. Close to Entry Area with sofas, and coffee table, bulletin boards, books,
- *Organizations that would use this:* **All**

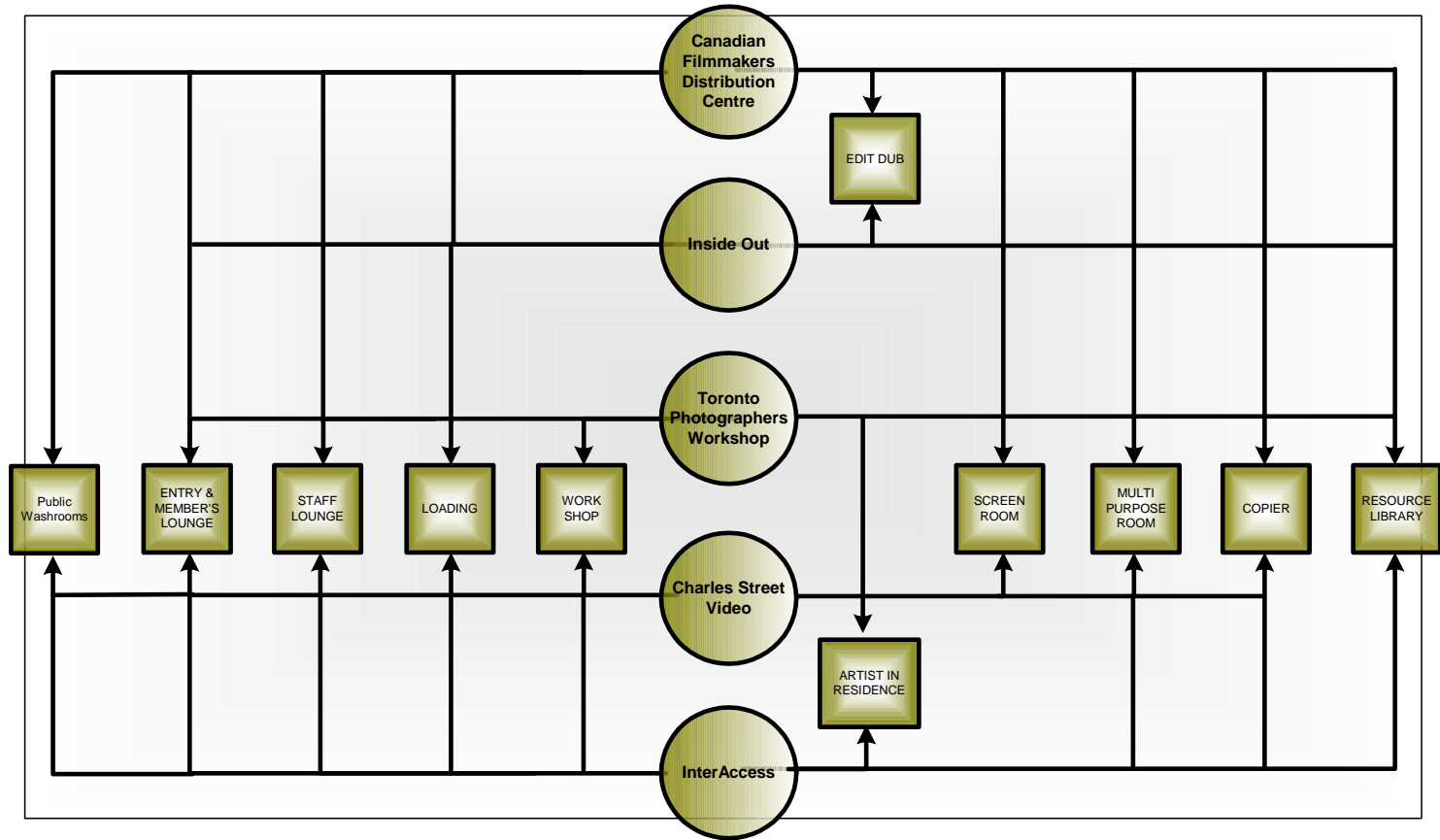
Staff Lounge with Kitchenette: 450SF

- *Size:* includes 20SF per person (assume 20 people) and 50SF for kitchen.
- *Program:* Area with sofas, and coffee table, bulletin boards, books, video equipment, CSV's video/pop machine; artifacts and display material in lockable cabinets. There should be locker space here and provision for lockable dry and cold food storage for staff. Lunch table and chairs for 8 to 10. Refrigerator, microwave, coffee machine, watercooler, kettle. Good daylighting. Locate close to TPW Gallery space for openings
- *Adjacency:* Board Room, TPW Gallery
- *Organizations that would use this:* **All**

Artist in Residence: 400SF

- *Size:* Originally based on a Single Residential Occupancy model (250sf), the size is increased in this second round to accommodate desire for integral studio space.
- *Program:* This apartment will have a full bathroom, kitchen, and storage. It should have full voice data networked connections. The facility needs acoustic separation from the rest of the facility. Direct access to the street is important as is proximity to studios.
- *Adjacency:* CSV, TPW, InterAccess
- *Organizations that would use this:* **Charles Street Video; InterAccess; TPW**

4.1 Creative Cluster: Diagram of Shared Program



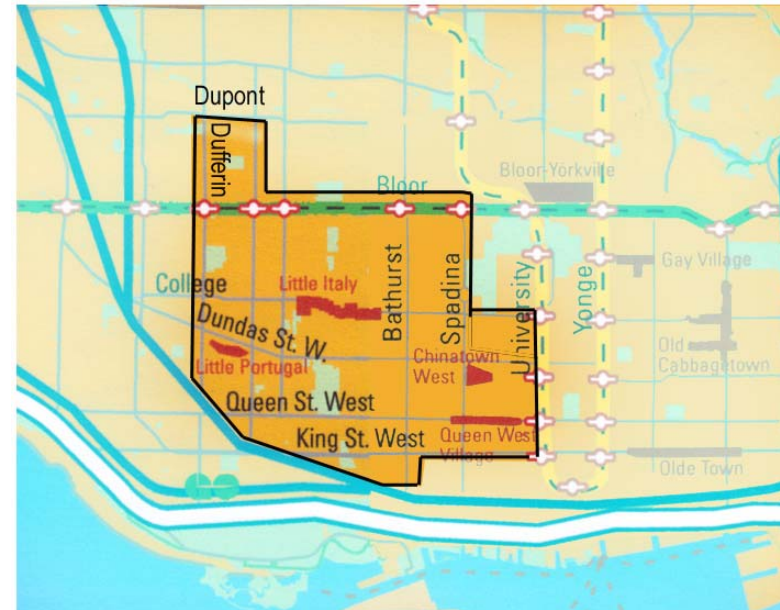
5.0 Summary of Total Space Needs for the Creative Cluster

Below is a summary calculation of the proposed space need for the new creative cluster which takes into account the individual needs of each organization and the shared needs of the cluster. We have added a space contingency of 20% to allow for 1) a design contingency, and 2) spaces not included in the preceding pages such as circulation including hallways and stairways, and service spaces such as storage, shipping, mechanical and electrical rooms, server closets, telephone rooms, washrooms, and janitorial spaces.

SUBTOTAL OF SPACE REQUIRED BY THE FIVE ORGANIZATIONS:.....	10,000 SF
SUBTOTAL PROPOSED SHARED SPACE:	+ 7,460 SF
TOTAL REQUIRED SPACE (Sections 3.0 and 4.0):.....	17,460 SF
+ 20% Gross up for design, circulation, and service space:.....	+ 3,490 SF
TOTAL SPACE NEED FOR NEW CLUSTER:.....	20,950 SF

The new organization will need approximately *21,000 square feet* to meet the needs of all 5 organizations. This is considerably less than would be required if each organization were to individually house the space it is borrowing from the cluster. If spaces were not shared, and provided all of the individual organizations could carry the shared spaces individually, then such a facility would need to be *36,000 square feet* including gross up. By clustering, these organizations are not only satisfying all of their programming needs and saving overhead, but they are saving a total of *15,000 square feet*. This amounts to an average of about *3,000square feet* each.

6.0 Preferred Location



Boundaries for preferred location for the new *Cluster* facility.

The location of the new facility has as much to do with access to good transportation as it does with the availability of land at a reasonable value. It is important to all members of the *Cluster* that the new facility is not cut off from its constituency. It is critical to some groups that they are close to their current location, such as *InterAccess* and Gallery *TPW*, although *TPW* is more interested in the Queen West area around Dufferin. Because of their membership, groups like *Charles Street Video* and *CFMDC* feel their new location is dependent on good access to public transportation. *Inside/Out* is flexible as long as the location is reasonably central and accessible. For these reasons, a boundary West of University Avenue extending to Dufferin, and from Front to Dupont has been identified as a reasonable point of departure for the Cluster and seems to address the majority of needs expressed by the group collectively.

7.0 Estimates for a Project Budget

There are three scenarios for the Cluster's new location: build new; renovate a property they purchase; or lease a property/space and renovate. Construction is involved in all of these scenarios. The tables on the following page show that the total construction costs will vary significantly depending on the scenario they proceed with. In scenarios one and two, it is assumed that the *Cluster* will own its premises. Projections are made about construction and fees based on the consultant's experience of costs for both. Although renovation costs are lower on a square foot basis, they carry a higher percentage for consultants due to a higher level of involvement in co-ordination due to the complexities of construction associated with existing conditions. In scenario three, the square foot cost of construction required to fit out an interior leased space is less than the first two scenarios because it is assumed that little base building work is included in the fit out cost.

The tables on the following page also include preliminary estimates to assist the group in preparing a final project budget.

A number of unknown issues have been identified but left blank in the tables. For instance, the Land Acquisition figure is, obviously, to be determined. The accurate way to account for this number in a final project budget is to carry the total cost of borrowing. Land ownership has its benefits over lease arrangements, but a review of this is for future discussion. To build new the facility described in this study, the total project cost (without land value taken into account) is estimated at \$5,483,545. Given the space savings indicated at the end of Section 5.0, at \$200 per square foot, clustering or sharing significant amounts of program space saves each organization an average of \$580,000.

The other piece of work to be determined in the next phase which will also affect the total project budget are the sources of funding, rebates and other potential incentive programs that may be available to the *Cluster* depending on the type of construction pursued. The estimates that follow present the broad strokes of the total picture which need to be considered.

For each of the three scenarios, it is anticipated that a 2 year timeline will account for the complete design and construction of a new space/facility. 12 months should be budgeted for design, working drawings, and the approval processes and another 12 months budgeted for construction. This may vary slightly according to which of the three scenarios is pursued and is also based on conditions of site, existing facilities, scheduling requirements of the group, etc.

7.1 Table of Estimates for a Project Budget

CONSTRUCTION COST - THREE SCENARIOS							
Assumptions	New	Renovation	Tenant Fit Out	Other Project Costs	New	Renovation	Tenant Fit Out
Construction/ SF	\$200	\$160	\$130	Special Equipment	(TBD)	(TBD)	(TBD)
Square Footage	20,950	20,950	20,950	Furniture	(TBD)	(TBD)	(TBD)
Consultants Fee	11%	15%	15%	Security	(TBD)	(TBD)	(TBD)
Land Acquisition	(TBD)	(TBD)	(TBD)	Data Telephone	(TBD)	(TBD)	(TBD)
				Contingency	(TBD)	(TBD)	(TBD)
				SubTotal			
Construction Costs							
Hard Costs							
Construction	\$4,190,000	\$3,352,000	\$2,723,500				
Contingency at 7%	\$293,300	\$234,640	\$190,645				
GST on Construction	\$313,831	\$234,640	\$190,645				
Total Hard Costs	\$4,797,131	\$3,821,280	\$3,104,790				
Soft Construction Costs							
Legal (.50 SF)	\$4,145	\$4,145	\$4,145				
Insurance (.40 SF)	\$8,286	\$8,286	\$8,286				
Building Permit	\$33,715	\$33,715	\$33,715				
Other Authorities Contingency	\$25,000	\$15,000	\$5,000				
Architect Fee	\$503,699	\$573,192	\$465,719				
Disbursements (6%)	\$30,222	\$34,392	\$27,943				
GST on Fee	<u>\$37,374</u>	<u>\$42,531</u>	<u>\$34,556</u>				
SubTotal	\$642,441	\$711,260	\$579,364				
Contingency 7%	<u>\$44,971</u>	<u>\$49,788</u>	<u>\$40,555</u>				
Total Soft Costs	\$687,412	\$761,049	\$619,919				
Total Construction Costs	\$5,484,543	\$4,582,329	\$3,724,709				

SUMMARY OF PROJECT COSTS			
Summary			
Land Acquisition	(TBD)	(TBD)	(TBD)
Total Construction	\$5,484,543	\$4,582,329	\$3,724,709
Total Other Project Cost			
Total Project Cost	\$5,484,543	\$4,582,329	\$3,724,709

8.0 Conclusion

In conclusion, this study provides the five organizations with architectural documentation and project related data that establish the feasibility for a creative cluster between the *Canadian Filmmakers Distribution Centre*, *Charles Street Video*, *InsideOut*, *InterAccess*, and *Gallery TPW*. Sufficient overlap of relevant specialized program among the five offers substantial financial savings. In *Section 5.0*, it was shown that by clustering, each of these organizations is satisfying all of their programming needs, saving overhead, and saving an average of *3,000 square feet*. At *\$200/square foot* (new building construction cost) this amounts to approximately *\$600,000* per organization, or a total of about *\$3 million* for the whole cluster.

The advantages of *creative clustering* to this group are numerous. The new facility will provide each of the five organizations with the means to access much needed programming to improve the service delivery to their clientele, as well as to improve their day to day operations. Through a better program and operational infrastructure, *the Cluster* would be in a stronger position to attract private and public partnerships and to create a financially viable environment that will build the capacity and sustainability of Toronto's non-profit media-based arts organizations in general.

In the new cluster organization, shared facilities will assist the groups in cutting costs, enhance their individual and collective visibility and profile within both the local and national arts community. Clustering will generate collaborative projects among the organizations. By establishing a contemporary arts facility that increases the visibility and accessibility of Toronto's media-based arts organizations, and by creating a unique and contemporary arts destination in the city, the *Cluster* will combine the resources of the partner organizations and enable them to generate new programs. It is expected that through association with the other groups, through lowered overhead and better facilities, each of these five organizations will achieve its full potential in serving both artists and audiences more effectively than it has been able to in its current capacity.

Appendix A
Minutes

Appendix B
Questionnaires