

Space Charrette Summary

Updated July 16, 2019

Opportunities

Spaces

- Private sector space hasn't been explored in the same way as public sector space
- Rehearsing in lobbies creates interest in people walking by for local business
- Downtown offices that aren't being used
- Socializing the arts with private sector - ie. Nuit Blanche

Investment

- Social Impact Investing
 - Working with those who trade in social impact, not money (eg. Social Bonds)
 - Social impact investors: McConnell Foundations, BMO, TD, PWC
- Incentives for investment:
 - Why Not is a charity, potential for businesses to get a rebate
 - Why Not can access community grants, other spaces (eg. churches) cannot
- "Meanwhile Leases"
 - Work with City and TAC to create an inventory on "Meanwhile Leases"
 - Get developers to stop making side-deals, and make deal with us

Technology

- Using/creating a platform like Airbnb or Bunz
- Self-regulating platforms

Potential Partnerships

- Urban Land Institute is a large network of all of the developers
- Chapel at Dufferin and bloor is used as a free choir space

Barriers

Reluctance of Property Managers

- Not easy for a lot of buildings to give up space
- Clearing office space is a hassle for manager, might require police checks
- Control over which artists use their space, to adhere to mission statements
- Requirement of insurance

Sustainability

- Moving beyond grants is challenging, long term funding difficult to obtain
- Operating process is onerous, namely in reviewing, scrutinizing, & brokerage
- Labour hours, maintaining the spaces & relationships, and tech platform
- Need for creation of boundaries for Why Not, build in exit strategies
- Ensuring that the communities engaged are treated with sense of sustainability

Unions

- Agreements can be challenging
- Artists unions could dictate the suitability of space

Public Spaces

- Community centres, churches, libraries are closing because the city can't afford them
- School space, TCH, Library space is increasingly challenging to access
- Barriers built-in including cost recovery, security
- Need services provided in the space to serve their clients/community

Artists

- Weekends/after-hours space not friendly for artists with children
- Need for private space
- Musician bookings can lead to noise complaints
- Dancers require proper floor
- Might not properly value & respect the offering
- Assessing need comes with ethical issues

Similar Models

- Databases that Exist: Spacefinder, Fractured Atlas, Tides Canada, Akin Collective, This Open Space, Breather, Spacefy, Sonder
- Toronto Community Foundation and TTC collaboration
- Scattered Homes portfolio (\$300-350K - access - Toronto Community Housing)
- Artscape: developers, cost recovery bases

Assessing Need

Rubric

- Repairing inequitable access for certain groups
- Space goes to those who do not receive funding
- Application process to see who needs the space
- Identifying communities, regions, areas to serve marginalized artists
 - TAC Neighbourhood Improvement Areas
 - Identify Geographical parameters, then go to the BIAs to champion
- Creative reserves model
 - Look at community groups to see who they are partnered with (the artists)
 - Allow communities to identify on Why Not's behalf

Measuring Impact

Research

- Survey artists and space holders before creating inventory
- Case study on established companies who started in under-used spaces

Results

- Measuring the increase in public engaging in the arts as a result
- Measuring the amount of gross floor area accessed
- Post participation surveys to artists & tracking artist/show development and success
- Metrics for success difficult when considering other barriers (eg. income inequality)
- MaRS Centre for Impact Investing partnered with Heart & Stroke Foundation, measured social impact through cost effectiveness of avoiding heart disease. Equivalent?