

**whynot**



Canadian  
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Institute Institut  
Urbain du  
Canada

# space project final report

January 2022

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# research team

Lead researchers:

- Benjamin Bongolan, Research Planner, Canadian Urban Institute
- Tom Arthur Davis, Managing Producer, PROVOKE Platform, Why Not Theatre
- Dina Graser, Consultant, Graser & Co. (for Canadian Urban Institute)
- Emily McGirr, Former Senior Planner, Canadian Urban Institute
- Rupal Shah, Community Solutions Lead, Canadian Urban Institute

With the participation of:

- Jennifer Barrett, Senior Planner, Canadian Urban Institute
- Miriam Fernandes, Co-Artistic Director, Why Not Theatre
- Ravi Jain, Founder & Co-Artistic Director, Why Not Theatre
- Kelly Read, Executive Director, Why Not Theatre

## supporters

Why Not Theatre and Canadian Urban Institute have received funding from the Metcalf Foundation to undertake research and develop a scalable, replicable business model for Space Project, in Toronto and potentially across Canada. Space Project has been supported by the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council, the City of Toronto, the Government of Canada, and the Kingfisher Foundation.



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# executive summary

Space Project was originally a [2019 initiative](#) piloted by Why Not Theatre to activate temporarily vacant spaces across Toronto for cultural use (primarily rehearsals). In 2021, Why Not Theatre and the Canadian Urban Institute (CUI) received funding from the Metcalf Foundation to partner on research and development of a scalable, replicable business model for Space Project, in Toronto and potentially across Canada. This final report summarizes the activities and results of the study undertaken by the partners over the past year.

Through our research, we learned more about the kinds of space amenable to meanwhile uses, where they might be located, user demand characteristics, and key opportunities and challenges from the perspective of the real estate industry.

Interviews with real estate industry leaders and policymakers at the municipal and federal levels taught us that incentives are less important than education and opportunity. In other words, rather than relying on formal policies to incent participation, we should focus on a) educating staff, property owners, and developers about meanwhile uses, encouraging them to be champions for this kind of model; and b) being opportunistic wherever possible.

Finally, building different potential financial scenarios and test-driving them with experts and users showed us that, though seed funding will be needed, there is a path to sustainability and replicability, if uptake is sufficient.

This process provided us with an unprecedented opportunity to do a deep dive into our subject. Overall, our findings validate our hypothesis that Space Project presents a viable solution to a critical problem that continues to grow in major cities across the country, i.e. the lack of affordable rehearsal spaces for artists. Building a sustainable model - one that can be replicated in other major cities - will rely on the following critical elements:

- A trusted broker (such as Why Not Theatre) willing to act as the liaison between artists and space owners, who also takes responsibility for licensing, insurance, and fitouts to make it easy for space owners to participate.
- Relationships between the broker and major owners of real estate: this model is most likely to be effective if the broker has a relationship with real estate developers or asset managers which have large portfolios of space.
- Identifying a suite of services that can, if necessary, enrich the value proposition for a property owner to enhance their brand, engage their tenants or build relationships within the surrounding community. Such services include activation, engagement, performances, and/or workshops. Providing these services can potentially provide another revenue stream to sustain the model.
- Initial financial investment to seed the infrastructure for the project which will ultimately help it scale and become self-sustaining.

- The creation of a digital matchmaking platform, which will connect the artists with the inventory of spaces available on a meanwhile-use basis. This platform will allow artists to book space online, and it will ultimately be usable in cities across Canada.
- Relationships between the broker and local communities in each area of space acquisition, to ensure that marginalized or equity-seeking artists from those communities are being prioritized and the local community is consulted and supportive of any site activations.

# introduction

Space Project is an initiative by Why Not Theatre to activate temporarily vacant spaces across Toronto for cultural use (primarily rehearsal space for performing artists). In 2021, Why Not Theatre and the Canadian Urban Institute (CUI) received funding from the Metcalf Foundation to partner on research and development of a scalable, replicable business model for Space Project, in Toronto and potentially across Canada.

The project took place in four phases over the course of the year.

## Phase I - January to May, 2021

In this phase, we sought to understand more about the kinds of space amenable to meanwhile uses, where they might be located, user demand characteristics, and key opportunities and challenges from the perspective of the real estate industry. We also reached out to counterparts across the country and formed the National Space Network, an informal network of arts organizations around the country working on affordable arts space models.

## Phase II - June to September, 2021

We conducted research into potential policy options at home and abroad, and held interviews with government staff and policymakers, as well as with BIAs and BIDs across Canada, to identify potential incentives or opportunities for policy change.

## Phase III - September to November, 2021

Together with members of the National Space Network, we advocated for changes to federal funding programs, in particular the Canada Cultural Spaces Fund, and continue to do so.

## Phase IV - November to December, 2021

We developed scenarios for business models and met with people from the arts, real estate and retail sectors to gather their feedback. We also convened a small round table with artists - the ultimate users of the program - to ask their input on the approach we are taking.

The report below summarizes our findings.

# phase i

In Phase I, the team undertook the following activities:

- A survey of performing artists to better understand their needs and the nature of the demand for temporary, or meanwhile spaces for rehearsal purposes.
- A landscape scan of existing digital platforms for booking space to identify what already exists in the market and determine the potential for partnerships.
- A market scan of real estate vacancies in the retail, commercial, and industrial sectors to collect and analyze baseline data on the quantity, quality, location, and cost of vacant spaces in Toronto.
- Interviews with a cross-section of key stakeholders from the real estate community.
- A roundtable with real estate representatives, including those with holdings in major cities across Canada, to validate and further explore findings from our research and interviews.
- Convening arts organizations from across the country on a monthly basis, forming a National Space Network as an informal community of practice.

Most of these activities were data-collecting exercises. We learned, for example, that **the vast majority of artists surveyed (87%) had previously chosen to not pursue an artistic project because of either a lack of affordable rehearsal space, a lack of available space, or both.** Our survey gave us an understanding of the attributes that artists look for in spaces, and confirmed that most of the respondents were willing to book space on a meanwhile-basis even with the possibility of losing the space with as little as two weeks notice.

The School of Cities report gave us useful information on the **pricing, profiles, and attributes** of spaces available in Toronto, while our landscape scan of online platforms helped us understand what kinds of space booking sites exist now and which might be potential partners. We have most recently been in discussions with **Stagehand.app** in Calgary to discuss whether their platform could usefully be adapted for this purpose.

The most valuable part of this phase was the **building of relationships** with participants in the real estate sector. First, the interviews and roundtables gave us important insight into why property owners and managers might or might not offer up space for meanwhile uses, and what kinds of conditions would get us to “yes”. And second, they served an important relationship-building function, introducing Why Not Theatre to major players in the industry, some of whom have large portfolios of space that could potentially be accessed.

## Key Findings

- **Developers and property managers consider participating in meanwhile uses for a variety of reasons**, including but not limited to: community-building; bringing activity to a building or neighbourhood to drive interest from potential long-term tenants; creating a sense of destination; building value and supporting neighbouring tenants in a development; mitigating risk (by keeping an eye out for any issues with the space and by building positive relationships with the community ahead of new development) and marketing, promotion and brand building. While receiving some revenue, even just to cover utilities, is helpful, that was not the primary motivation of most of those we interviewed.
- **Make it easy to say yes** by having or entering into a turn-key license (not a lease) with an insurance binder and flexible termination rights. Have one organization that acts as a broker between the landlord and nonprofit groups to lend credibility. Provide assurances that the space will be turned back in good condition and that there will be liability insurance coverage.
- **Time and energy required on the part of the owner is the most commonly cited barrier**, followed by liability concerns (especially with unfinished space), concerns about cleanup, safety and security, and compatibility of use with respect to other tenants in the building. Other concerns included forgone rent, the lack of fit-up for first generation spaces, wear and tear, and the uncertainty of dealing with nonprofit organizations.
- **Opportunities for meanwhile uses** include properties being assembled prior to development or slated for demolition; unusual, undervalued, “shoulder” or “compromised” spaces that can be difficult to lease (e.g. basements, empty mall spaces, former schools, party rooms in condos); evening and weekend potential for sales/presentation centres or office lobbies; and places outside of downtown cores.

Another unanticipated but productive result of our work was the emergence of the **National Space Network**. The group is an informal community of practice which shares information on approaches to meanwhile space use by artists across the country, and has worked together to advocate for changes to federal funding programs, as detailed below.

Detailed findings from this phase of our work are contained in our Interim Report, submitted to the Metcalf Foundation in June 2021 (attached again as Appendix A for ease of reference).



## phase ii

We were surprised to discover, during our Phase I research, that members of the real estate community were not particularly interested in policy incentives. Applying for tax rebates, for example, was often considered more trouble than it was worth. This disinterest is borne out by the relative lack of uptake of the Creative Colocation Tax Subclass (a City of Toronto program to offer reduced property taxes to spaces meeting certain criteria around cultural use) – to date, only one developer has made use of it. Several of our real estate interviewees did observe that if a meanwhile space broker was able to do the policy legwork they would take advantage of incentives, but other reasons for permitting meanwhile uses were ultimately more compelling.

Nonetheless, we were interested in exploring the different kinds of policy levers that could potentially make meanwhile uses more attractive or feasible for property owners. Accordingly, between July and the end of September, CUI created a series of jurisdictional scans focused on:

- Identifying policies and programs in other major cities, in Canada and internationally, that incent or encourage meanwhile uses by artists.
- Examining policies in Canadian cities that could be adapted to apply to meanwhile uses.
- Reviewing cultural policies in place at the provincial and federal levels to explore how those might assist companies interested in meanwhile uses.

Case studies were also prepared and shared with the National Space Network. A copy of the jurisdictional scan and case studies is available as Appendix B. We found a variety of interesting models. Overall, three were most prevalent:

- **Tax incentives** to encourage private property owners to temporarily lease vacant buildings to those working in arts and culture, whether as a rebate, discounted rate, an exemption, or as a form of tax increment financing.
- **Policies** that identify publicly-owned spaces that can be made available for low or no cost to artists on a temporary permit basis.
- **Practices** of leasing publicly-owned buildings intended for future demolition or vacant lots for nonprofit arts, cultural, social or recreational purposes.

Following this research, we set up a limited number of one-on-one interviews with municipal, provincial and federal government staff members. We presented the work in progress and selected case studies at meetings of CUI's national Bring Back Main Street and Restore the Core networks, and held a BIA roundtable with representatives of BIDS and BIAs across the country.

## Key Findings

- **There are not many policies that exist in Canada to encourage meanwhile uses.** Existing policies in the cultural and planning departments are focused on retention of current spaces, such as the Creative Colocation Tax Subclass (CCTS) in Toronto. Alternatively, existing policies incent the building of new cultural spaces, such as the

DOCH's Canada Cultural Spaces Fund (CCSF), or the Vanier Community Improvement Plan in Ottawa. For the City of Toronto, the priority is more permanent arts space.

- **Of all the policy levers discussed, tax rebates are the most practical.** Rebates already exist in several places. At the City of Toronto, they are used for [charities](#), [ethnocultural centres](#), [legion halls](#), [heritage properties](#) and the CCTS. There is also a [Property Tax Exemption](#) policy in Calgary for non-profit organizations. The virtue of property tax rebates is that they can be scaled. Property tax rebates also do not require creating a new tax class, which requires time-consuming provincial legislation. Property tax rebates and exemptions can effectively be used as a grant in that they impact the municipal budget.
- **New policies face capacity constraints and competing priorities.** Meanwhile use of space for arts purposes is a low priority for most city staffers. They are more focussed on other initiatives (e.g. affordable housing). While they are not against meanwhile uses, they are understaffed and do not have the human resources to dedicate to this kind of initiative, especially when it comes to creating new tax classes. Any new legislation, policy, or program adjustment must have the lowest impact possible on administrators.
- **Take advantage of existing programs.** It is easier to adapt or participate in an existing program than invent a new one. While grants to assist artists with the costs of rent were suggested, a more promising avenue could be to seek out funding that already exists from BIAs/BIDS. For example, BIAs in Toronto recently received \$19M in funding for innovative projects. Similarly, working within planning processes on secondary plans, or advocating for changes to the CCSF or CCTS may be better than trying to create new programs.
- **Above all, be opportunistic.** Policymakers noted that the amount of time it takes to create and pass a policy can be substantial. Rather than rely on a formal policy, we were advised to identify champions within government who are supportive of innovation to help broker opportunities. For example, Toronto's Chief Planner and Head of Urban Design both offered to be a champion for meanwhile uses through internal education within the city, and to add resources about meanwhile uses to a retail guide that is being created.

## phase iii

While our interviews with policymakers led us to the conclusion that advocating for formal policies was likely to be high-labour and low-return, the same cannot be said about funding programs. In particular, Why Not Theatre and others around the National Space Network table identified the CCSF as a federal program that we felt should be broadened to include the potential for funding meanwhile uses of space.

In our interview with Valerie Hopper (Regional Manager, Arts Programs, Canadian Heritage), she noted that neither the CCSF nor Strategic Initiatives Funds were set up to support meanwhile uses, or anything that has a real operating component. However, she felt that there might be merit in making an argument that existing programs don't serve (and indeed may even harm) DOCH's priority communities. She also noted the importance of advocacy from the community, which often has more influence with politicians and political staff than the program officers themselves.

Partly in response to these comments, Why Not drafted an open letter which was sent to all party leaders and the Deputy Minister of Canadian Heritage asking that they expand the CCSF eligibility criteria to include small arts organizations and independent artists who need funding for costs associated with the temporary use of space. Specifically, this campaign requested that operating and capital costs associated with temporary space be included as eligible costs.

This letter was signed by multiple organizations across the country under the ad hoc group National Space Network (attached as Appendix C). This reached senior management at DOCH, who after reading and discussing the letter, requested more documentation and research materials. Why Not Theatre then had a meeting with DOCH's new Director General, Kelly Beaton, to further discuss the letter's recommendations. While the Director General recommended continuing to seek funding opportunities under existing programs, they outlined their interest for finding new ways to support underserved artists.

A federal election has led to a new Liberal government and a new Minister of Heritage, Pablo Rodriguez (who has held the portfolio in the past). The National Space Network is moving to provide briefing materials and seek a meeting with the new Minister or his staff in order to inform his priorities. This will be followed by a longer-term advocacy effort to advocate that the federal government broaden its funding programs (potentially beyond the CCSF) in order to fund costs associated with meanwhile uses.

## phase iv

Taking all of the research conducted into account, Why Not and CUI developed various business model scenarios for Space Project, which we compiled in the Model Building Information and Projections document (attached as Appendix D).

While the original plan for Space Project was a philanthropic one, where space would be provided to artists free of charge, based on our interviews with policymakers, it seems that a self-sustaining model - one that does not rely on ongoing government funding - is the most viable option. While policymakers and government employees are willing to support the initial phases of this model, they are hesitant to fund it in perpetuity.

### Expenses

To begin, we outlined the projected expenses for the model. These expenses are based on a period of 12 months with 10 total spaces.

- **Personnel fees** included three positions, one full-time and two part-time.
- **Space rent** would be provided in-kind by venue partners, but we would cover utilities.
- **Digital platform** would entail startup costs in order to adapt an existing platform, and yearly licensing fees thereafter.
- **Kit of Parts** would include a reusable package of materials to outfit each space
- Various **Running Costs** and **Liability Insurance** would be required.

### Revenues

We built projections for four different revenue scenarios, all of which depended on charging at least some rental fees to the artist participants of the program. The models considered were:

- **Transactional (Self-Sustaining):** a model which depended solely on charging artists an hourly rate of \$10 per hour.
- **Tiered (Self-Sustaining):** a model which depended solely on charging artists three tiers of hourly rates. These rates were \$5 per hour, \$10 per hour, and \$15 per hour. Each of these rates would be fixed at one third of available hours. This tiered system made the program more accessible to low-income artists.
- **Transactional (Mixed):** a model that contained a mix of revenues, including a fixed artist rental fee, government funding, foundational support, and sponsorship. If funding could be secured, this model would charge artists an hourly rate of \$10 per hour.
- **Tiered (Mixed):** a model that contained a mix of revenues, including three tiers of artist rental fees, government funding, foundation support, and sponsorship. (See above for explanation of projected government revenues.) If funding could be secured, this model would charge artists either \$0, \$5, and \$10 per hour.

## Projections

In order to project the potential growth of Space Project, we used the Tiered (Self-Sustaining) model. This model projected the growth of the program over multiple years, starting with ten spaces increasing the number of spaces by ten each year, moving upwards of fifty spaces.

These projections show a deficit in the first year due to start-up costs, but earn increasingly more revenue as the program continues and scales. Expenses were increased in some areas to acknowledge the capacity necessary for the program to run with more spaces each year.

## Consultation Feedback

After building the business model materials, we consulted with those who have experience running temporary/meanwhile use business models. This allowed us to receive valuable feedback on our expense assumptions and revenue projections. Comments included:

- **The tiered revenue model is enticing.** All of the consultants appreciated the tiered rental fee model, which increases the financial accessibility. However, some also questioned the criteria and selection process required for assessing which artists would get access to the cheaper rental rates.
- **There are revenue streams which we had not considered.** Some consultants felt that there were other opportunities for accessing revenues beyond charging artists rents.
  - Adding in a corporate rental rate could help subsidize the lower rental rates.
  - Charging artists additional rental fees for more advanced equipment, such as projectors, subwoofers, etc.
  - Large real estate institutional players have obligations to their tenants to create “tenant experiences”, for which they have significant budgets. Adding a programming stream would open revenue opportunities from the landlord and government funders.
- **For this project to remain feasible, we must lower our administrative burden.** Our current business plan requires a significant amount of personnel hours to operate.
  - Relocation is a very time-consuming and expensive process. It was recommended that we be selective in the spaces we accept.
  - Switching to a weekly or monthly revenue model will have a lower administrative burden than hourly rentals.
  - The exponential growth projection of adding 10 spaces per year is unfeasible. If there are too many spaces the program might cannibalize its own revenues.
  - The community engagement component of the process will be time-consuming and expensive. Adding additional personnel for outreach will be needed (which admittedly conflicts with the notion of lowering our administrative burden!).

- **There are numerous considerations when developing partnerships with real estate companies and developers.**
  - Educating property owners on the value of meanwhile use tenants will be the biggest battle. Personnel hours must reflect the time needed for this process.
  - Paying utilities is not a large enough incentive for most landlords. Utilities are a drop in the bucket for most large institutions. Instead of offering to cover those costs, use those funds for site activations, which are more enticing to landlords.
  - Documentation of the social impact is an important incentive for some landlords, particularly those striving to meet ESG goals.
  - PR & marketing opportunities will play a big role in getting landlord interest. Demonstrating the positive impacts that landlords can have on their communities is a big incentive for larger companies/developers, especially if there is the potential for media attention.

## Artist Roundtable Feedback

We consulted with a panel of five independent artists with practices in theatre, dance, and community arts, with the intention to gain usability feedback from those who would be the target market for this program.

All of the artists were positive about the program, and had useful questions and feedback that will help inform implementation.

- **Some spaces might require creating positive relationships with the local community.** Depending on the community, once artists access space there may be a responsibility for them to build a relationship with the surrounding community. Even if a developer or landlord is not interested in facilitating community connections, this responsibility falls on the artists themselves. There was concern that artists might become an “agent of a developer” that does not have a community focus.
- **The need for a fully accessible inventory of spaces.** If the model engages with spaces that are not accessible, this could create a power dynamic that would benefit able-bodied artists over artists with disabilities.
- **Safety is a key issue, both physical and psychological.** Artists often engage in vulnerable creative practices, for which the highest safety standards must be implemented.
- **The proposed rates were financially accessible.** Anything up to \$15 per hour for an appropriate rehearsal space was considered accessible.
- **Artists should be paid if they are asked to create site activations.** If the purpose of the activation is to build a strong relationship with the local community, then this work becomes more meaningful.

- **Some concern was raised around the criteria to determine which artists could access the cheapest rates.** Suggestions for criteria included:
  - Lower rates available to artists local to the area or neighbourhood.
  - Lower rates for less desirable times of the day and/or for smaller spaces.
  - Pay-What-You-Can-Afford model.
  - Peer or jury assessment of artist applications based on their need and/or experience.
  - Different rates for individuals vs. collectives vs. companies.
  - Size of project budget determining the rate.
  
- **The online matchmaking platform is a useful tool, but has its limitations.**
  - Digital platforms can be inaccessible for those with limited or no access to the internet.
  - Artists often need to see the space before they rent it.
  - Digital platforms can be inaccessible to artists with disabilities. Additional costs and time will be required to make the platform accessible to all. For example, colour contrast and readable fonts; compatibility with screen readers for blind artists, etc.
  - Having a section for reviews of spaces would be useful. Similarly, information about the developer, their work, and their relationship with their communities would help artists understand how their participation might impact local communities.

## Digital Matchmaking Platform

Why Not Theatre has been in conversation with Stagehand.app, a Calgary-based company that serves the grassroots arts community by providing a web based platform that connects artists with venues to book and promote live events.

Stagehand is interested in bringing their platform to other major Canadian cities. A partnership with Why Not Theatre on Space Project could help them expand into new markets.

In order to adapt their platform for Space Project purposes, they would need to create brokerage capabilities to the Stagehand interface. Currently, the Stagehand platform empowers both artists and venues to create their own profiles and seek opportunities. However, given our conversations with the real estate community, brokerage capabilities would ease their administrative burden, increasing their likelihood of participation. This would allow an organization such as Why Not Theatre to act as the digital intermediary between the artists and venue partners.

Stagehand made a proposal for these potential changes to their platform, including mock-ups of the proposed changes (attached as Appendix E). With some minor adjustments to their proposed plan, Stagehand seems like a viable option for future piloting purposes.

With a projected cost of \$15,000-\$20,000 to adjust their platform, and an additional licensing fee of \$5,000 per year per meanwhile use broker, a Stagehand partnership is a very affordable option. In consultation with other matchmaking platform developers, such as the School of Cities at the University of Toronto, building such a platform from scratch would be significantly more expensive.

Calgary Arts Development Authority (CADA) is also considering a partnership with Stagehand to find a replacement for the now defunct SpaceFinder platform. Since there is crossover between the functionality that Why Not and CADA require from Stagehand, there is the possibility of sharing the costs.

## Adjusted Business Model

Based on the business consultation process, the artist roundtable feedback, and the Stagehand proposal, we adapted the business model to fit the recommendations. This model will be used as the basis for our next test pilot of the program.

As noted in the Adjusted Business Model (attached as Appendix F) and Business Plan (attached as Appendix G), key changes include increased expense projections to more accurately reflect the cost of the program, particularly from a staffing perspective, and a more robust revenue model that relies on revenue sources beyond artist rental fees, including corporate rental rates and space partner programming revenues.



## conclusions and next steps

This year has been a rare opportunity to take a deep dive into the feasibility of creating and sustaining a model for meanwhile spaces in Toronto, and also across the country. We have collected valuable data, built relationships and a new national network, and created a business model.

Why Not is aiming to pilot this new model. The current plan is to access ten different spaces over a three-month period. This pilot will allow us to test our new revenue model, challenge our expense projections, test the usability of the digital matchmaking platform, and establish new venue partnerships with various real estate stakeholders.

Before we begin the pilot, our next steps are to:

- Develop materials that can be used to educate members of the real estate community and municipal staff in order to encourage them to offer spaces to Why Not for meanwhile use.
- Develop a package of templates and resource materials that can be used in Toronto and across the country for those interested in participating in meanwhile uses, either as a property owner or as a broker. These include licensing agreements, insurance agreements, pitch decks, community outreach plans, etc.
- Purchase the kit of parts and tie down an insurance binder.
- Work with Stagehand on adapting its online platform for our use, including establishing the mechanisms for a tiered artist rental fee distribution system.
- Building on relationships created during this project, begin to identify spaces for the next phase of Space Project in Toronto.
- Participate in a CUI CityTalk to share the results of this project and the resources we are developing with other cities across Canada.
- Conduct an accessibility consultation process and roundtable to establish best practices for the program when providing space to the disability arts community. This will include building a clear process, criteria, and standard for space selection and acquisition.

This pilot will be vital in acquiring the data we need to prove the viability of this model. However, it will require additional funding to get off the ground. We would be excited to continue our partnership with Metcalf as we move the project into this next pivotal stage.

Why Not Theatre and the Canadian Urban Institute are grateful to the Metcalf Foundation for seeding this important work, and would be happy to meet to discuss this report or answer any questions you may have about the project.

# interviewees

Why Not Theatre and the Canadian Urban Institute express their deepest gratitude to the following individuals and organizations who participated in interviews and/or roundtable sessions, and whose feedback directly informs this report.

## Policy Stakeholder Interviewees

- Pat Tobin, Director, Arts and Culture Services, Economic Development and Culture Division, City of Toronto
- Sally Han, Manager, Cultural Partnerships, City of Toronto
- Casey Brendon, Director of Revenue, City of Toronto
- Chris Ricketts, Director, Municipal and Stakeholder Relations, Valuation and Customer Relations, Municipal Property Assessment Corporation (MPAC)
- Valerie Hopper, Regional Manager, Dept. of Canadian Heritage (Ottawa)
- Deborah Myers, Regional Manager, Dept. of Canadian Heritage (Vancouver)
- Chris Cope, Economic Development and Long Range Planning, Planning, Infrastructure and Economic Development Department, City of Ottawa
- Gregg Lintern, Chief Planner, City of Toronto
- Emilia Floro, Head of Urban Design, City of Toronto

## Real Estate Stakeholder Interviewees

- Max Rosenfeld, Vice President, Acquisitions and Asset Management, Crestpoint Real Estate Investments Ltd.
- Scott Chalmers, Asset Management Associate, Hullmark
- Lee Jackson, Vice President, Business Development, JLL
- Philippe Bernier, Vice President, Strategies, Operations & Sustainability, JLL
- Jonah Letovsky, Development Manager, Westbank Corp
- Heela Omarkhail, Manager, Community Partnerships, Daniels Group
- Jeffrey Charles, Managing Director, Arthur J. Gallagher Canada
- Andrea Del Zotto, Director, Tridel Group
- Danielle Hafner, Vice President, Customer Care, Tridel Group
- Tim Low, Senior Vice President, Leasing, Allied Properties REIT
- Jo Flatt, Vice President, Corporate Planning & Sustainability, Allied Properties REIT
- Margie Zeidler, President, Urban Space
- Peter Zimmerman, Senior Director of Development, Toronto Community Housing Corporation
- Ryan Glenn, Vice President, Stakeholder & Client Relationship Management, CreateTO

## BIA Roundtable Participants

- Rebecca Stubbs, Downtown Yonge BIA (Toronto)
- Kerry Jarvi, Downtown Hamilton BIA
- Jonathon Goldson, Downtown Halifax BIA
- David Low, Victoria Park BIA (Calgary)

## Business Model Consultants

- Oliver Pauk, Founder & Director, Akin Collective
- Peter Venetas, Creative Director, Kapelo Inc.
- Jeff Melanson, Partner, Stratagem Group
- Gay Stephenson, Consultant, Healthy Community Initiative, Canadian Urban Institute

## Artist Roundtable Participants

- Jivesh Parasram, Artistic Director, Rumble Theatre
- Sage Nokomis Wright, Project Manager, National Arts Centre, Indigenous Theatre
- Sehar Bhojani, Associate Artistic Director, Theatre Direct
- Monica Ogden, Founder, Rage Sweater Theatre Productions
- Esie Mensah, Founder, Esie Mensah Productions

## National Space Network Members

- Debbi Serafinchon, Former Communication Manager, Arts Habitat
- Brent Constantine, Cultural Planner, Arts Habitat
- Joni Carroll, Arts Spaces Consultant, Calgary Arts Development Authority
- Kari Watson, Communications Specialist, Calgary Arts Development Authority
- Michael Vickers, Senior Program Lead, ACCIDA, City of Brampton
- Katherine Belshaw, Programming Coordinator, ACCIDA City of Brampton
- Marie-Josée Vaillancourt, Directrice générale adjointe, Entremise
- Philemon Gravel, Directeur général, Entremise
- Vicki Hargreaves, Founder, GRIP Kingston
- John Corrigan, Board Member, GRIP Kingston
- Chanci Thompsen, Board Member, GRIP Kingston
- Alex Glass, Executive Director, ArtsBuild Ontario