

Please Identify Your Artistic Practices

- Theatre: 65%
- Dance: 46%
- Performance Art: 32%
- Music: 20%
- Musical Theatre/Opera: 17%
- Comedy/Sketch: 13%
- Circus: 10%
- Spoken Word/Storytelling: 7%
- Magic: 1%
- Other:
 - Visual Art/Painting: 5%
 - Film: 4%
 - Mixed Media/Interdisciplinary: 3%
 - Installation Artist: 2%

What is the smallest space you could use for your creation & rehearsal process?

- Mean: 657 sqft
- Median: 500 sqft
- Mode: 600 sqft

What is the largest space you would need for your creation & rehearsal process?

- Mean: 2,409 sqft
- Median: 1,800 sqft
- Mode: 1,500 sqft

At what hours do you typically require use of artistic space?

- Afternoon (12pm-6pm): 85%
- Evening (6pm-12am): 75%
- Morning (6am-12pm): 55%
- Overnight (12am-6am): 11%

In which Toronto area(s) would you consider accessing artistic space?

- Downtown Core: 78%
- West End: 67%
- East End: 58%
- Midtown: 52%
- North End/Uptown: 33%
- East York: 29%
- Etobicoke: 21%
 - South East: 10%
 - South West: 9%
 - North East: 4%
 - North West: 3%

- York: 15%
- North York: 15%
 - South East: 9%
 - South West: 8%
 - North East: 7%
 - North West: 6%
- Scarborough: 11%
 - South East: 6%
 - South West: 6%
 - North East: 4%
 - North West: 4%

Which of the following non-traditional types of space would you consider using for your artistic practice?

- Community Space: 93%
- Industrial/Warehouse Space: 83%
- Institutional Spaces (e.g. libraries, classrooms, etc.): 78%
- Retail/Storefront Space: 74%
- Office/Commercial Space: 72%

Which of the following accessibility criteria for space is essential for your artistic practice?

- Accessible by Public Transit: 82%
- Well Lit: 69%
- Gender Neutral Washroom: 30%
- Wheelchair Accessible Washroom: 29%
- Wheelchair Accessible Street Access: 29%

Which of the following criteria for space is essential for your artistic practice?

- Access to Drinking Water: 77%
- WIFI: 73%
- Noise Friendly: 70%
- Outlets: 66%
- Basic Sound System: 58%
- Privacy (no through traffic): 57%
- Temperature Control: 54%
- Folding Chairs: 51%
- Privacy (no onlookers): 49%
- On-site Storage (Lockable): 41%
- Folding Tables: 40%
- Close to Local Amenities: 38%
- Column Free: 38%
- Private Changing Area: 37%
- Air Conditioning: 36%
- Minimum 10 ft. Ceilings: 33%

- Sprung Floor: 33%
- Window: 29%
- Exclusive Use of Space: 29%
- Parking (Car): 25%
- Kettle: 24%
- Microwave: 24%
- Refrigerator: 22%
- Projector & Projection Surface: 21%
- Blackout Ability: 20%
- On-Site Storage (not lockable): 20%
- Mirrors: 19%
- Strong Ventilation: 19%
- 24/7 Availability: 19%
- Theatre Blocks: 18%
- Smudge Friendly: 17%
- Break Room: 13%
- Loading Zone: 11%
- Stove: 9%
- Security Staff: 9%
- Dishware & cutlery: 8%
- Other:
 - Smooth Flooring: 7%
 - Broom, Mop, Cleaning Supplies: 3%
 - Aerial Rigging: 2%
 - Minimum 15ft Ceilings: 2%
 - No Stairs: 1%
 - Access to Outdoor Space: 1%
 - Ability to Make a Mess: 1%
 - Control of Lighting: 1%

Which of the following factors would prevent you from using a space?

- Unfinished Space (e.g. dusty, limited amenities): 65%
- In View of General Public: 57%
- Concrete Floors: 38%
- Carpeted Floors: 31%
- Other:
 - Lack of Regular Cleaning/Stocking: 6%
 - Not Easily Accessible by Transit: 6%
 - Temperature (Too Cold/Too Hot): 5%
 - Unsafe: 3%
 - Insufficient Ceiling Height/Rigging Abilities: 3%
 - Distance from Home: 3%
 - Poor Ventilation: 3%
 - Lack of Wheelchair Accessibility: 2%

- Noisy: 2%
- Racism from Building Managers/Security/Community: 2%
- Lack of Amenities in Neighborhood: 1%
- Damp: %1
- Interruptions: 1%
- No Access to Drinking Water: 1%
- No Available Mats: 1%
- Unfriendly to Gender Diversity: 1%
- Not Noise Friendly: 1%
- Lack of Privacy: 1%
- Unfriendly/Unamenable Building Staff: 1%
- No Natural Light: 1%
- Lack of Tables & Chairs: 1%
- Columns/Obstructions: 1%
- Lack of WIFI: 1%
- No Outside Access to Space: 1%

On what time basis do you typically book artistic space?

- Hourly: 75%
- Weekly: 47%
- Daily: 42%
- Monthly: 7%

What would you be willing to pay for hourly artistic space in a non-traditional venue?

- Mean: \$17
- Median: \$15
- Mode: \$15

What would you be willing to pay for daily artistic space in a non-traditional venue?

- Mean: \$88
- Median: \$100
- Mode: \$100

What would you be willing to pay for weekly artistic space in a non-traditional venue?

- Mean: \$481
- Median: \$500
- Mode: \$500

What would you be willing to pay for monthly artistic space in a non-traditional venue?

- Mean: \$1,136
- Median: \$1,200
- Mode: N/A

With the ability to book space for free or at highly discounted rates, would the possibility of losing that space with 2-4 weeks notice prevent you from booking space through this program?

- No: 69%
- Yes: 31%

Would you consider offering your artistic services (workshops, classes, installations, performances, etc.) in exchange for free access to space?

- Yes: 80%
- No: 20%

Would you consider purchasing your own liability insurance for access to free or highly discounted artistic space?

- Yes: 67%
- No: 33%

Has the lack of availability and/or the price of creation/rehearsal space in Toronto ever prevented you from pursuing an artistic project?

- Yes, Both: 66%
- No, Neither: 13%
- Yes, the Price of Space: 15%
- Yes, the Lack of Available Space: 6%

Anything else you would like to add about booking artistic space?

"I don't always have money to pay for space and it would have been easier to have dedicated secure space so that if you are doing something and need to bring your own ballet barre, mirror, etc into a secure space that you can set it up so that you aren't always carting things back and forth all of the time."

"Discouraged by the lack of vision amongst landlords. If your ideas don't conform to their view of what a traditional use of their space might look like, they're not interested. It's a shame, really."

"Interested in booking larger venues (warehouse) for performances."

"With the closing of several dance spaces in recent months, this project is extremely timely for the dance community. One of the questions I would have is if the spaces booked for rehearsals could also be used for teaching - since that is a way many independent artists begin to get the cash to work on creative projects. A mobile reconstructible sprung floor would be a good solution for spaces since very few are constructed with sprung floors!"

"It takes more time and more unpaid grant-writing labour to gather more funds to pay for the space, since that is usually the biggest budget line, so we do fewer projects per year, and artists' fees make up less of that budget than would be sustainable."

It takes more phases of development: we often have to break up projects into tiny little phases that can sometimes feel quite inefficient because we can't afford the "big" space for long enough to try out several things at the same time (i.e. can't test projections and lights and movement together and have the designers and choreographer and director all working in the same space in the same week because the space is such a limited resource and any time there is tech we have to hit the ground running and plan everything out in 10 minute increments to make use of every moment. We are always making creative decisions based on the two things we can see concretely and the 5 things we are imagining will be there when we have the real space. This must have some odd dis-integrating artistic effect over time on how the actual art develops.)

We end up spending a lot of unpaid strategizing hours trying to figure out how to work around the financial, temporal, and physical problems of space concerns. A questions that keeps coming up is: Should we even bother with a cheaper/more convenient space (or a space at all, depending on the activity) if we can't leave our stuff there, or should we do the calculations of human labour and van cab rental to figure out whether moving stuff around makes sense? Would it be better to just do it in our living room, and maybe we just don't have a living room for a while?"

"Insurance is often inaccessible to those of a lower income class."

"Let's advocate for a retroactive rebate to the venues that already exist through the creative colocation program in the city of Toronto please! There are a bunch of indie spaces that already exist and are dying out because of the pandemic that are part of the answer to this support. If we don't include those who are already here we create more gaps in this generation through debt-punishment with no means to recover. That cuts down the next generation of leadership and forces the next five years of artists to rebuild without a blueprint. This means no learning from mistakes and another repetition of events where generations resent each other because of a fixed over growth mindset. We have seen success in acquiring and saving space before. It happens through inclusion. This is how Theatre Passe Muraille was saved for \$1. This is how Tarragon and Factory became more than just "indie hotspots". Not every space will become these types of theatres, so think of all of the other possibilities they could become if given that same chance. Let's advance how we make art."

"I would look for a space where I could train and create as well as one that would have lighting for a performance so that I could film my creations. Also access to a winch and an operator would be extremely valuable."

"An inventory of unconventional or lesser known spaces suitable for dance rehearsal in Toronto would be so helpful. Dance is losing its 'go to' rehearsal spaces right now and the cost of retrofitting spaces for dance is considerable. Column free spaces with hardwood floors are often workable (ie churches, community centres, gyms) but we may not know where to find them or be able to easily negotiate access."

"I'd love to see discounts available for indie projects, and discounts available for those looking to book time in bulk (i.e a theatre show looking to rehearse a few hours a week for a few months). As a producer of theatre I know that rehearsal space can be a large portion of the budget. If it were a smaller portion it would mean being able to pay artists more which in turn helps foster the artist community."

"Many indie artists and companies cannot book space because it is too costly and therefore keeps them from producing a show. With the unfortunate rise of Covid-19 and the loss of many businesses we now see many more retail and commercial spaces for rent and lease within the downtown core as businesses are unfortunately closing. I think artists and arts organizations could be in an ideal position to re-vitalize these spaces and neighbourhoods after the pandemic is over and when it's safe to allow gatherings for theatre, music, etc. I wish landlords and space owners would see the benefit of working with artists and arts organizations to allow for a 'storefront' and/or a 'pop-up' venue model and let them move into a space (heavily subsidized or with greatly reduced and affordable rent) for a short-term /temporary time. There is so much unused or under-used space in this city and if it was reasonable to rent/use it could benefit all parties (artists, business owners and communities). I would love to see a co-operation between these different groups and these spaces being used in a non-traditional way."

"For circus projects, because our needs are so specific, generally theatres are far too expensive for small projects, can't support what we do, or require additional funds to consult a structural engineer. The only spaces that can consistently support circus are circus schools, but they need us to work around classes, are still too expensive, and often don't have good general access."

What equitable barriers related to your identifiers have experience professionally in the performing arts?

- Age: 20%
- Gender Presentation: 19%
- Class: 18%
- Race: 16%
- Mental Health Status: 15%
- Sexual Orientation: 13%
- Disability: 12%
- National or Ethnic Origin: 9%
- Caregiving Status: 6%
- Religion: 2%
- Other:
 - Immigration Status: 1%
 - Size: 1%
 - Urban/Hip Hop: 1%