



***Feasibility Study for a Universally Accessible
Art Museum with Studio and Gallery***

2004–2005

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CREATIVE SPIRIT ART CENTRE

Final Report

2004–2005

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Executive Summary

Founded in 1992, the Creative Spirit Art Centre (CSAC) is on the cusp of a major period of growth and change. This Final Report represents the culmination of a planning process undertaken by LORD Cultural Resources Planning and Management in association with Creative Spirit's leadership designed to re-establish Creative Spirit as a universally accessible art centre in downtown Toronto. The new CSAC will continue to contribute to Canada's arts and cultural community by supporting art-making facilities, presenting art exhibitions, developing a collection of mainstream art by artists with disabilities, contemporary Canadian Outsider Art, Art Brut and Folk Art, offering information and resources for reference and study, providing a range of public and educational programmes, and selling a range of products, including original works of art, in its gift shop.

Creative Spirit will exist as a model of universal access toward the encouragement of freedom of expression by all and will encourage diverse and integrated arts practices by developing relationships between artists at various stages of their careers from disabled and non-disabled communities, and by providing a place where they can meet, exhibit and exchange ideas. Through its exhibitions and public programmes, the Centre will educate the public toward the goal of social and cultural equity by providing general access to a range of information and resources as well as providing specific educational opportunities for students with special needs and by participating in relevant educational publications, forums and conferences whenever possible.

Creative Spirit will continue to be operated as an independent not-for-profit organization, overseen by a Board of Directors with an Executive Director responsible for day-to-day operations. The total staffing allocation will be 3.5 full-time equivalent paid positions. Creative Spirit will also continue to receive in-kind and volunteer support.

Creative Spirit will present its programs in approximately 8,100 gross sq. ft. of space, to be newly built or an existing building renovated to museum standard. The facility should be understood as an open-concept public museum/art gallery and artists' studio incorporating elements of universal design. Key spaces include:

- Studios – 800 net sq. ft.
- Permanent Exhibition Gallery – 400 net sq. ft.
- Gift Shop – 200 net sq. ft.
- Multipurpose Space – 1,000 net sq. ft. for art events, festivals, etc.
- Public Information and Resource Centre – 400 net sq. ft.

This planning process also included the evaluation of three existing buildings that could conceivably provide a new home for Creative Spirit, including 60 McCaul St. (currently the temporary home of the Gardiner Museum of Ceramic Art), the Tranzac Building on Brunswick St., and the Wychwood car barns. Although 60 McCaul scored highest on the evaluation, any of these three would be more than adequate as a home for Creative Spirit.

Projected Capital and Operating Expenses

Chapter 9 of this report provides projected order-of-magnitude capital and operating expenses for Creative Spirit.

Total costs for either renovation of an existing building or construction of a new building, including exhibition costs, would be roughly the same at \$2.2 million. To this would be added costs for property acquisition in the Annex or Central Toronto area; although this is very difficult to estimate with accuracy for obvious reasons (costs for specific buildings or sites can vary greatly even within these areas due to a wide variety of factors), a range between \$1 and \$3 million is likely when considering a building of the type proposed for Creative Spirit. Thus total capital costs for the project would run somewhere between \$3.2 and \$5.2 million.

The Table that follows summarizes our projections of operating expenses for Years 1, 2 and 3 of operation of the Creative Spirit Art Centre.

Based on the planning assumptions provided in this Final Report, operating expenses are expected to range from about \$272,000 in Year 1 of operation to about \$276,000 by Year 3. Although revenue projections were not requested, these staffing and other operating costs will require income from all revenue categories – earned, contributed, investment/endowment, and government.

Summary of Expense Projections	Year 1	Year 2	Year 3	Year 1 %	Year 2 %	Year 3 %
Expenses						
Salaries, Wages, Benefits	\$160,500	\$161,178	\$161,858	58.9%	58.7%	58.6%
Building Occupancy	\$44,550	\$44,996	\$45,445	16.3%	16.4%	16.5%
Exhibitions	\$5,000	\$5,500	\$5,500	1.8%	2.0%	2.0%
Programs	\$20,000	\$20,000	\$20,000	7.3%	7.3%	7.2%
Curatorial Costs	\$5,000	\$5,000	\$5,000	1.8%	1.8%	1.8%
Art Supplies/Frames	\$7,500	\$7,500	\$7,500	2.8%	2.7%	2.7%
Cost of Goods Sold	\$12,500	\$12,500	\$12,500	4.6%	4.5%	4.5%
General & Administrative	\$13,550	\$13,618	\$13,686	5.0%	5.0%	5.0%
Marketing	\$4,000	\$4,500	\$4,500	1.5%	1.6%	1.6%
Total Expenses	\$272,600	\$274,791	\$275,990	100.0%	100.0%	100.0%

1. Introduction

Since its founding in 1992, the Creative Spirit Art Centre (CSAC) has provided space, support and resources for artists with physical, emotional and intellectual disabilities to make, exhibit and sell art. The Centre also actively supports integration with mainstream arts and artists, and promotes awareness and understanding of the challenges and issues that face this community. Though continuously active as an organization, Creative Spirit's building lease was terminated four years ago.

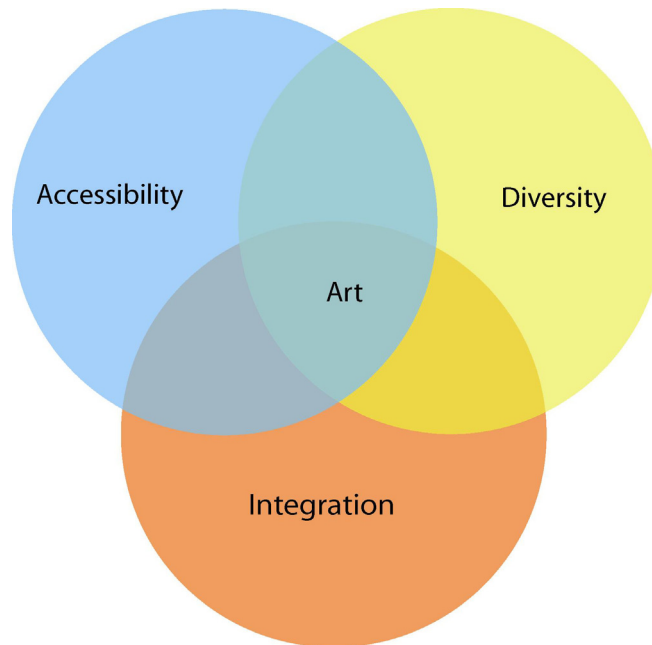
CSAC is now ready to redevelop as a universally accessible arts centre in downtown Toronto. The new CSAC will continue to contribute to Canada's arts and cultural community by supporting art-making facilities, presenting art exhibitions, developing a collection of mainstream art by artists with disabilities, contemporary Canadian Outsider Art, Art Brut and Folk Art¹, offering information and resources for reference and study, and selling a range of products, including original works of art, in its gift shop.

CSAC will continue to function as a place of support and community for artists with disabilities and as a diverse and dynamic cultural venue for the enjoyment of the general public. The Centre will also create a facility that will be a unique Canadian model for Universal Design².

The new Creative Spirit will achieve these goals by providing professional art-making studios and a public gallery that promote a trio of guiding principles at the core of its operating philosophy:

¹ Coined by Roger Cardinal in 1972 and derived from Jean Dubuffet's 1940s definition of *Art Brut*, *Outsider Art* is defined as "the work produced outside the mainstream of modern western art" by untrained or self-taught artists working on the fringes of or beyond dominant culture. The definition generally includes emotionally and intellectually disabled artists, as well as "visionaries, spiritualists, eccentric recluses, folk artists, criminals and others beyond the imposed margins of society and the art market" (Colin Rhodes, *Outsider Art: Spontaneous Alternatives* (London: Thames & Hudson, 2000).

² "Universal design is the design of spaces, elements, and systems to make them as usable as possible by as wide a range of people as possible." (American Association of Museums, *Everyone's Welcome*, 1998). This idea, which applies to modes of communication and learning styles as much as the built environment, continues to gain wide support internationally.



These imperatives will inform each of the Centre’s programming components, its site and spatial requirements, and its governance and staffing plan, as discussed in more detail in the sections that follow.

In 2004 CSAC engaged LORD Cultural Resources to prepare a Feasibility Study to help plan for its future. LORD subsequently produced an Interim Report that presented findings and issues with respect to addressing the needs and expectations for Creative Spirit’s redevelopment.

This Final Report builds upon the earlier work and sets out a Plan according to which the institution can proceed in a new facility. This includes a Facility Plan, Operating Expense Projections, and an Implementation Schedule that lays out in schematic form the tasks Creative Spirit leadership should undertake to realize the project.

1.1 Background and History

Creative Spirit Art Centre is a not-for-profit organization created in 1992 to provide a supportive environment where artists with disabilities or medical labels can create, exhibit and sell original works of art. Originally founded by current Director Ellen Anderson as a response to her own son's developmental disability and artistic instinct, CSAC was inspired by and loosely modelled on the California arts centres developed by Dr. Elias Katz in the 1970s and 80s (please see the results of our Comparables Analysis, which includes two of Dr. Katz's centres: Creative Growth and Creativity Explored). CSAC provides space and resources to its member artists, who are taken on in a formal agreement with the centre, after an application process. Member artists use the centre during prescribed studio hours (Tuesday to Friday). Professional visiting artists have used the studio on a regular basis. This structure encourages a heightened level of freedom and independence within the context of adequately staffed and monitored studios and informal artistic mentoring or training to create a process of integration into the mainstream arts community. Also unique to CSAC is its museum-quality collection of Outsider Art, Art Brut and Folk Art, the foundation for its public gallery component, which will support art exhibition as well as public art programs.

CSAC quickly found and fed a growing need and interest for arts for and by artists with disabilities, and currently serves the needs of a community of disabled artists in Toronto, as well as the interests of a general public, the professional artist community, and an international movement promoting universal access and increasing appetites of Outsider Art (please see 2.1 Trends and 4.1 General Market Trends and Issues for an expanded discussion of these topics).

The Centre functioned successfully and built a strong community of artists, local residents and art collectors in its eight years at Bathurst and Dupont in downtown Toronto. Although its lease was terminated four years ago, CSAC continues to support the arts community by collecting and selling artwork, mounting an annual arts festival, and participating in other related events and activities, including the 2004 VSA Arts Festival in Washington D.C. CSAC, together with Visions sur L'Art in Quebec, represents VSA Arts in Canada. VSA Arts is an international non-profit organization founded in 1974 that creates arts opportunities for people with disabilities³.

Though still active in many arenas, CSAC would like to redevelop an expanded physical facility to once again respond to the overwhelming need of artists with disabilities in Toronto and to continue its role as activist and educator on arts and disability issues.

The Department of Canadian Heritage included CSAC in the 2004 Minister's Roundtable discussion at Roy Thompson Hall regarding culture and diversity and the Minister's Forum on Diversity and Culture at the Museum of Civilization in Hull. It is worth noting that disability has become an accepted sector in the culture/diversity definition by the Department of Canadian Heritage.

³ Designated by the United States Congress as the coordinating organization for arts programming for persons with disabilities, VSA offers arts-based programs in creative writing, dance, drama, music and the visual arts, and nearly five million people with disabilities participate in VSA arts programs every year through a network of affiliates in 49 states and the District of Columbia and 64 countries worldwide.

1.2 Methodology

A preliminary stage of our work involved a thorough review of background information and the creation of an agreed scope of work to clarify objectives and develop a program to be used as the basis for the realization of a new Centre.

The Interim Report documented the first step in that agreed process and represents Phases 1 and 2 as set out in LORD's original proposal; in effect, an exploration of the needs and expectations discovered through work carried out from March – July 2004 which included:

- Review of all provided background material
- Meetings and discussion with Ellen Anderson, Director, CSAC
- Tour and review of CSAC collections
- In-person or telephone interviews with eleven knowledgeable stakeholders, including artists, individuals involved in establishing arts developments for people with disabilities, individuals involved in other types of service delivery for people with disabilities and people knowledgeable about general arts developments in Toronto
- Research on arts and disabilities in international, national and local contexts
- Analysis of available data from comparables surveys and interviews with three international organizations chosen by Ellen Anderson in consultation with LORD Cultural Resources
- Analysis of contextual and potential markets.

From this research, a number of Planning Principles emerged on which the recommendations provided in this Report are based.

In the third and final phase of planning, LORD consultants met with Ellen Anderson to discuss adjustments to the workplan as required and create a strategy for completing the project. It was agreed in a series of meetings to develop a Facility Plan with space list for Creative Spirit based on the program and other needs as set out in the Interim Report and as refined by our discussions, and evaluate a series of potential buildings for Creative Spirit according to a set of criteria and based on site visits by LORD personnel, again discussed with and refined by Creative Spirit leadership. A set of Operating Expense Projections and an Implementation Strategy round out the workplan.

1.3 Purpose and Organization of the Report

This Final Report is organized in the following way:

1. **Introduction:** sets the stage for the presentation of detailed findings by explaining the background and history of both the institution and the study.
2. **Assessment of Stakeholder Needs and Expectations:** presents a summary of the findings related to the needs and expectations of a range of stakeholders in relation to the implications these findings will have on the Centre's future Programs and facilities. See **Appendix A** for a full list of stakeholders consulted.
3. **Program Goals and Collection Assessment:** presents a summary of past and current programs of CSAC including collections, studio facilities, exhibition and outreach and awareness programs, and reviews and recommends future programming potential.
4. **Contextual, Comparables and Market Assessment:** presents an analysis of market context, potential markets and three comparable organizations to establish a realistic context for CSAC with a view to the operation expense projections to come at the end of the study, and to assist in determining programmatic and operational directions.
5. **Planning Principles:** provides a number of planning principles to guide the recommendations to follow in subsequent chapters relating to governance, collections, programming, staffing, facility requirements, and fundraising.
6. **Organizational and Staffing Recommendations:** presents a plan that meets objectives of sound fiscal management and creative development.
7. **Program Recommendations:** recommends programming plans for the immediate re-development, and suggests potential recommendations for longer-term development.
8. **Space Requirements, Site Evaluation Criteria, and Building Evaluation:** presents a Space Plan for Creative Spirit, a set of criteria for findings related to potential site options and considers key issues and criteria for the future site of CSAC.
9. **Key Assumptions and Operating Expense Projections:** provides a number of Key Assumptions/Recommendations, including a number of important operational and marketing recommendations, on which the Operating Expense Projections are based. The projections provide a breakdown of expenses by operational category. Capital needs are also included.
10. **Implementation Strategy:** presents a series of key tasks, set out in schedule form, that Creative Spirit leadership should complete in order to realize its vision as set out in this Plan.

The Report concludes with a list of **Acknowledgements** in **Appendix A**.

2. Assessment of Stakeholder Needs and Expectations

In order to gain a better understanding of the needs and expectations related to Creative Spirit from a variety of perspectives, Sara Knelman, Consultant, interviewed (in person whenever possible) eleven key stakeholders, including:

- Artists with physical, intellectual and emotional disabilities
- Individuals (including artists) involved in the creation of arts organizations for people with disabilities
- Individuals knowledgeable about or involved in organizations that may present partnership opportunities for CSAC in the future
- Individuals knowledgeable about arts developments in the city of Toronto

This section presents the findings from all interviews. The section is divided into topics related to questions asked of all participants in the consultations, topics that were raised frequently during discussions by participants, or other significant topics that have been elaborated upon by one or two particularly knowledgeable individuals. It is presented in the following sections:

- Trends
- Community Need
- User Expectations
- Potential Users
- Mainstream Integration
- Local Context

2.1 Trends

Creative Spirit Art Centre supports and builds upon two significant trends in the art and museum world. First, there is an increasing and international movement that calls on societies to utilize universal design principles for equitable access to all opportunities, including cultural and artistic opportunities for its citizens, discussed in greater detail below. Second, there is a tangible newfound awareness and promotion of Outsider Art and Art Brut by cultural sector professionals and audiences of all types. Because the latter has market implications, it is discussed below in **4.1 General Market Trends and Issues**.

2.1.1 Focus on Access

International Access

Universal Access is becoming an imperative for social infrastructure all over the globe, pushed forward by new standards among the public and strong legislation at all levels of government. These new laws and expectations are having a significant and positive aspect on cultural facilities.

In the UK, for example, the museum world has long been aware of issues of access in the broadest terms, and is now charged with responding to formal criteria set forth for the sector by the Disability Discrimination Act (DDA), passed in 1995. New duties under the DDA call for improvements including adapting premises, removing physical barriers or providing services in an alternative way to disabled customers when a physical barrier makes it difficult to use a service. A conference in February called “Is your museum fully accessible?” was held jointly by the Museums Association, the Museums, Libraries and Archives Council and the Disability Rights Commission to provide guidance on new duties for museums under the act. Museums will be held responsible for adhering to the new guidance, effective in October of this year. Figures from the Museums Libraries and Archives Council indicate that 72% of organizations surveyed had already undertaken an access audit in a bid to comply with new legislation.

A little closer to home, the US is also making significant progress in this arena. The Americans with Disabilities Act (ADA), passed in 1990, has had a profound effect on US cultural organizations. The Act requires public and private museums to¹:

- Take immediate steps to remove all barriers to accessibility in their existing facilities;
- Design all alterations in their present buildings so the renovated portions will be fully accessible and
- Design all of their new structures so that the interiors, exteriors and open space around them will be equally accessible to people with and without disabilities,

The Association for American Museums (AAM) also strongly supports compliance with the ADA, and has built upon initial physical directives to provide support and resources to help museums make every aspect of the visitor experience more accessible – to comply with the spirit as well as the letter of the Act. Specifically, the AAM publishes a number of resources to help museums be more accessible, including *Everyone’s Welcome: The Americans with Disabilities Act and Museums*, and provides links to external resources to help museums deal with exhibit and program design, staff training and access and historic preservation. The AAM also distinguishes one museum each year with a Museum Accessibility Award². In addition, the National Arts and Disability Centre, the Smithsonian Accessibility Program and the National Endowment for the Arts Accessibility Resource Centre all provide encouragement and tools for increasing access to all US cultural facilities.

¹ The following bullets are expanded upon in David Woodhouse, *ADA: What it means for your museum*. (Chicago: David Woodhouse Architects, 1992).

² In 2003 this award for “outstanding contribution to improving accessibility for people with disabilities by using the principles of universal design in its programmatic or structural accommodations” was given to the Metropolitan Museum of Art for their *Picture This!* Workshops designed for people with visual impairments.

Canadian Context

Canada is lagging behind both Europe and the US in creating universal access imperatives and policies, not least in its museums and galleries. The Canadian Association of Museums does include accessibility as part of its Code of Ethics, however there are no strict standards, and few tools and models. Similarly, while the *Canadian Human Rights Act* and the *Charter of Rights and Freedoms* do protect the rights of people with disabilities in this country, Canada does not yet have a national disabilities Act like the ADA in the United States or the UK's DDA.

However, new measures, particularly in Ontario and Toronto, are being taken. In Ontario, the landmark *Ontarians with Disabilities Act (ODA)* was passed in 2001 to improve access and opportunities for people with disabilities across the province. The Act does not specifically task cultural facilities to comply to new access standards, however it clearly states that: "The Government of Ontario is committed to working with every sector of society to build on what it has already achieved together with those sectors and to move towards a province in which no new barriers are created and existing ones are removed. This responsibility rests with every social and economic sector, every region, every government, every organization, institution and association, and every person in Ontario."

A recent research report by Diane Gallinger³ examines UK best practices to identify what Canadian museums can learn to help them advance access practices in this country. Though Gallinger is justifiably harsh on the state of Canadian museums ("Canada's museums are typical of the nation's general lack of achievement in creating a genuinely inclusive society for people with disabilities..."), she also recognizes the potentially positive future of our untapped potential:

Canadian museums have tremendous social potential, which has only been partially realized. We have before us an exciting opportunity for excellence in the field of disability access that can readily be achieved, if we will catch a vision of the important role that museums can play in building a more inclusive Canadian society and organize our resources appropriately.

The ODA also tasked all municipal governments to create local Accessibility Plans. Toronto's Plan was submitted in the fall of 2003, and specifically references the importance of cultural and recreational access: "Toronto is one of the most diverse cities in the world and it has a long-standing goal of becoming an inclusive society where all residents, many of whom are people with disabilities, are able to fully participate in the social, cultural, recreational, economic and political life of the city." In addition, the City's Culture Plan, *Creative City*, specifically references Creative Spirit as one of the city's great community arts programs in a section devoted to public art. The recommendation (Recommendation number 39) at the conclusion of the section states: "the Culture Division and its partners should promote inclusivity and celebrate cultural diversity by providing a range of accessible cultural programs and opportunities." The Toronto Transit Commission is also in the midst of implementing a plan to increase access to its services by seniors and people with disabilities. It is worth noting that incidents of disability rise exponentially with age, and that the population of this city is steadily aging. This fact will continue to make disability and access issues increasingly important to maintaining a vibrant and dynamic city with wide access to all kinds of civic participation by an active and supportive population.

³ Diane Gallinger, *Opportunity for Excellence: What Canadian Museums Can Learn About Disability Access from Outstanding British Models* (a research scholarship report prepared for the Canadian Museums Association and the Department of Canadian Heritage. January 2004).

2.2 Community Need

The need for a place like Creative Spirit Art Centre was overwhelmingly apparent in discussions with both artists and those involved in delivering arts opportunities. Below are some of the needs related to the creation of a new physical centre for CSAC that were articulated in interviews:

- Communities of artists with disabilities represent a tangible phenomenon in Toronto and elsewhere. One non-artist remarked that the creative instinct “burned” in members of these communities.
- It is important to have a place where work created by this community can be shown to the larger world. CSAC artists have had more opportunities as artists because of their involvement with the Centre – for sales, exhibitions, studio access, artist materials, etc.
- Disabled artists are often fearful of applying for artist grants in the event that this may cause their disability pension to be clawed back. As a result, many cannot afford large enough studios or travel grants to progress their practices. CSAC may offer a means of applying for grants on their behalf that would not jeopardize these desperately needed pensions.
- Due to economic constraints, many disabled artists live in small, confined spaces – CSAC would provide a place that is bright and open and available on a drop in basis to this community.
- CSAC fosters a sense of connection to a community, of being “in the loop”; evidence of this is Creative Spirit’s “Neighbours” award from the City of Toronto in 1996.
- The Centre has and would provide a collegial atmosphere where social interaction is encouraged; it offers something to be shared in what can often be an isolating city.
- CSAC has provided and would provide a place to forge personal connections.
- One mainstream or abled-artist has used and enjoyed the studio space and environment as a place to work. This kind of contribution to the CSAC community helps to forge connections to the mainstream, provides informal mentoring of CSAC gallery artists and often leads to artwork donations for auctions and fundraising purposes. In return, the artist has learned from the art practice of CSAC artists, and has gained a certain freedom in his own approach.
- Another artist with experience working to rehabilitate victims of head injuries spoke of art as a way of diverting the disabled into a better world; it offers “a way to relate again.”
- CSAC provides an informal way of learning about “the business of art” in various ways – via sales, or with regard to reproduction rights, among other means.
- Although there are some small studio spaces or workshops available for working disabled artists, it is the perception of those consulted that there is no art studio/gallery environment like Creative Spirit in existence in Canada.
- Some existing studio spaces are in “rough areas” or in medical settings such as hospitals and these environs act as deterrents for potential users unable to defend themselves, including many of the disabled.
- Previous members are most likely to use studio space and look forward to the community environment of the Centre. Many will also use the centre as a venue to promote awareness of their work through the gallery and shop. A number of artists are also interested in volunteering at the Centre in myriad capacities: mentoring, fundraising, general administration, and other functions. At present, CSAC continues to receive calls in anticipation of its re-opening of studio facilities. In the interim, many artists continue to volunteer to support its on-going operations.

2.3 User expectations

Those consulted spoke to many expectations they would have of Creative Spirit's new operation including:

- A place where an accessible studio is “the central space.”
- Potential Studio spaces / facilities:
 1. Painting
 2. Drawing
 3. Weaving
 4. Ceramics (with clay that does not require firing)
 5. Jewellery-making
 6. Non-toxic silk-screening / textiles
 7. Digital art / new media
 8. Non-toxic oil painting
- Exhibition and display areas
- “Not like a museum;” public art gallery is important for generating some general interest visitors and building excitement around openings and related events.
- Overall accessibility, including wheel-chair accessibility (including accessible washrooms and shower facilities in addition to access to all studio facilities and art materials); program accessibility and service accessibility.
- Adequate staff (it was noted that schools groups would travel with a minimum of 1:4 staff:student ratio, and up to 1:2)
- Large sinks.
- Easy to clean surfaces, including floors.
- The inclusion of new intelligent technology for the use of artists and visitors.
- Friendly and welcoming environment.
- Must address all types of disabilities – physical, intellectual and emotional.
- Kitchen with laundry facilities and a lounge area.
- Must be easily accessible by public transportation – 40 to 50 paces from an accessible TTC stop.
- Should have spaces designated for disabled parking and Wheel-Trans.
- Good street presence.
- Ground floor.

2.4 Mainstream Integration

There was resounding agreement by all consulted about the imperative for Creative Spirit to deliver on its goal of integration with the mainstream. Below are some articulations of why this need is so crucial:

- It is possible for people with disabilities, particularly developmental or intellectual disabilities, to lose touch with the mainstream or outside world – the special needs world and environments become the norm in these situations. This circumstance yields a kind of socialization and behaviour that is not acceptable by many public standards. There is a need to create higher expectations in the minds of the individuals, which can be achieved by simple exposure and comfort in the public realm.
- There is also a need for **reverse integration** – the involvement by and education of the general public in special needs activities – to increase awareness by the public of this population as regular people; “it is our duty to integrate the able-bodied.”
- Integration is important for the overall project of education and awareness raising.
- Integration can facilitate commercial connections; can work toward the time that CSAC “becomes another gallery on the circuit.”
- CSAC artists will continue to be part of that circuit via involvement in mainstream arts organizations, as evidenced by past and current activity with the John B. Aird Gallery, the Sculpture Society of Canada, the Ontario Crafts Council, and others.
- Can provide a context for diverse skills sharing.
- Prevents the creation of a fringe or sheltered community for “vulnerable people”.
- “Seamlessness [is] the ultimate goal.”
- Integration increases credibility of Outsider Art, Art Brut and Folk Art.
- Important modes of integration highlighted in discussions include:
 - Showing art in highly trafficked, unconventional spaces– like employment centres.
 - The internet has also been an important vehicle for increasing awareness and market appetite for Outsider Art, and for increasing the market for artists – CSAC itself has generated over \$3,000 from sales of reproduction rights in 2004.
 - Conferences that invite public discussion of the issues with invited experts.
 - Connections to local secondary schools and universities are important; CSAC is interested in supporting student placements at both levels.
 - Resource Centre offers a mainstream connection at the educational level.

There is also a need for continued creative opportunities for young adults. Frequently, children with disabilities not independent enough to join the mainstream workplace will join training centres or “sheltered workshops” (which are being phased out without replacement) as graduates of the public education system. Jobs like silk-screening or packaging for Canada Post are examples. This type of work is most often mundane, establishing a need for creative work opportunities that may offer portals to other careers or allow users to live a more fulfilling life. One of the things CSAC can and has done is tap the potential of those who are often perceived as unable to contribute to society. Even in cases where art-creation will not be a primary career or occupation, it would offer another outlet and increased opportunities for socialization, and could offer pre-vocational training and some revenue.

2.5 Local context

2.5.1 Institutional Context

A number of institutions offering services to disabled populations from diverse sectors were mentioned or discussed in the course of these consultations. A list of these and other relevant organizations appears below. While certainly not exhaustive, it provides a sense of the range of organizations that exist. In the following section, we offer a smaller list of organizations that could join Creative Spirit in mutually beneficial partnerships; some organizations may appear in both sections.

Arts-related Medical Organizations:

- **6 St Joseph:** This is a multi-use community resource centre aims to engage local residents in urban issues, particularly homelessness and mental illness. The space includes areas for shared meals and prayer. 6 St. Joseph provides space and support and actively encourages partnerships with Community organizations, educational institutions and neighbours. Some programs include: *Conversation Cafes* – opportunities to gather a diverse group of people to discuss city issues; computer training with a major social agency; U of T student support club; and exhibitions by homeless artists.
- **Arts Carousel:** Located on The Donway, this organization provides attendant care services for adults with physical disabilities age 16 years and over. (In fact Arts Carousel was the original “umbrella” organization for CSAC and was meant to function as an arts organization but has become involved in support services for the disabled in the years since.)
- **The Creative Works Studio, St. Michael’s Hospital:** A community art and economic development initiative of the Inner City Health Program at St. Mike’s Hospital, Creative Works Studio is a place where people receiving mental and/or physical health services at the hospital can come together and express themselves through art, learn new skills and generate income from the sale of their artwork. The program also succeeds in developing community connections, encouraging economic development projects and generating public awareness of inner city and mental health issues.
- **Spiral Gardens:** This organization’s programs bring children (with and without special needs) from the community together with the children at the rehabilitation centre to have a shared creative experience in a natural context, the garden. Spiral Garden celebrates interdependence with the natural world as the context for healing children, the Earth, and ourselves. Through gardening, the arts, and play participants collectively explore and express ways to nurture relationships. Note that Spiral Gardens currently offers outdoor programming. Year-round funding is not available.
- **Workman Theatre Project:** The Workman Theatre Project (WTP) is a not-for-profit, charitable organization integrates people who receive mental health services with the professional arts community. WTP is located at the Queen Street site at the Joseph Workman Theatre and is in partnership with the Centre. The company produces its own work, presents main-stage theatrical presentations, receives commissions, presents the annual Rendezvous with Madness Film Festival and provides training programs for its members.

Vocational organizations:

Persons with disabilities wishing to seek employment either enter a workplace staffed by others with disabilities, such as:

- **Sheltered Workshops:** Special facilities to train and employ the mentally ill and those with mental or physical limitations who would not be able to compete successfully in the regular workplace. In Toronto, as in much of the world, Sheltered Workshops have developed a certain stigma in recent years, a result of the perception of them as both isolating and exploitative ventures. They have largely been phased out, replaced by positive work and training opportunities.
- **Ontario Council of Alternative Businesses:** Based in Toronto, OCAB workplaces are staffed by people with mental disabilities. Companies include: A-Way Express Couriers, Fresh Start Cleaning and Maintenance and Quick Bite Catering. OCAB also helped develop a downtown Toronto restaurant, the *Raging Spoon*, which staffed entirely by 16 full and part time employees with mental disabilities.

Alternatively, there are many opportunities for employment with mainstream companies, and several agencies that offer intensive training to prepare workers to succeed in this objective, such as:

- **JVS Toronto:** delivers career counselling services to groups in need – they have 5 platforms, including the disabled (they work primarily with those with mental health or developmental disabilities), new immigrants, the self-employed, youth, and those in need of career counselling. They provide programs that help a wide variety of employable people, including women, youth and new Canadians, find work. JVS also provides programs for people with disabilities, injuries and illnesses, and is well known for its educational and vocational services for employers, agencies, schools and organizations including the Atlaz Sheltered Workshop, where adults with a development disability engage in meaningful work activities within an active, social and supportive environment.
- **Canadian Council on Rehabilitation and Work:** This National, non-profit organization based in Toronto aims to ease people with disabilities into jobs while promoting inclusion and accessibility among employers. One core program, *Skills Training Partnership (STP)* develops partnerships between employers, trainers, service providers and people with disabilities. For example, employers could learn more about accommodation while trainees receive on-the-job experience.
- **Goodwill Industries:** Helps clients with a “confirmed vocational goal” look into different business-oriented training programs, including customer service, call centre, food services and janitorial and maintenance. People without set goals or interests can enter a vocational rehabilitation program for “individualized goal exploration, planning, assessment and support.”

Educational Organizations:

- **Schools for Children with Special Needs:** The Toronto District School Board special education supports and services are available to students and their families through their local school. The TDSB believes in maintaining students in their community school whenever possible. The range and type of support is determined by the level of strengths and needs of the student. This integrated approach has reduced the number of dedicated schools for children with special needs in recent years. Existing schools of particular relevance to CSAC include:
 - **Beverley Junior Public School**, located on Baldwin Street in the downtown core, and supporting educational needs of students who have a developmental and / or physical disability;
 - **William J. McCordic School for Developmental Handicap** in the east end serves the needs of 80 students with developmental handicaps. The school also runs *McCordico*, a unique work education program offered to students ages 14-21 that empowers development of work skills necessary to experience a job in the community;
 - **Davisville Junior Public School** has recently integrated the Metropolitan School for the Deaf (MTSD), established separately in 1962. MTSD currently provides support for 50 students JK-grade 8 from a diversity of backgrounds who are Deaf and Hard of Hearing.
- **Post-Secondary Programs:** *Ryerson's Disabilities Studies Program* explores society's definition and response to disability; *York's M.A. (Critical Disability Studies)* is a pioneer in Canada, aiming to contribute to emerging research examining the systemic social, political, legal and economic barriers to the full societal inclusion of persons with disabilities.

2.5.2 Potential for Partnership

Arts organizations

In the past, CSAC has worked successfully with mainstream arts organizations. To forward its project of integration, and in its endeavour to continue to create meaningful relationships with mainstream arts organizations, CSAC will continue to pursue partnership opportunities with the following:

- **VSA Arts:** Designated by the United States Congress as the coordinating organization for arts programming for persons with disabilities, VSA offers arts-based programs in creative writing, dance, drama, music and the visual arts, and nearly five million people with disabilities participate in VSA arts programs every year through a network of affiliates in 49 states and the District of Columbia and 64 countries worldwide. CSAC is the only Ontario affiliate member of VSA Arts, and one of only two in Canada. CSAC will continue to seek opportunities for involvement and partnership with VSA Arts.
- **Creative Spirit East:** Kristine Erglis (CSAC-collected artist) and Michael Seary (CSAC and Arts Carousel founder), launched Creative Spirit East in 2000. Its goal has been to provide encouragement to individuals with disabilities and challenges who recognize themselves as practicing artists, and who wish to exhibit and find a market for their work. CSAC would like to support a similar start-up institution in western Canada, extending its reach across the country.
- **Women's Art Resource Centre:** Located in 401 Richmond, WARC is a not for profit, artist-run centre established in 1984, dedicated specifically to the advancement of artistic practice by contemporary Canadian women artists. WARC's programs and activities encourage artistic excellence through exploration, experimentation and critical examination. CSAC has been involved in successful projects with WARC in the past, and would like to continue to explore partnership opportunities with them in future.

- **A Space:** Also located at 401 Richmond, A Space is one of the longest surviving artist-run centres in Canada. Its artistic goal is to foster discourse around politically engaged work, issue based projects and innovative art practice. The gallery develops programs that support work in all media, as well as new artistic practices, including work by emerging artists and projects that are informed by a culturally specific aesthetic. A Space is one of a few professional galleries in Canada who have supported community art as a defined artistic practice. The organization implemented an anti-racism policy in the mid-eighties and continues to be representative of a culturally diverse artistic community. CSAC has worked with A Space in past, and would like to continue to cultivate partnership opportunities with this very kindred spirit in Toronto's arts community.
- **YYZ Artist's Outlet:** YYZ is dedicated to the support of work by contemporary artists working in all media, and to the provision of a venue for the exhibition of this work through on-going programs in both visual and time-based arts - video, film and performance. They actively encourage a dialogue between people in arts communities, including artists, filmmakers, video artists, writers or critics, present a wide array of exhibitions by emerging and more senior artists, and support and publish current writing, focusing on art and culture, in the form of catalogues and critical writing collections under the series title of YYZ Books. CSAC and CSAC artists have had positive experiences with YYZ, and the Centre hopes to continue to explore partnership opportunities with them in future, particularly in the realm of publishing on issues of universal access to the arts.
- **John B. Aird Gallery:** Located in the MacDonald block at Bay and Wellesley, this public gallery was the venue for the 2004 Creative Spirit Arts Festival. CSAC was recently accepted as an organizational member of the Management Committee at the John B. Aird Gallery. They join other member organizations: the Canadian Society of Painters in Water Colour, Ontario Crafts Council, Ontario Society of Artists, Royal Canadian Academy of Art, the Sculptors Society of Canada, and the Society of Canadian Artists. The Aims and Management of the John B. Aird Gallery are :
 - To encourage excellence in visual art.
 - To focus primarily upon the works of contemporary artists.
 - To present a variety of disciplines, styles and works.
 - To implement a curatorial standard for the presentation of work.
 - To provide an accessible exhibition space in downtown Toronto.
 - To maintain a relationship with the Government of Ontario.

Vocational Organizations

CSAC may develop relationship with vocational organizations to employ disabled persons for non-arts related contract services, such as custodial or maintenance work. In this case, they would seek partnership opportunities with:

- **Canadian Council on Rehabilitation and Work:** This National, non-profit organization based in Toronto aims to ease people with disabilities into jobs while promoting inclusion and accessibility among employers. One core program, *Skills Training Partnership (STP)* develops partnerships between employers, trainers, service providers and people with disabilities. For example, employers could learn more about accommodation while trainees receive on-the-job experience.
- **Goodwill Industries:** Helps clients with a "confirmed vocational goal" look into different business-oriented training programs, including customer service, call centre, food services and janitorial and maintenance. People without set goals or interests can enter a vocational rehabilitation program for "individualized goal exploration, planning, assessment and support."

Educational Organizations

Partnerships with educational organizations will be important to develop and strengthen CSAC's goal as an educator, to promote awareness of the Centre and to engage future member artists and school group visitors for CSAC.

- CSAC is interested in a number of potential partnerships with **public schools**, including developing integrated arts programs after school and on weekends with kids of all abilities and developing a partnership with McCordico that would allow the Centre to sell student-created products in its gift shop (see 3.3.2: Gift Shop below). This may involve partnerships with:
 - **Beverley Junior Public School**, located on Baldwin Street in the downtown core, and supporting educational needs of students who have a developmental and / or physical disability;
 - **William J. McCordic School for Developmental Handicap** in the east end serves the needs of 80 students with developmental handicaps. The school also runs *McCordico*, a unique work education program offered to students ages 14-21 that empowers development of work skills necessary to experience a job in the community.
 - **Davisville Junior Public School** has recently integrated the Metropolitan School for the Deaf (MTSD), established separately in 1962. MTSD currently provides support for 50 students JK-grade 8 from a diversity of backgrounds who are Deaf and Hard of Hearing.
- CSAC would also be interested in taking on Community Service placements from local **Secondary or High Schools**.
- In the past, CSAC has developed successful relationships with students at the **Post-Secondary** level from the University of Toronto's Occupational Therapy program.
- CSAC is also interested in developing a **Transitional Program** for 16 to 21 year olds, which would involve partnerships with both **Secondary** and **Post-Secondary** educational institutions.
- The **City of Toronto's** Children's Services Department provides services for special needs children including child care centres with resources and facilities appropriate for these children. Last year Children's Services invited childcare programs from across the city to participate in "Breaking Through With Art" – an initiative in which children in these centres produced art that celebrates inclusion. If Creative Spirit were to partner with the City in this initiative, it could provide a venue for the exhibition of these artworks or participate in some other way.

In addition to these types of organizations, CSAC should develop relationships with potential local and regional in-kind donors of art-making materials and publicity.

2.5.3 Relevant Toronto arts developments

Disability issues are becoming increasingly important in this city. While the new municipal government is currently re-organizing all previous committees into 6 comprehensive round tables, Disability Issues are remaining as an additional, stand-alone committee. There is a need for Toronto to provide better access to its residents, through strong and effective provincial legislation and adequate financial support. While physical access is of course a top priority, the City is thinking in much broader terms that include transportation, safety issues, housing, education, civic participation and poverty reduction. In addition to the city's Accessibility Plan, explained further in **2.1 Trends**, City Council is currently considering new Accessibility Design Guidelines, a new resource tool which be used by all sectors to conduct accessibility audits and plan barrier-free developments.

While arts opportunities for people with disabilities in Toronto are rare, there are some to be found, as in the examples listed above in **2.5.1**. As noted, the city is formally committed to making culture more accessible, and is supportive of any efforts toward this goal. The City of Toronto has, for example, given money to one downtown gallery to make its darkroom fully wheelchair accessible.

Toronto is also experiencing a proliferation of mixed-use developments that often house some arts organizations – places like 401 Richmond, the Distillery District, 80 Spadina and the recent development in Regent Park. Wychwood Park, which may also develop along these lines, will present a report to City Council in September of this year. CSAC may benefit from a location within such a space – which tend to be dynamic, friendly, creatively stimulating, safe and community-oriented, and which would provide a built –in proximity to many mainstream fine and commercial arts organizations, crucial to CSAC's imperatives of diversity and integration.

2.5.4 Local and Regional Funding Opportunities

From a funding perspective, CSAC's unique facility and services could give it a significant advantage. A Program Officer working for the Museum Assistance Program (MAP) and Canadian Arts and Heritage Sustainability Program (CAHSP) of the Department for Canadian Heritage for Ontario noted that "with the demographics of the aging population and upcoming baby-boomer tourism increase, accessibility will be a growing concern...if CSAC will make this a goal, they will be ahead of most."

While CAHSP funding stops short of implementation, MAP funds special projects including organizational development that meet specific benchmarks. One benchmark rapidly approaching is the changed Provincial standard for the Ontario Ministry of Culture. While MAP does not provide funding to implement Provincial standards, CSAC should be in contact with Provincial representatives to discuss funding opportunities at this level. CSAC should be eligible to apply to MAP under the OD component for activities to develop its organizational infrastructure. To be eligible, CSAC would have to have at least one paid professional on staff. And while any Museum-related services do fall within their mandate, other services, including studio facilities, do not. These supports may well be better served by other arts funders like the Ontario Arts Council.

As mentioned above, the City of Toronto is also committed to forwarding its goal of making Toronto Culture more accessible. The City offers a Cultural Facilities Capital Grant to help organizations create the necessary infrastructure for a successful operation. Applicants must be not-for profit, have existed for 3 years and have either a 5-year (minimum) lease on or own a space.

3. Programmes and Collections Assessment

This chapter examines Creative Spirit's programmatic goals and existing collections as they relate to the Centre's primary aims and objectives, core functions and professional practice.

3.1 Programme Assessment

This section provides a brief overview of programmes and activities currently undertaken at Creative Spirit, and of those undertaken at its former home.

3.1.1 Art-Making Studios

While art-making studios are not often included as critical elements of museums and galleries, they are fundamental to Creative Spirit. The Centre recognizes that, because of the challenges they frequently face, much of the work created by artists with disabilities exists because of the people and organizations who have stepped forward to provide studios equipped with ample art making materials, tools, space and encouragement. CSAC also recognizes that many artists with disabilities flourish in a community-orientated creative process.

In the past, Creative Spirit provided one art-making room with tables and art materials that were accessible and shared by all users. The space was relatively small, and could only accommodate a maximum of 8 working artists at a time. This allowed artists to come and create art during gallery hours, and also created an informal mentoring environment where trained artists of all abilities could come occasionally, both to teach and be inspired. The facility was overseen primarily by the Director, Ellen Anderson, and adhered to informal 'house rules' that encouraged respect for the people, work and space. Rules decreed that anyone in the Centre had to attend the studio on a regular and scheduled basis, work while present, and contribute to maintaining a clean and orderly environment.

Access to studios is granted through a studio membership programme. Applicants are interviewed and must sign agreed contracts with the Centre. Memberships are subsidized for those with limited incomes – a common occurrence for artists with disabilities, many of whom live on disability pensions.

3.1.2 Exhibitions

The walls of the communal art-making room in CSAC's previous facility also served as gallery space. This unique and transparent approach to space use allowed artists and visitors to interact, and allowed the process of art-making to seep into the gallery sphere to an unprecedented degree. The disadvantage, of course, was that it did not provide a dedicated gallery space for viewing and engaging with the art, and may have made some works difficult to appreciate in a way that gallery-goers are accustomed.

The window street-front facility was important for attracting street traffic and creating a transparent, welcoming and open visitor experience, and will also be an important criterion in choosing a new site. Currently the Centre has no public venue, but the collection is available for viewing by appointment.

3.1.3 Gift Shop

While exhibited art is traditionally not for sale in museums and galleries, the Gift Shop at Creative Spirit has offered original art works for sale to collectors. In the past, CSAC sold only art works created by members. Again, this small shop section was included in the single large space that defined the previous facility.

3.1.4 Outreach and Awareness Programming

In addition to the above programming, Creative Spirit presents or participates in a variety of activities, exhibitions and events, including:

Creative Spirit Arts Festival: was an annual showcase of visual art, dance, music and spoken word created by artists with disabilities. In recent years, a lack of resources has forced the Centre to run the festival on a bi or tri annual basis. Performances and exhibitions for this year's event, which went from May 4-28 2004, were held at the John B. Aird Gallery at Bay and Wellesley in downtown Toronto.

Straight from the Heart: Creative Spirit's annual silent art auction to raise funds in support of the Centre, while simultaneously increasing awareness of the artists in its community – including established artists, emerging artists, and outsider art by gallery artists – has been on hold for the past 4 years but has been reinstated and will be held in February 2005 at the Aird Gallery.

Kindred Spirits Art Auction was an integrated fundraising venture which sold art by mainstream artists who are involved with the Creative Spirit community and committed to securing its future.

The **VSA Arts Festival:** an event celebrating arts education and participation by people with disabilities that takes place every five years. Creative Spirit has participated in two Festivals to date, including this year's event in Washington, where Director Ellen Anderson spoke in a panel discussion on facilitating art activities for people with disabilities. Canada was well represented with many artists performing or participating at the event.

Canadian Arts Access Network: As mentioned above, CSAC will continue to develop a Canadian Network for organizations related to arts, disabilities issues, and dedicated to the principals of universal access. In the past, CSAC has utilized these connections to organize conferences.

Creative Spirit offers a range of additional **Support for Artists**, by acting as art dealers and informal mentors and educators in the areas of artist career management. **In future, CSAC will pursue an opportunity to develop formal educational packages in these subject areas in partnership with the Canada Council.**

Creative Spirit has also offered Educational Tours to school groups upon request. In addition to studio **Membership**, individuals can become members for a cost of \$35¹ annually. Free annual memberships are given to all volunteers.

3.1.5 Information and Resource Centre

The Centre's Seary Anderson Information and Resource Centre collects books, magazines and periodicals, videotapes, audiotapes, slides and ephemera. The Center also acts as a repository for Post-Secondary and Graduate research papers on relevant topics, and arranges or offers workshops to interested groups. These resources are available for reference or loan by special request. The Centre also has a strong history of information sharing and promoting both support of and awareness about the art it collects and artists with disabilities. Toward this end, it responds to myriad requests for information via phone, fax, internet, email and regular post.

3.2 Collection Review

This section identifies the major collection-related issues at CSAC.

3.2.1 Size and Scope of the Collection

Currently, CSAC holds approximately 1,000 works of art by about forty artists with disabilities. The vast majority of works are by contemporary Canadian artists. While most collected artists fit a textbook definition of Outsider artist, some are artists with disabilities who *have* had formal artistic training.

CSAC collects works by member artists who use its studios as the primary place of art creation, and by many established artists who are more loosely involved in the Creative Spirit community. Currently, CSAC collects work by Toronto-based artists, as well as by artists from across Ontario, Nova Scotia and Newfoundland. CSAC's collection is dynamic and vivid, with works of contrasting styles, sizes and media, including paintings, drawings, textiles and sculpture. CSAC also houses a Children's collection, with works by children with disabilities from disadvantaged homes. The apparent draw of many artists with disabilities to tactile media has bred a contemporary collection nearly devoid of new media techniques such as digital or computer generated work. Works range from 8 x 10 intricate pencil-drawn cityscapes by Gabe Anderson, to Hanni Sanger's "doll" sculptures and results from her ground-breaking toy-making workshop for children with disabilities in Mexico, to Michele Carlton's 6-ft high, striking double sided dividing screens. Carlton, who was legally blind, recently passed away; her CSAC works are an important record of her artistic career and contribution, and should be carefully conserved and cared for.

¹ Memberships range from \$25 for students, seniors and disabled persons, to \$1,000 for corporate members. Discounts and subsidies are available and regularly offered to those in need.

Creative Spirit also houses a collection of books and Ephemera, including about 200-300 books and magazines, 200 slides, 300 pieces of ephemera, 40 video tapes, 50 transparencies, 25 audio tapes or cds and approximately 600 documentation photographs.

In future, CSAC would like to expand its mandate to collect museum-quality works of art by contemporary Canadian Outsider Art, Art Brut and Folk artists, as well as mainstream artists with an interest in disability issues – such as cancer survivors and professionally trained artists who have developed or incurred disabilities during their careers².

3.2.2 Collection Display and Storage

The collection is currently and temporarily being housed in a residential house near the original facility and the Director's permanent home, which is also currently used as an office space for operations during this period of redevelopment.

While carefully disbursed throughout the residence, works of art are not in controlled environments and are not adequately organized or protected. While the director has provided approximations on collected holdings, there is no inventory or collections list in existence.

In future, CSAC will conduct a comprehensive audit of its holdings, and will create professional standard documentation of all works in the collection, including maintaining condition reports. The new Centre will also provide environmental controls to professional standards both in storage and gallery environments. A Special Needs Analysis should be conducted to identify works of a particularly fragile nature, in order to identify necessary storage and environmental conditions for them. Interestingly, the creation of a museum-quality controlled environment within the centre's public space is equally important to both the work and the artists, many of whom are afflicted by environmental illnesses or disabilities.

3.2.3 Collection Goals and Objectives

Creative Spirit recognizes that Outsider Art, Art Brut and Folk Art have largely remained outside the mainstream of Canadian galleries and collections, and seeks to continue to develop a museum-quality collection. Canada does not have a Museum repository for Outsider Art, Art Brut and Folk Art, and this would be an opportunity to create the foundations for an important National collection.

CSAC is also dedicated to being an outlet for selling art created in their studios or by community members connected to the Centre. Approximately 200 pieces or 20% of its total collection is available for sale to art-buyers. This function is important both as a means of promoting awareness and nurturing careers of the artists it supports, and as a source of revenue for the Centre. Proceeds are divided between the artist and the Centre in an agreed-upon ratio – in general the artists take approximately two thirds of the sales revenue.

² The American artist Chuck Close is one such example of a 'connected' artist. His mid-career disability and subsequent success has been important to increasing public awareness of disabilities issues internationally.

In future, CSAC will continue to grow its collection, as above, and will also continue to sell original artwork as sources of revenue, awareness and esteem building for the Centre and its member-artists. It should be noted that in most cases, comparable institutions have a practice or policy to split revenue from art sales 50-50 with their artists. While this figure is large in comparison to traditional private art dealers, CSAC provides not only the promotion and exhibition venue, but also often the art materials and studio space. Given these conditions, CSAC should follow the example of its US counterparts and develop a 50-50 policy with those artists it fully supports in all of these manners. All sales of reproduction rights will go 100% to artists.

Collections Policy

Every collecting institution needs to develop a Collections Policy that defines its activities in the collecting field. One key purpose for a Collections Policy is to set the boundaries for collecting, to ensure that collecting is aligned with Creative Spirit's institutional mission and mandate. A Collections Policy also reassures potential partners, such as governmental and other funding bodies, that the Museum is being run professionally, with good standards of documentation and collections care in place. Policy development is a long process, outside the scope of this Study; however, some of the important elements of a Museum Collections Policy are as follows:

- **Collections Mandate:** links back to the Museum's Mandate and reasons for collecting, and discusses use of collections for educational and other purposes;
- **Collections Scope:** states boundaries for collecting, whether these are within the CAFN, related First Nations, geographical area, time periods, etc.;
- **Statement of Ethics:** promotes integrity of the organization and assists individuals who must make or act upon decisions of an ethical nature³.
- **Donations Policy:** states policy regarding acceptance, solicitation and responsibility for donations for sale and donations for presentation.
- **Acquisitions Policy:** states that all collections will be acquired legally, with full documentation of ownership, and may provide for a Acquisitions Fund for purchases;
- **Deaccessioning Policy:** indicates under what special circumstances artefacts might be removed from the collections (for example, if found to be fakes);
- **Documentation Policy:** sets out how collections and collections and cultural information will be recorded, preserved, and made accessible;
- **Conservation Policy:** states that collections will be cared for in accordance with museum professional standards, including security, environmental controls, cleanliness, light levels, care and handling, etc;
- **Loans Policy:** tells under what conditions the Museum may lend or borrow artefacts;
- **Privacy Policy:** insures the confidentiality of records and information relating to collections, in addition to members and artists;

³ Both the Canadian Museum Association and the American Museum Association provide excellent examples and potential models. Both are also available on-line: please see <http://www.museums.ca/cma1/about/cma/ethics/introduction.htm> and <http://www.aam-us.org/aamcoe.cfm> respectively.

- **Risk Management Policy:** provides for insurance and protection for collections belonging to the Museum or to Lenders, when in the care of the Museum, or when in transit;
- **Management Policy:** states overall policy for institutional decision-making, determines decision-making responsibility and processes for acquisitions, deaccessioning and disposal.

In order to continue to function in a museum context, in future CSAC will develop a clearly articulated Collection Policy based on its Mission, Mandate, Goals and Objectives to guide the Centre's collection growth and collection-related operations and management policies.

4. Contextual, Comparables and Market Assessment

This chapter seeks to establish a realistic context for the Creative Spirit Art Centre with a view to the operation expense projections to come at the end of the study, and to assist in determining programmatic and operational directions in support of the Centre's future goals. Thus the chapter's most important goals will be to assess the appeal of Outsider Art, Art Brut and Folk Art within the overall context for the genre, the context for museums and galleries in Canada, and in the context of the concept developed for Creative Spirit as it has evolved to date. To achieve these goals, this assessment includes:

- General Market Trends and Issues
- Market for museums and art galleries in Canada
- The Commercial Market for Outsider Art
- Comparables (Best Practices) Analysis
- Potential markets

4.1 General Market Trends and Issues

In addition to the trends showing a new resolve for cultural access in the broadest sense, and a new and keen interest in Outsider Art, the follow four key issues may also contribute to the potential success of a new and expanded Creative Spirit:

4.1.1 A Boom in Cultural Activity

One of the principle factors is that of demographics: Canadians are aging and have increasingly high education levels. As numerous studies have shown, older and better-educated people have a greater likelihood of attending museums and especially art galleries. While interest in culture has increased, the product has improved. Interactive and immersive technologies have enormously enhanced the quality of visitor experiences and exciting architecture has attracted people to cultural institutions for fun as well as education. ***Correspondingly expectations have also increased, pointing to the need for Creative Spirit to provide the highest-quality experience possible.***

Lastly, there has been unparalleled access to culture and an overall rise in the creative industry – a trend well documented by Richard Florida's landmark study *The Rise of the Creative Class*, which explores in detail the evolved economic and social systems that tap human creativity to unprecedented degrees, creating new opportunities for increasing standards of living and a sustainable economy. Innovations in Internet, broadcast, and partnerships among organizations and communities means that, today, *more culture is available in more ways to more interested people. Thus there is a great deal of competition in the cultural marketplace, but there is also a great deal of opportunity.*

4.1.2 Visitor / User Experience

In order to attract and retain visitors, cultural institutions are increasingly acknowledging their role in understanding visitors and in providing visitor services that meet visitor needs. These services range from adequate public amenities (e.g. water fountains, clean restrooms, gift shops and food concessions) to providing human interaction with “customer service orientation” via appropriate and visible contact (e.g. accessible front-line floor staff, docents and front desk personnel). In the case of Creative Spirit, the needs of its primary users are in fact the central motivation for its existence. CSAC will also need to consider the sorts of visitor amenities and information it may offer to its secondary market of residents and tourists with interest in the art (i.e. not studio users). This will be important for generating revenue from gift shop sales.

Today’s audiences are more active and participatory, and, as discussed above, have high expectations of cultural institutions. They want to learn through doing and expect easy access to information and to exhibitions; they are also looking for the offer of flexible entertainment and learning opportunities that do not take much time to consume. Additionally, today’s visitors are better informed and educated and are more demanding in terms of quality. They want to expand and deepen their knowledge and to learn easily and enjoyably. CSAC will need to consider the ways in which it will provide levels of interaction and engagement for its visitors – from street drop-ins to those with an interest in getting an education about Outsider Art.

4.1.3 Diversity

Through personnel recruitment, multilingual materials and specialized marketing campaigns, museums and galleries are embracing the diversity of their communities. More institutions are becoming inclusive, not exclusive – seeking to provide all visitors with a welcoming experience. Inclusivity is at the core of Creative Spirit’s entire reason for being.

4.1.4 Role of Women

Women continue to be a dominant force in the cultural sector both as consumers (the majority of gallery visitors and cultural tourists are women) and as producers (workers in the arts and tourism industries, especially in front-line jobs). ***As an art gallery, Creative Spirit’s public exhibition and programmatic offerings will have a built-in appeal to women.***

Importantly in 2000 more women (53%) than men (47%) were online and 49% of women are online at home. Thus Internet leisure planning and access by women is highly likely. This has some implications for Creative Spirit’s ability to promote and generate revenue from its web presence, which has been a particularly used mode of communication for the dissemination of Outsider Art and information.

4.1.5 Growing Awareness of Outsider Art

As discussed above, Outsider Art took shape in the 1940s as Jean Dubuffet's recognition of *Art Brut*, or art created outside and often in ignorance of, the mainstream. Over time, the genre has gradually gained a following in Europe and North America.

Raw Vision, a magazine devoted to exposing the scene, calls it "the fastest growing area of interest in contemporary art," and there is evidence to support the notion, particularly in an American context. *Raw Vision* itself has an increasing subscription base in North America and the UK, and now sells widely in Europe and Japan. A specialized museum has opened in the US: the American Visionary Art Museum in Baltimore, which complements the long-established American Folk Art Museum in New York (which began considering the broader category of outsider art only in 1997 with the opening of its Contemporary Center). There are also two dedicated Art Fairs, one in Atlanta and the Outsider Art Fair in New York, which held its 13th annual event in January of 2004. Finally, the growing number of public and private galleries in many American urban centres also points to the increasing numbers of collectors and enthusiasts – although demand (and consequently prices) is still much lower than that for mainstream art.

In Canada, development of the market has been slower, but there are significant signs that growth of interest and practice exists. While Creative Spirit in Toronto remains the only organization specifically mandated to collect Canadian Outsider Art, outsider artists are flourishing from coast to coast, getting increasing recognition in private, public and on-line galleries. There are notable communities in Nova Scotia and Vancouver, as well as Toronto. Recent activity that has contributed to increasing outsider artistic reach and public awareness includes:

- Toronto held its first ever International Disability Film Festival, **Projections**, in June 2004. The event, set to become an annual addition to the City's growing list of film fests, was inaugurated by **Connections**, a month long visual arts exhibition that was the city's first major international exhibit to showcase the works of artists with disabilities. The exhibition was held at the Joseph D. Carrier Gallery of the Columbus Centre, and was visited by over 1,000 people including children from special education schools and arts students.
- The **National Gallery of Canada** recently mounted its second annual exhibition in the Focus Gallery of **Mindscapes**, presented in partnership with mental health and mental illness communities and visual art communities. The exhibit featured over 50 original art works by Canadians affected by mental illness, and seeks to de-stigmatize this segment of the population. The exhibit ran for several weeks in May of 2004.
- Toronto's Harbourfront Centre was the first host of the **Madness and Arts World Festival**, a presentation of the Workman Theatre Project that showcased more than 100 artists dealing with mental health issues from around the world in March 2003. The festival included performances, exhibits, seminars, workshops and lectures. It is hoped that the festival will evolve into a biannual event hosted in countries around the world.
- **Bravo!** Television recently aired *Still Life Giving: A Journey Into Outsider Art*, looking at art created by the mentally and physically disabled that challenges our perception of art, creativity and potential.

Within this context, Creative Spirit Art Centre has the capacity to be a real leader in both the spread of Universal Design principles and the collection and exhibition of Outsider Art. The new CSAC will become a model in Canada for the development of universally accessible facilities, and will act as an inspiration for other communities across the country to develop artists, audiences and awareness of Outsider Art and artists with disabilities.

4.2 The Context for Museums and Art Galleries in Canada

According to data from Statistics Canada for 1999-2000, total attendance at Canadian museums, historic sites, nature parks, zoos, botanical gardens and planetariums reached 118.3 million, a record. **Total attendance** for museums (excluding historic sites, nature parks, zoos, etc.) rose to 26.5 million visits in 1999-2000 from 26.2 million in 1997. However, **average attendance** dropped from 20,230 to about 18,900 per institution, reflecting a *growth in the number of museums and greater competition among them*.

Profile of All types of Museums in Canada, 1992-1993 to 1993-1994, 1995-1996, 1997-1998 and 1999-2000

	1992-1993	1993-1994	1995-1996	1997-1998	1999-2000
Number of Institutions	1,230	1,236	1,391	1,368	1,405
Total Attendance	24,883,000	25,444,000	26,868,000	26,173,000	26,518,000
Average Attendance	20,230	20,586	19,316	19,132	18,874

Additional data are from the latest available survey conducted by the Council for Business and the Arts in Canada (CBAC). These data, outlined below, are from 2000-2001 and include reported average figures for 130 public museums, public art galleries, artist-run centres, and university-affiliated art galleries/museums across Canada. Among the key findings for public art galleries are the following points:

- **Average Reported Attendance:** Of the 58 public art galleries that responded to the CBAC survey, the average institution attracted almost 84,000 on-site visitors in 2000-2001. These average figures are skewed by the presence of several high-attendance museums in the sample, such as the Canadian Museum of Civilization in Ottawa and the Royal Ontario Museum in Toronto.
- **Visitors per Square Metre of Total Building Space:** CBAC reports that in 2000-2001, the average art gallery size was almost 2,200 sqm. The average number of visitors per sqm., then, was about 38.1.
- **Visitors Per Square Metre of Exhibition Space:** The average amount of exhibition space was about 606 sqm. Therefore the average number of visitors per sqm. of exhibition space in 2000-2001 was about 139.
- **Average Annual Operating Revenue:** Average annual operating revenue for public art galleries in Canada in 2000-2001 was about \$3.6 million (note again that the presence of very large institutions skews these average figures disproportionately).
- **Sources of Operating Revenue:** For all museum types, an average of some 65% of operating revenue came from government sources in 2000-2001 – up from about 58% in 1997-98, a reflection of increased government funding in 2000-2001. Overall, government funding grew by about 7% over 1999-2000. But the largest increase in operating revenue came from private sources, up about 17% from the year before.

For the art gallery category only, government grants accounted for about 58% of all operating funding, making this type of institution less reliant on public funds than any of the other art gallery/museum categories except for university-affiliated institutions. But these figures are skewed by the presence of large galleries that are more likely than other museum types to benefit from philanthropic donations – and art galleries also benefit from much higher average gift shop revenue per visitor than other museum types. Both factors work to increase earned and contributed revenue and lower the subsidy required from government. Self-generated revenue accounts for about 27% of the total operating budget for art galleries on average.

Sources of Operating Revenue, 2000-2001

	Sample Size	Government	University Grants	Private Donations	Self-Generated	Total Revenue
Artist-Run Centres	14	68.7%	0.0%	5.3%	26.0%	\$2,191,595
Art Galleries	58	58.3%	0.4%	14.4%	26.8%	\$209,078,674
Public Museums	41	71.0%	0.1%	5.3%	23.7%	\$281,845,030
University-Affiliated Art Gallery and Museum	17	16.7%	46.0%	5.1%	32.1%	\$10,557,819

Source: CBAC Annual Survey of Public Museums and Art Galleries, 2000-2001

The next Table outlines the changing picture of funding for all Canadian museums and galleries over the period from 1986-7 to 2000-2001, which sets the previous Table in the context of the last decade and a half:

Sources of Support for Canadian Museums and Galleries, 1986/87 – 2000/01

Source of Support	1986-1987	1996-1997	2000-2001
Government Grants	74%	58%	65%
Private Donations	6%	10%	9%
Earned/Generated Income	17%	30%	25%
University Grants	3%	2%	1%

Source: CBAC Annual Survey.

Since the mid-1980s, private donations and earned income have had to compensate for the decrease in government funding for culture. Nonetheless, public funding has made a modest comeback in the new century, and although it remains well below 1980s levels, it still accounted for 65% of total funding to galleries and museums in 2000-2001.

The reality for Canadian art galleries and museums is that public funds are the largest source of operating revenue and this will continue to be the case for Creative Spirit Art Centre.

4.3 The Museum Context for Outsider Art, Art Brut and Folk Art

Discussions with the client have indicated that Creative Spirit will further evolve in the direction of a museum and public art gallery over time. For that reason we have provided a section on the market for Outsider Art, Art Brut and Folk Art in a museum context. This section focuses mostly on Folk Art, which is the form of Outsider Art most commonly found in Canadian museums and galleries; like other forms of Outsider Art, it has often (but not always) been created by those outside the artistic mainstream.

Folk Art or, more precisely, “*l’art naïf*,”¹ is known for its simplicity and directness, its disregard for the conventions of the academic art world, and its ability to touch everyone through the use of universal themes. In presenting a view of the world untainted by the confusions, conventions and expectations of the social world, it invites viewers to see the world from a new perspective, offering the chance to grasp newfound universal ideas and truths. This is the great appeal of the genre, and it accounts for its growing popularity around the world. While much of North America is still lagging behind other parts of the world (particularly Europe), Folk Art has established a secure foothold in various parts of the continent (Québec most notably).

While there are few dedicated Folk Art museums in Canada, the genre has grown in popularity over the past few decades. Canadian museums and galleries have responded by adding works by Folk and Outsider artists to their collections and featuring these works in exhibitions. What follows is based on previous work conducted by LORD Cultural Resources and provides some information on the market-related experience of Folk and Outsider Art exhibitions at several Canadian galleries known for their strength in the field. In addition, this section also considers the experience of one major American museum, the American Folk Art Museum in New York City.

4.3.1 Art Gallery of Nova Scotia

The Art Gallery of Nova Scotia (AGNS) is located in Halifax, the largest city in Atlantic Canada. Admission is \$10 for adults and \$2 for youth (6-17). Children under 6 are admitted free. Gallery attendance in 2000-2001 was about 99,000 visitors per year according to the Council for Business and the Arts. The Gallery employed 23 full-time and 5 part-time staff.

Home to collections and exhibitions of many artistic styles and media, AGNS has forged a special reputation as a repository of Nova Scotia Folk and Outsider Art, particularly that of Maud Lewis (1903-1970) and Joe Norris (1924-1996). The Gallery has an extensive Maud Lewis collection, and has recently (2000) held a capital campaign for the restoration of her former home, which is almost completely adorned with murals and paintings. The house, now installed in a dedicated gallery at the AGNS, is one of its top-drawing exhibitions; Lewis is perhaps the best-known outsider artist in Atlantic Canada.

¹ The French term “*l’art naïf*” is more precise than the English “Folk Art” in that it refers to an art that retains simplicity and directness, but which also touches on universal themes and ideas, whereas “folk art” may be inspired by an ethnic, more personal, less universal vision.

The gift shop at AGNS also offers a wide range of stock related to Maud Lewis. In fact, a recent report to the Gallery by McQuinn and Co. notes that “Maud Lewis’ appeal continues to grow” with regard to retail development at the AGNS, while recommending increased product development of Maud Lewis and Joe Norris-related merchandise.² Merchandise relating to Lewis’s work especially is in high demand, with gift shop sales of Lewis-related material increasing year by year, registering about one-third of total gift shop sales at the Gallery. ***Licensing of art produced by artists at Creative Spirit for T-shirts, handbags, or household accessories could provide the Centre with an additional source of revenue;*** it should be noted that iconic works, or works by well-known artists like Maud Lewis, are the most viable from a licensing point of view.

The popularity of Maud Lewis paintings and merchandise can be attributed to her ability to simplify the everyday experiences of a broad range of people, and to the growth of her reputation in the thirty-odd years since her death. Her life story also has great appeal; as a quiet, physically challenged woman living in rural isolation, her circumstances have the ability to touch people in the same way as do her paintings. In addition, she captures the lifestyle of rural Nova Scotia in a way that appeals to the popular mythology of the region. ***Many of the artists represented in CSAC’s collection possess a similar capacity to develop increased public awareness based on artistic excellence, proliferation of work and interesting and textured lives that lend themselves to narrative and human interest.***

4.3.2 Canadian Museum of Civilization, Ottawa

A leading collector and exhibitor of Canadian Folk Art is the Canadian Museum of Civilization (CMC) in Ottawa, which has some 23,000 works in its Folk Culture collection. While the focus is on three-dimensional Folk Art rather than paintings, the CMC has cooperated with the AGNS to host traveling Folk Art exhibitions from the Gallery’s collection. For example, the AGNS has sponsored successful traveling exhibitions of both Lewis’s and Norris’s work. Approximately half a million people visited the 1997-98 Maud Lewis traveling exhibition at various venues across the country; although most visitation occurred while the exhibition was installed in the CMC, this figure still indicates a substantial degree of nationwide interest in Lewis. And, in 1996, the CMC hosted a traveling exhibition of Nova Scotia quilts from the AGNS collection. ***There may also be an opportunity to develop traveling exhibitions of Outsider Art with the Canadian Museum of Civilization or other major institutions, following on the example of the Art Gallery of Nova Scotia.***

4.3.3 Arthur Villeneuve House, Chicoutimi

Arthur Villeneuve (1910-1990), who became known as “le peintre-barbier,” first began to paint in the late 1940s. About a decade later Villeneuve began to treat his entire house as a canvas, thus attracting a great deal of attention to himself and his work. The house, which he completely covered with scenes depicting the region’s geography and history and revealing the artist’s worldview, was opened as a museum in 1959. “Le peintre-barbier” achieved international acclaim through a series of exhibitions in major museums beginning in the 1960s.

² McQuinn and Co., “AGNS Licencing and Retail Development Preliminary Assessment” (May 26, 2000).

Villeneuve's house has recently been integrated into a major tourist attraction known as La Pulperie, which is located on a 1-hectare site near downtown Chicoutimi. The inclusion of the house on La Pulperie's grounds was part of significant renovations and improvements to the site between 1996 and 2001, which forced the site to close to the public in 2001. La Pulperie reopened to the public in the summer of 2002. The site consists of several buildings formerly used by the Chicoutimi Pulp Company, including a collection of over 23,000 works of art and artefacts relating to the art, archaeology, and history of the Chicoutimi region. The buildings and exhibitions interpret the importance of the pulp and paper industry to the growth and development of the area, an important theme of Villeneuve's work.

Not surprisingly, candles, postcards, and T-shirts adorned with Villeneuve paintings – and even miniatures of the house – figure prominently in La Pulperie's gift shop. Although no "hard" data is available, this suggests that many visit La Pulperie because of Villeneuve. In any case, Villeneuve stock sells well in the gift shop. ***Again this is a situation in which shop sales of licensed items are driven by a "brand name" Outsider Artist.***

Figures for 1999 show that the site welcomed over 34,000 visitors, 80% of who were visiting the Saguenay-Lac St. Jean region. Originally opened in 1996, the site is open from July (seven days a week, 10 AM – 8 PM) through August, September, and October (seven days a week, 10 AM – 6 PM). High season (June – Sept.) admission is \$10 per adult and \$4 for children ages 5-17. Children under five are admitted free. Admission drops to \$6 for adults and \$3 for children in the low season.

4.3.4 American Folk Art Museum, New York

The American Folk Art Museum is the leading centre of folk art scholarship in the United States. Long situated at Lincoln Square, the Museum recently relocated to a new 30,000 sq. ft. building and, after a prolonged closure, reopened in December of 2001 on West 53rd St., next to the Museum of Modern Art, to rave reviews.³

For the year 2000, the Museum reported some 50,000 visitors to its Lincoln Square building, which is not particularly impressive in the context of the New York museums marketplace (in 2000, New York City had more than 25 museums that drew over 200,000 visitors) – and especially disappointing when one considers that this was a free-admission museum in a high-admission charge environment. ***This highlights the fact that the museum appeals to a specialized or niche market.*** In 2003 the Museum reported a much-improved 110,000 at its new site – to a great extent the result of a high-profile reopening in a renowned building and its location next to a high-attendance art museum, New York's Museum of Modern Art. It is also notable that the Museum achieved this volume during a year when MOMA had temporarily relocated to Queen's for major renovations to their Manhattan site; their re-opening next year will likely produce increased visitation for the American Folk Art Museum. Note as well that admission is now charged – \$9 per adult and students at \$7 (children under 12 are admitted free). Free opening hours are provided on Friday evenings from 6 PM – 8 PM.

³ See Herbert Muschamp, "Fireside Intimacy for American Folk Art Museum", *The New York Times*, Dec. 14, 2001.

In 1997 the American Folk Art Museum fully embraced Outsider Art for the first time with the creation of the Contemporary Center. The rest of the Museum's collection includes both two- and three-dimensional works of art and artefacts. A sampling of exhibitions at the American Folk Art Museum include "Revisiting Ammi Phillips: Fifty Years of American Portraiture"; "Northern Scenes: Hooked Art of the Grenfell Mission"; and "New York Beauties: Quilts from the Empire State". Another, "Tools of Her Ministry: The Art of Sister Gertrude Morgan" is a current exhibit at the American Folk Art Museum and will be presented at Intuit in Chicago in 2005. School Programs are developed in conjunction with exhibitions. The Museum's Folk Art Institute offers a fully accredited certificate Program that explores Folk Art, folk life, and material culture within the context of American art history.

Regular opening hours at the new Museum are from Tuesday to Sunday, from 10:00 AM to 6:00 PM and Fridays from 10:00 AM to 8:00 PM. The well-stocked bookstore and gift shop are open seven days per week until 6:00 except Fridays, when it is open until 8:00; the museum also operates a small café. Exhibitions and Programs are supported by a full-time staff of 44 employees. The Museum reported 2002 operating revenues at about \$10.9 million (USD).

4.4 The Commercial Market for Outsider Art

Since this market analysis is designed to gauge the level of support for Creative Spirit in terms of art sales potential as well as potential usage and visitation, it is necessary to analyze the market for art sales for works in this genre.

Of interest to Creative Spirit's potential to sell original art work is the fact that in 1996, the average resident of Canada purchased \$73 worth of visual art items for both active and passive consumption (original works of art, collectors' items and other art goods and decorative ware). This is up from \$67 ten years earlier and represents \$910 million in total sales. Exports of original Canadian art, valued at \$70 million, and exports of mass-produced art works such as prints, posters and ornamental articles, valued at \$38 million were reported in 1998⁴.

While Outsider Art as a genre continues to grow in popularity, it remains more popular in the United States than in Canada; according to Jane Kallir, writing recently in *Raw Vision*, this is because "it tallies with that nation's egalitarian ideals and appeals to Americans' view of themselves as maverick individualists."⁵ Yet growth in the commercial Outsider Art market has also been limited by a number of factors unique to the field; according to Kallir, "elements that give Outsider Art popular appeal – its origins in the flea market or rural backyards, the sometimes sordid biographies – hold little interest for mainstream collectors." Nevertheless, the commercial market for outsider art is growing, and if Kallir is correct, then its limited appeal with mainstream collectors keeps prices down, making outsider art highly affordable for casual buyers. And, as discussed earlier in this Report, Outsider Art should be understood as a development related to the modern art movement, as outlined in the Los Angeles County Museum of Art's recent "Parallel Vision" exhibition. With regard to the commercial market for this type of art, collectors may have been late in recognizing Outsider Art's place in the modern art spectrum – but its place is now being recognized.

⁴ Data based on research on culture trade and investment undertaken by the Culture Statistics Program

⁵ Jane Kallir, "Outsider art at the crossroads", *Raw Vision*, No. 43 (online version, <http://www.rawvision.com/back/outsiderart/outsiderart.html>.)

As has been acknowledged elsewhere in this report, Canadians have been slower to adopt the genre, although progress has been made; while there have been commercial galleries dedicated to outsider art in Toronto in the past, they are few and far between. Folk Art remains the most popular aspect of the genre in Canada; this is clearly seen from section 4.3 on the museum context for Folk and Outsider Art, and from the existence of at least some galleries in Toronto dealing with Folk Art (for example, the From the Heart Gallery – founded incidentally by a Nova Scotian and further evidence of the regional contours of the Folk Art scene in Canada). A gallery embracing the broader range of Outsider Art is much rarer; one example, the Minivan Gallery, opened on Queen St. W. in 1999 but has recently closed.

There are few commercial outlets for Outsider Art in Toronto at this time. The implications of this fact for the size and strength of the existing market that would be available to such a gallery are unclear. ***While it does appear that in Canada there is a greater awareness or understanding of Folk Art than Outsider Art, recent trends in the US and the strength of Canada’s niche market for Outsider Art indicate that important barriers in the public perception and awareness of the genre are continuing to break down, allowing art collectors, museum-goers and the public at large to view Outsider Art as valued as professional work in the same way as art produced by more mainstream artists and traditionally presented at public arts institutions. CSAC is therefore well positioned to continue to create awareness and educate towards integration.***

4.5 Comparables (Best Practice) Analysis

This section includes the experience of three comparable institutions selected in consultation with the client, including:

- Art Enables, Washington, D.C.
- Creative Growth Center, Oakland, California
- Creativity Explored, San Francisco, California

4.5.1 Art Enables, Washington, DC

Art Enables originally opened in 2002. Its mission is as follows:

To empower adults with developmental and/or mental disabilities to pursue the creation of outsider and folk art as a way of developing skills, achieving self-expression, finding a meaningful role in society and moving toward economic independence.

While its studios/exhibition spaces and retail shop are open to the public, its main purpose is not to operate as a public attraction (exhibitions are often held off-site) but as a facilitator for the arts, “enabling” the development of the artists in its Program – artistically and personally. Thus, while visitation levels are very low, reported by staff to be in the “hundreds not thousands,” attendance generation is not a primary (or even a secondary) goal, as indicated by the absence of a public attraction function in the Mission Statement. There are no school tours provided.

Art Enables is located in a rougher area of the Southwest quadrant of the District, which has a negative bearing on walk-up visitation. It is housed in an old school building which has been turned into the Millennium Arts Center (MAC), occupying a small facility within the MAC of about 1,050 sqf., of which 1,000 is open to the public. The artists work at tables and spaces specially fitted for them. Art Enables works with more mentally- than physically-challenged artists; the space accommodates anywhere from 15-20 artists at a time. Staff are very positive about the existing one-room operation, believing it best because it allows staff and artists to achieve a synergy that would be lost in a system of offices and rooms. It also inspires camaraderie and allows for artists and staff to learn from each other.

Art Enables presents shows at a variety of venues throughout the city and the location oftentimes determines the pricing of the artwork. Exhibitions are mounted both on- and off-site at other galleries, restaurants, offices, and markets around the D.C. area. They have venues for shows throughout each quadrant in the city particularly in the wealthier Cathedral area (Embassy Row). In 2003, a total of 5 on-site and 12 off-site exhibitions were presented.

The Art Enables studio Program costs \$35 per session but the charge is sometimes waived. Currently about 26 artists are utilizing the studio. Admission to the Program is competitive; artists are selected according to an “arts assessment” which includes;

- An interview to see if they would be able to handle the discipline of working all day,
- An assessment to ensure that they understand and agree that the work that is produced is not their property and cannot be taken home.

Art Enables is fully entrepreneurial but has refrained from recreational Program offerings to date (summer Programs, week-long courses, etc). Yet discussions with staff indicated that more short-term recreational Programs may be required for their revenue-generation potential. Art Enables does not usually work with teenagers or school-age students because of the logistics; transportation and other costs outweigh revenues. The organization is also exploring some outreach Program options.

Art Enables employs 2 full-time, year-round staff members, along with 2 part-timers (only one of which is a paid position) – but at present there is no provision in the budget for a salary for the Director, one of the 2 full-time staff members. Accounting, bookkeeping, development and IT support operations are contracted out. The institution benefits from the services of 11 regular volunteers (2 interns and the 9 Board members) and about 10-12 special event volunteers. Staff members have backgrounds in service to people with mental and developmental disabilities.

The artists produce an average of some 300 works per year, of which about 70% are sold. The artists generally receive 15% - 20% of the proceeds, with the remainder going towards commission fees or back to Art Enables to support operations. Art sales yielded some 21% of the organization’s \$110,000 budget in 2003. Pricing ranges from \$35-\$300 and the criteria is size, not quality; smaller works are priced lower, larger works priced higher. While apparently low, staff prices works with sensitivity to the market for this type of art in the District. But there is another reason that is directly related to the mission of the organization: art sales boost artists’ morale tremendously, encouraging economic independence (a key goal of Art Enables). Although some artists become quite popular and build a following staff try to ensure that:

- The prices are in the range that customers setting up their first homes would be able to buy them for their walls,
- The artists do not get a sense that another is “more talented” than them because their artwork sells for more.

Artists retain copyright but Art Enables has the exclusive license to sell. When an artist “outgrows” Art Enables and begins participating in other exhibitions, Art Enables will act as the artist’s agent if asked, and usually gets a 10% commission for the service.

The program is largely supported by grants. In addition to art sales, the organization relies on grants from governments and private sources for 55% of its revenues, earning about 21% of revenues from fees for services (which includes the \$35 per session charge), just under 2% from workshops, and less than 1% from donations. As stated above, the Director does not currently receive a salary, but is applying for a grant for that purpose this year.

The budget for 2004 is estimated at \$150,000 – a major increase over 2003 and a reflection of anticipated grant funding to cover the Director’s salary.

4.5.2 Creative Growth Art Center, Oakland, California

The Creative Growth Art Center in Oakland, California was founded in 1973 by Florence and Dr Elias Katz, and established its gallery in 1980. Its core mission is:

To provide our artists with disabilities with a stimulating studio environment in which to express their creativity [and help] our artists become informed and vocal self-advocates.

Creative Growth is housed in a two-storey brick warehouse building with a substantial 10,000 sqf. of studio, workshop, and open storage space plus a 600 sqf. rest and food area. The building is owned by Creative Growth. This is a well-established institution.

Other facilities include a carpentry toolshop (about 150 sqf.), and office and storage space upstairs (3,000-4,000 sqf.) The gallery itself is approx. 1,500 sqf but is a commercial (rather than strictly exhibition) gallery. The counter and shelving area of the non-gallery style retail space is approx. 300 sqf and also acts as reception area.

Like Art Enables, Creative Growth hosts very few walk-up visitors, partially because of its location (a site on the edge of downtown without much foot traffic), and partly because it considers itself firstly a Programmed art studio and secondly an art sales outlet. Thus the Creative Growth Art Centre is an *art centre*, not a social service agency. The users, whom they call clients, are the main focus and audience. There are no tours for the general public or schools, however the Center does offer Programs targeted to Secondary school students. Their **Youth Art Program** is aimed at high school students with disabilities who are interested and talented in the visual arts. Structured curriculum for youth includes all media and activities of the regular adult program. Students experience the excitement of discovering their creative potential and the reward of having their artwork exhibited and sold in the Creative Growth Art Center Gallery. This program has been designed to serve as a bridge from school to adult activities.

Creative Growth’s total annual budget is about \$1.2 million. Five years ago, Creative Growth depended on government for 80% of its operating revenues. Since then, a series of initiatives has lowered that dependency to about 60%, with an emphasis on earned revenue generation and fundraising from private sources. Yet very little money actually comes from corporate contributions. Government funds are typically in the form of National Endowment for the Arts, California Arts Council, and local government grants.

Creative Growth justifies its applications for funding and government grants by emphasizing the art education opportunities it provides for the developmentally challenged. It benefits also from State subsidies available to those who work in any capacity with the challenged, and occasionally from insurance-based payments to those hurt in accidents or traumatized in other ways.

Art sales yield some \$250,000-\$300,000 per year, or about 23% of the total operating budget. A rough approximation of the number of items sold would be 150 items per show, and they have about 6 regular shows a year, plus a holiday show. The total number of works sold would be about 1,000 items per year. Prices vary greatly – from \$10 - \$10,000. The data therefore indicate a strong market for Outsider Art in the Bay area. That the Bay area is a “hotspot” for Outsider Art and a destination for those interested in purchasing it is shown by the fact that few buyers are local. In fact, most buyers come from major cities like New York or overseas countries (Japan especially); there is local interest but little in comparison to the professional art buyers from the nation and overseas; people fly in for the shows. The members list is approximately 4,000 strong. Creative Growth splits the proceeds with the artists on a 50-50 basis.

Staffing is the largest expense at about \$700,000 per year, or about 58% of total expenses. Staff members are all professional artists; an MFA degree is required. The State requires the staff to client ratio be 1:9.

4.5.3 Creativity Explored, San Francisco, California

The mission of Creativity Explored, founded in 1983, also by Florence and Dr. Elias Katz, is as follows:

Creativity Explored enables adults with developmental disabilities to express themselves artistically in a way that is personally rewarding and appreciated by others. We work to enrich the community by increasing awareness of the value and diversity of artistic expression.

There are two studios – one on 16th St. and one on Arkansas St. The main gallery is 5,500 sqf., the studio 3,200 sqf. The institution rents the spaces. The Mission studio gets a significant amount of street traffic, some international and national visitation (although not at a comparable level to Creative Growth), but is more regionally-focused with regard to visitation and sales.

Creativity Explored’s total budget is \$1 million annually, of which 30%-35% is earned, with government providing the balance. This is a great improvement over the situation of several years ago, when government accounted for 97% of all revenues. Of earned revenues, art sales accounted for about \$100,000 in revenue (about 10% of the total budget). Artists and Creativity Explored split sales revenues evenly. Creativity Explored’s leadership emphasizes marketing of artworks and offers licensing opportunities – which has led to the lessened dependence on government grants.

Creativity Explored benefits from a loyal buyer base and like Art Enables offers artworks at a very reasonable price. Most items sell for under \$120, and most of those for under \$60. Rarely, a framed work might sell for \$200 or \$2000 if done by a well-known or major artist but this is the exception rather than rule.

As is the norm, staffing is the largest expense category. Like Creative Growth, staff members are also professional artists. Creativity Explored employs ten to twelve professional working artists to work with adults with disabilities, plus three staffers to provide administrative and Program support. Member artists and staff come from 23 countries so are sharing their cultures as much as their art. There is no set Program; rather, clients work in different media with various teachers. The City College of San Francisco provides two professional artists as teaching staff; Volunteers and interns contribute in numerous ways to our successful program implementation. Currently two member artists are employed to assist in the gallery and studio.

Staff at Creativity Explored advise that reliable income streams – and especially government funding – are necessities for this type of project.

4.6 Potential Markets

This section analyzes the potential markets available to the Creative Spirit Art Centre in terms of the resident and school market.

4.6.1 Potential Resident Markets

Resident markets are vitally important for the success of any cultural institution for the following reasons:

- The resident market is readily accessible and available on a year-round basis.
- Residents are most easily and economically made aware of the institution.
- Residents are most likely to be repeat visitors.
- Residents are most likely to become volunteers, members and donors.

The key indicators of potential demand for Creative Spirit's programmatic offerings are the size and projected growth of the resident population base, the proportion of residents who have achieved higher levels of education, as well as its potential interest to both women and men, and various age, income and other demographic and socioeconomic factors. Special emphasis has been placed on the disabled population in Ontario and Toronto.

4.6.1.1 Total Population and Projections

The table below compares the populations of the pre- and post-amalgamation City of Toronto with that of Ontario and Canada. While the amalgamated City of Toronto is the largest city in Canada, with a population of almost 2.5 million in 2001, for the purposes of this study we have defined the resident market as the pre-amalgamation City of Toronto, since Creative Spirit's new home will in all likelihood be located downtown.

Population Levels and Projections

	1996	2001	Projected 2021	Growth 1996-2001	Growth 2001-2021
Pre-Amalgamation City of Toronto	653,734	676,352	N/A	3.4%	N/A
Post- Amalgamation City of Toronto	2,385,421	2,481,494	2,915,000	4.0%	12.4%
Toronto CMA	4,263,757	4,682,897	N/A	9.8%	N/A
Ontario	11,100,900	11,410,046	14,508,500	2.8%	24.3%
Canada	26,604,135	30,007,094	35,381,700	12.8%	15.1%

Source: Statistics Canada, City of Toronto, and Government of Ontario.

4.6.1.2 The Physically and Mentally Disabled Population in Ontario and Toronto

According to Statistics Canada, about 14% of Canadians aged 15 and over had some form of disability in 2001 – a total of about 3.4 million people.⁶ In Ontario, the figure is over 1.4 million (about 16% of the population aged 15 and over, slightly higher than the national average).

Noting that individual survey respondents may report more than one form of disability, the most common types of disability in Ontario are mobility (reported by some 75%), pain (70%), agility (69%), hearing (30%), psychological (16%), seeing (just under 16%), learning (14%), memory (13%), speech (11%), developmental (3%) and unknown (just under 3%). As might be expected, seniors make up a disproportionately large percentage of those reporting mobility, hearing, and agility disabilities.

In Toronto, a reported 400,000 people, or close to 17% of the total city population of 2.4 million, have some form of disability.⁷ This is slightly higher than either the province or the nation, likely indicating the greater availability of resources and other opportunities for the disabled in a large city.

4.6.1.3 Education and Income – General and Disabled Population

Numerous studies have shown that education is the most important indicator for participation in cultural activities, including museum attendance. Generally speaking, the greater a person's level of education, the more likely it is that that person will visit a museum. Income is less important, as persons in high education/low income categories are more likely to attend than those in high income/low education groups.

⁶ The data are from Statistics Canada, the Participation and Activity Limitation Survey, 2001. The definition of "disability" used in the report is as follows: "those who reported difficulties with daily living activities, or who indicated that a physical, mental condition [*sic*] or health problem reduced the kind or amount of activities they could do."

⁷ According to the Toronto Star; article reproduced at <http://www.chs.ca/info/access/cdumstar/part2.html> .

Overall, Toronto's population is among the most educated in Canada. Statistics Canada reports that 30.6% of Toronto CMA residents aged 20 to 64 had at least one university degree in 2001, compared to 23.7% of Ontarians and 21.6% of Canadians. Figures for the City of Toronto are even higher: almost 34% of the city's residents aged 20-64 had a university degree in 2001. In the old (pre-amalgamation) City of Toronto the figure is higher still – about 44%. ***This is a high level of educational attainment and a positive indicator for museum attendance.*** However, attendance at major Toronto museums has slipped or stagnated in recent years, reflecting high visitor expectations and indicating a dire need for revitalization (now ongoing) at the city's major museum-related institutions.

The data indicate that City of Toronto residents have substantially higher average earnings than residents of either Ontario or Canada. Toronto CMA residents also earn more on average, but the discrepancy is not quite so striking.

But the disabled are a group that are in serious danger of being left behind, due to their lower educational attainment and income levels. For example:

- In Canada overall, about 60% have only a high school education; some 37% lack any academic credentials at all (compared to just under 52% and 25% of the abled population). In Ontario, about 60% ended their education after secondary school compared to 51.2% of the general population;
- Nationwide about 54.5% of disabled people are either unemployed or not in the labour force, much higher than the overall rate. In Ontario, 55.2% of handicapped residents are either unemployed or not looking for work compared to only 23% of the general population;
- Disabled Canadians reported average income of \$21,510 compared to \$29,556 for the non-disabled population, a difference of 27%. But note that this is an average statistic for all disabled persons in Canada; in Ontario in particular, a great many are dependent on the Ontario Disability Support Program which only provides some \$7,000 to \$8,000 per year.
- Disabled women trail handicapped men in all measures – 60% have high school or less as their top educational achievement, 57% are either unemployed or not looking for work, and over 81% reported income under \$30,000.

Although the disabled in Canada are a low-education, low-income group, typically a negative indicator for their attendance at museums and cultural attractions, they cannot be judged against the usual categories in this case. Creative Spirit will function partially as a resource for these groups, making them a primary market, and partially as a public attraction, which may well increase awareness of and better this situation through increased awareness of the educational and social gap in society that has contributed to it in the past. In other words, the data show a clear need within society for institutions like Creative Spirit. While Creative Spirit's capacity to fill this need will be limited, there is an opportunity to publicize the organization's work with the disabled population, thereby adding further justification for government funding and private donations.

Education and Income – General Population

	City of Toronto	Toronto CMA	Ontario	Canada
% of Population aged 20-64 with University certificate, diploma or degree, 2001	33.9%	30.6%	23.7%	21.6%
Average Earnings, 2001	\$50,522	\$38,598	\$35,185	\$31,757

Source: Statistics Canada

4.6.1.4 Age

The data presented in the table below show that the City of Toronto's age profile only slightly skewed toward the middle and older age groups than did those of the City Metropolitan Area (CMA), Ontario, or Canada in 2001, with only 17.5% of the population under age 15. The median age of Toronto residents is consistent with the CMA, Ontario and Canada.

As the table below shows, the Toronto CMA's population is slightly younger than the province or the country, with a lower proportion of people falling into the over-65 age category, reflecting a slightly higher proportion of younger families with children in the outlying "905" belt. In 2001, the median age in the CMA was 36.2 years as compared to 37.2 years for Ontario and 36.8 years for Canada.

Some 43% of Ontario's 1.4 million disabled people are over the age of 65. In general, disability becomes much more common with old age. ***The percentage of disabled people in the population will increase as the population ages, creating increasing demand for resources like Creative Spirit.***

Age Statistics

	City of Toronto	Toronto CMA	Ontario	Canada
Median Age	36.9	36.2	37.2	36.8
% of Persons Under 15	17.5%	19.6%	19.6%	19.1%
% of Persons Aged 25-54	68.9%	69.1%	67.5%	68.0%
% of Persons 65 and Over	13.6%	11.3%	12.9%	12.9%

Source: Statistics Canada.

4.6.2 Potential School Markets

Although the comparable institutions studied reported no school visitation, in general school groups often represent 15% to 25% of total on-site attendance at most types of museums and art galleries. It is important for museums to offer programming of particular interest to the school market for the following reasons:

- Education is part of the mandate of all museums.
- School groups represent a substantial source of visitors.
- For children in lower income households, attending on a field trip may be the only opportunity to visit a museum.
- Children brought to museums as part of school field trips often convince their parents to take them again.

The key determinants for schools to attend field trips are the size of the student population within a convenient distance, relationship to curriculum, student enjoyment, proximity and cost, as discussed below.

Creative Spirit's Educational objective could provide unique and in-demand Programs for "difference" and diversity education in mainstream schools, a growing concern in our educational system. In recent years the public education system has placed a new priority on the development of community values, including making community service mandatory for high school students. Creative Spirit's social mission could be a valuable resource toward the achievement of mutual goals.

4.6.2.1 GTA School Enrolment and Projections

With a large resident population, the Toronto area obviously has a substantial student population as well. The following table outlines the number of students in five major regional school districts. It is also important to note that the school market is very diverse: more than 41% of TDSB students have a language other than English as their first language, and the number of ESL students is increasing in other boards as well.

Enrolment Levels

School District	Current Students	Projected Growth, 2005
Toronto	296,000	N/A
Peel	131,040	141,000
Toronto Catholic	99,185	N/A
Dufferin-Peel Catholic	88,000	93,280
York	88,000	100,000
Durham	65,737	66,795
York Catholic	49,000	N/A
Durham Catholic	26,417	N/A
Total	843,379	

Virtually every school district in the Toronto area is forecasting continued enrolment growth for the foreseeable future, although not all were able to provide exact figures. For example, the Peel board forecasts a rapid annual enrolment growth of about 5,000 students per year, while the Durham District School Board predicts enrolment to increase more slowly, from the current 66,000 to about 67,500 by 2007. The York Regional District School Board projects rapid growth to about 100,000 students by 2005. **At present, then, the total public and Catholic school student market is about 843,000 students and will continue to grow for the foreseeable future.**

There are approximately 110,000 private school students in the Province of Ontario, the majority of whom live in the Toronto area, so that **the total school market available would be well over 900,000 students at present with continued growth expected.**

Special needs or special education students might make up an especially fertile part of the school market for Creative Spirit. Although no figures for individual school districts are available, it is possible to apply the rates of disability prevalent in the school-age youth population (aged 5-14) reported by Statistics Canada to the number of students in the overall school population. If Ontario has about 67,640 disabled children aged 5-14 in a total population of 1,546,000 children aged 5-14, then the rate of disability for this age group is about 4.3%. **Applying this percentage of the total of about 900,000 private and public school students in the GTA, there are close to 39,000 disabled students in the region. In the City of Toronto, if there are about 395,000 students in the TDSB and TCSCB combined, at a rate of 4.3% the total disabled student population in the City would be about 17,000.**

4.6.2.2 Curriculum Links and Program Opportunities

For mainstream school groups, school field trips take place primarily at the lower grade levels, in large part because there is only one classroom teacher. However, special needs student groups might be more available throughout the grade spectrum. Generally speaking, museum educators should build interdisciplinary approaches into their school Programs as much as possible, as well as ensuring solid curriculum links.

A teacher for children with developmental disabilities noted that there are numerous barriers to participation for them – including distance, cost, disinterest, and attitudes of parents. ***It will be important to present any opportunities that CSAC would like to extend to these students to the parents*** – it is their commitment to providing arts and cultural opportunities for their children that often makes the difference. While some teachers make it a priority to provide art education in the school environment there are often few or no extracurricular opportunities available – especially for those from disadvantaged communities. While Programs do exist at major institutions like the ROM and the AGO, the trips are costly, and teachers are increasingly expected to do their own fundraising if they wish their classes to participate. This is also, of course, a result of the overall lack of leisure and arts activities for people with special needs. New arts-related school Programs would be welcomed by this community – who recognize, as does Creative Spirit, the crucial need to train those with special needs to use their leisure time in a productive way. ***But programming carries heavy costs in terms of staff time and materials, and costs usually outpace Program revenue in a museum setting.***

The Toronto District School Board, the Toronto Catholic District School Board, and the various suburban school districts have implemented special education plans for disabled and other special needs students. ***Creative Spirit should work with the various Boards to ensure that the Programs offered correspond to the goals and principles outlined in these plans. Creative Spirit is also planning to develop a Transitional Program for young adults aged 16-21 which would involve partnerships with both Secondary and Post-Secondary educational institutions. The need and interest in such a program is apparent, however, CSAC will need an external funding partner to support this development, as the schools themselves are unable to make the expenditure.***

While there is certainly a niche market for school children with special needs, there may also be a market for mainstream school groups. It is worth noting that while special needs school groups do not consider connection to the curriculum essential, mainstream groups would. Special needs groups have more flexible goals and objectives, including fine motor development and social development that would be well served by an afternoon in any public space. Education about basic museum and gallery etiquette would be one potential outcome. It was also noted that advertising and strong promotion would be important to draw special needs school groups.

4.6.2.3 Proximity and Cost

Given the high costs of transportation and the limited window of opportunity when local school buses are available (about 10:00 AM to 2:00 PM for Toronto-area schools), distance is a primary criterion in field trip selection. Distance is very important in choosing field trips; while school groups make good use of cultural resources in their local areas, a trip downtown is a major commitment of time and resources, meaning that Creative Spirit must be of sufficient scale and quality to be worth the trip. And of course special needs and disabled students will require special transportation arrangements.

4.7 Conclusions from Market Assessment

The vision for Creative Spirit is a small studio/public gallery dedicated to enabling disabled artists to create art, and to collecting and exhibiting both CSAC-created and other collected works of Canadian Outsider Art, Art Brut and Folk Art to the public. This dual purpose will make Creative Spirit both a public Art Gallery and an active studio where art is created. With these two fundamental features in mind, the following conclusions can be made:

Although attendance projections are outside the scope of work for this study, attendance will have a bearing on art sales. From the research and analysis completed above, it is clear that public gallery attendance at Creative Spirit will be modest. Therefore, while the public will be welcome to view the Centre's galleries and workspaces, marketing resources aimed at maximizing attendance to the gallery should also emphasize Creative Spirit's art sales function. Partnerships with institutions and organizations dedicated to exhibiting and selling this type of art (both in Toronto and elsewhere) will likewise have the effect of publicizing the existence of Creative Spirit for those interested in such purchases. Based on the experience of the comparable institutions (where exhibition space is usually quite limited in any case), planned visits by art buyers are the most important source of visitation and a very important source of earned income; impulse visitation by passers-by is less common. That said, Creative Spirit will likely be located in a high-traffic area, where the similarly situated case of Creativity Explored in San Francisco demonstrates that this will create increased street traffic flow into the gallery.

The experience of venues such as the Art Gallery of Nova Scotia show that exhibitions by well-established, well-known folk artists attract more visitors and higher gift shop and art sales. Works by well-known artists or iconic works in the collection will also be more attractive in terms of licensing. Creative Spirit may well wish to promote or emphasize particular works or artists in its stables. As mentioned above, it will seek to grow its market on-line, where it has already generated significant interest, having sold over \$3,000 in reproduction rights. CSAC will likely not wish to pursue the example demonstrated by Art Enables, where works are priced according to size and not perceived quality.

Regarding the commercial potential for the artworks, there is no doubt that the profile for Outsider Art is growing, especially in the United States. Creative Spirit may wish to concentrate efforts on building this awareness by tapping into existing Outsider Art communities, services or organizations to build upon this growing trend. Although the museum context for Folk and Outsider Art in Canada shows that the most popular Folk Art in this country tends to originate from marginalized areas – Atlantic Canada (Lewis, Norris, or the noted Acadian folk artist Léo B. LeBlanc), or rural Quebec (Arthur Villeneuve), or rural Saskatchewan (Joe Fafard), to name a few examples, CSAC's collection and the artists it represents demonstrate comparable quality, talent and personality. These issues do, however, relate to the commercial potential of the art – in Canada, Folk Art tends to be purchased by urban tourists seeking representations of “authentic” (read “pre-industrial, rural, pre-modern”) folk societies – regardless of what “authentic” actually means, or how true that perception actually is. This unfortunate market characteristic may have the effect of limiting the potential market for Outsider Art produced in downtown Toronto. It is possible too, however, that the market may welcome urban Outsider Art – that reflects the urban texture and experience, and the multi-cultural soul of this city and this country.

The Potential Market Assessment indicates a large resident population in Toronto, and a significant disabled population in the city and province. The resident market in general is well-educated, but discerning; as the experience of major museum institutions in the city has shown, quality is expected, and attendance will fall when expectations are not met. The disabled population tends to be economically and educationally disadvantaged, pointing to a dire need in society for institutions like Creative Spirit. In addition, the fact of the aging population – and inextricably related rise in the incidence of disability – indicates a growing demand and need for such institutions over the long term.

While data indicate that support from government will be critical for the long-term sustainability of the Creative Spirit Art Centre, it is our belief that CSAC will also be successful in securing alternate sources of funding, including support from private foundations, corporations and endowments. Creative Spirit should also seek to capitalize on its role as a public educator, to generate a public perception of the Centre as an indispensable creative opportunity for disabled people, a significant booster for public awareness of disability issues, and an advocate for the universal right to exercise creative instincts. The Potential Market Assessment clearly shows that there is a significant societal need for the types of services Creative Spirit is positioned to provide.

5. Planning Principles

This chapter outlines a series of Planning Principles to guide the recommendations made in subsequent chapters. The Principles are based on the Phase One and Two findings and on the Mission and Vision for Creative Spirit as outlined below.

5.1 Mission and Vision

5.1.1 Mission Statement

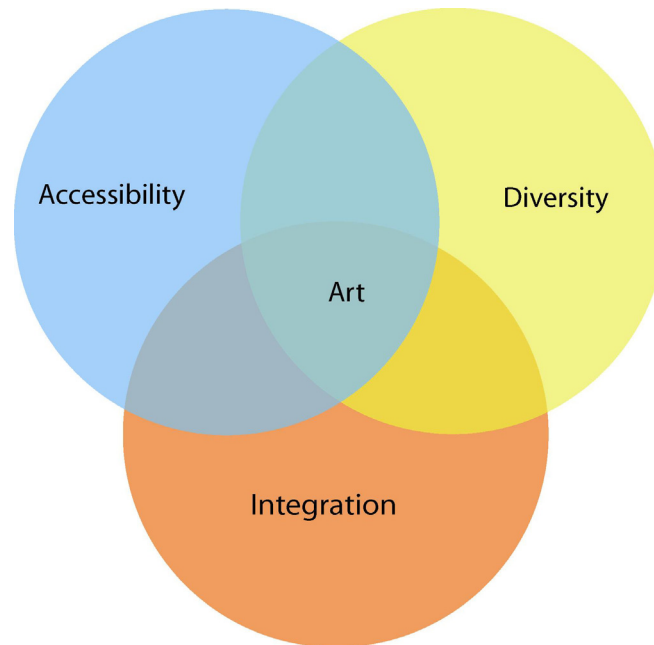
A opening portion of Creative Spirit's lengthy Mission Statement reasserts that "*Creative Spirit Art Centre's goal is to provide visual arts education in an universally accessible studio / exhibition space, in a museum context to persons with disabilities.*"

This powerful statement should be reviewed and repositioned in light of the redevelopment to more closely reflect the Centre's refined aims. In future the Centre should review and write clearly defined Mission, Mandate, Goals and Objectives¹ to guide its development and operations. A new Mission statement, for example, may prioritize the opportunity for visual arts participation by all, as in this sample statement: Creative Spirit Art Centre provides the opportunity for visual arts participation and education for all in an integrated and universally accessible environment including art-making studio space for artists with disabilities and a public gallery.

5.1.2 Core Principles

As expressed in the introduction, in future CSAC will be consciously driven by three core principles that will in turn guide all its functions and physical features.

¹ The distinctions between these four written statements are subtle but important; taken together they help clarify an institution's actions – from immediate and long-term perspectives. Here are brief definitions, as given in Gail and Barry Lord's *The Manual of Museum Management*: **Mission**: an objective brief and inspiring assertion of a museum's long-term reason for existence, which serves as the foundation of all policy development; **Mandate**: the range of material culture for which a museum assumes responsibility, which may be stated in terms of an academic discipline, geographical range or specialization, and may be qualified in relation to other institutions; **Goals**: the long-range qualitative standard or level of program fulfillment or achievement towards which the museum is striving, usually articulated in a master plan or corporate plan; **Objectives**: short-term, quantified levels of achievement specified in plans and budgets as measures of longer-term, qualitative goals.



Accessibility: Creative Spirit will endorse a broad social definition of access. CSAC will operate toward the goal of removing all barriers that may cause physical, emotional or intellectual disabilities to be imposed upon, or made apparent in, potential users. This model of access will aim to encourage and inspire un-biased cultural participation by all.

Diversity: CSAC will recognize and promote the benefits of ability and artistic diversity by collecting and providing educational resources about art created outside the mainstream, and by presenting and participating in exhibitions and events that promote mutual support and recognition by diverse arts communities. CSAC will achieve diversity through inclusion of artists and visitors at a range of levels and abilities. They are committed to working with artists from diverse contexts and engaged in diverse artistic practices.

Integration: Creative Spirit will actively work to bring together a community of mainstream, established, emerging and CSAC member-artists to encourage mutual understanding and learning regardless of perceived “ability.” The Centre will also exist in an integrated environment that brings into close proximity (unlike many traditional galleries and museums) the processes of art-making and art-viewing, of artist and art-connoisseur, and of art-related business or commercial endeavours.

5.1.3 Specific Goals

From these core principles, CSAC will work toward 5 specific goals:

1. **Provide support for artists with disabilities** with a focus on access to making, showing and selling art.
2. **Present a public gallery** to showcase integrated exhibitions promoting work created by established, emerging and CSAC-member artists and present contemporary Canadian Outsider and Folk art works from the permanent collection.
3. **Exist as a model of universal access** toward the encouragement of freedom of expression by all.
4. **Encourage diverse and integrated arts practices** by developing relationships between artists at various stages of their careers from disabled and non-disabled communities by providing a place where they can meet, exhibit and exchange ideas.
5. **Educate toward the goal of social and cultural equity** by providing general access to a range of Information and Resources by responding to requests and offering reference to and limited lending opportunities from The Seary Anderson Collection on Art and Disabilities (includes books, audio, video and ephemera) as well as providing specific educational opportunities for students with special needs and participating in relevant educational publications, forums and conferences whenever possible.

5.1.4 An Identity Community

Although Creative Spirit will be first and foremost for artists with disabilities, and secondarily for a larger audience of artists and arts enthusiasts with a wide range of abilities, it is important to articulate that the CSAC environment will foster an integrated environment as an integral part of its support for core users, and its broader goal of education. This will be crucial both to breaking down negative perceptions of people with disabilities and to promoting the intrinsic value of professional art regardless of the physical, intellectual or emotion ability, or level of professional training, of the artist. The Centre will in fact offer a consciously wrought *alternative* to the sheltered workshops that are the primary option for many persons with disabilities who wish to be contributing members of society in their adult lives. In antithesis of these work places, CSAC will work to create a comfortable and creative environment for artists with disabilities that is open and engaged with larger communities.

In the longer term, CSAC will continue to develop its important **Canadian Arts Access Network**, a contact list of and for public and private institutions and individuals interested in disability issues and the arts. Begun in 1995 and forming part of the available resources in its Resource Centre, CSAC would like to continue to build this informal resource and to make it widely available, potentially via the internet. As part of this Nation-wide connection, CSAC would also like to establish a Western branch, a Creative Spirit West to join Creative Spirit and Creative Spirit East.

Ultimately, the Centre will contribute to the larger arts environment of Toronto and Canada by facilitating, promoting and exhibiting an exciting facet of contemporary art, by increasing awareness about Outsider Art, Art Brut and Folk Art, about the principles of universal access, and by providing a place of encounter and exchange for artists and people of all abilities.

5.2 Planning Principles

The following Planning Principles flow from the Mission Statement and key goals identified above.

5.2.1 Governance and Management

- a) CSAC should retain its status as a not for profit organization
- b) CSAC should seek renewed commitment from its Board and convene bi-monthly meetings as part of a process to steer the redevelopment.
- c) CSAC's Board should continue to involve one member / professional artist from Toronto's disabled artists community, and should solicit future involvement by a senior member of the Toronto Arts community.
- d) The Board should review and if necessary re-draft the Centre's Mission, Mandate, Goals and Objectives.
- e) CSAC should be managed in a way that reflects and aims to achieve the three core principles and five specific goals as articulated above. CSAC should develop a Privacy Policy to ensure that records and confidential information provided by members is adequately protected.

5.2.2 Collections

- a) CSAC should develop a clear and precise collections policy that sets out its mandate for preserving and exhibiting museum-quality work of contemporary Canadian Outsider and Folk Art.
- b) CSAC should clarify its collecting mandate from its intention to sell some work created by member artists to support both the artists and the centre. It will be important for potential funders, both public and private to have a clear understanding of the parameters of this dual-function.
- c) CSAC should develop significant web presence, including the digitization of its collections in order to increase access.
- d) CSAC should conduct a collections audit
- e) CSAC will expand its collection slowly, acquiring no more than 25 works per year.

5.2.3 Programming

- a) CSAC's programs will consist of two main elements: art-making studios and public art gallery and related programming.
- b) CSAC studio will be able to accommodate 10 working artists at a time.
- c) CSAC studio will include 2-4 semi-private work stations for artist-member use.
- d) CSAC should develop annual exhibition plans that reflect a desire to present diverse museum-quality works from established, emerging and CSAC-member Canadian contemporary Outsider and Folk artists in a professionally curated space.
- e) CSAC should develop specific educational Programs marketed to special needs schools.
- f) Educational Programs developed with curriculum tie-ins for mainstream schools (elementary school) should remain a long-term goal for the Centre.
- g) CSAC should develop a series of arts education workshops geared toward youth in partnership with other major mainstream arts organizations.

- h) CSAC should continue to make its educational resources available as reference materials on-site, and should lend materials for study based on specific requests.
- i) CSAC should continue to participate in the larger community of arts and disabilities through information sharing and through conferences, festivals and special events.
- j) CSAC should retain a long-term goal of contributing to a Canadian Network of service providers and other institutions, organizations and individuals involved in disability and the arts.

5.2.4 Potential Funders and Revenue Streams

- a) CSAC will not charge admission to its galleries, but will continue to solicit membership fees.
- b) CSAC should solicit increased membership and support from the corporate and private sector.
- c) CSAC should pursue available public monies, including from Canada Heritage, the Ontario Arts Council and the City of Toronto. It should be noted that our stakeholder interviews and comparables analysis demonstrates that similar organizations have had success securing public funds from bodies related to professional arts development, practical arts training and education and social service delivery.
- d) Foundations should continue to be a source of revenue.
- e) CSAC will operate a gift shop that will sell the following:
 - Original art work created by CSAC artists at the Centre or expressly for the Centre;
 - Gift items such as clothing or household accessories imprinted with works created by CSAC artists for which the rights have been legally obtained;
 - Books, audio and video and other educational resources related to Outsider Art or artists with disabilities;
 - Art or crafts created locally by students or adults with disabilities, for example spices or greeting cards made by school kids from McCordic School, which teaches developmentally disabled students how to make these items in their McCordic Program;
 - Gift items or publications created by VSA arts.
- f) CSAC will continue to explore the potential of the proffered \$200,000 over five years from the Peter Westaway Foundation, toward the purchase of a building.
- g) CSAC will continue to present 2 annual fundraising auctions: Straight from the Heart and Kindred Spirits.

5.2.4 Staffing

- a) CSAC should develop pay scales and job descriptions based on the structure outlined in chapter 6.

5.2.5 Space and Facilities

- a) CSAC will develop one large open-concept space with studio facilities at its core, and with defined spaces for art exhibition and gift shop items.
- b) CSAC may also consider developing an additional and separated low-toxic studio in the longer term.
- c) All CSAC spaces will be equipped with the necessary and appropriate environmental controls.
- d) All CSAC spaces will follow the principles of Universal Design.

In addition to the above criteria the Space Plan and Facility Requirements developed in Chapter 7 will be developed to achieve an internal structure with:

- Staff and user amenities including washrooms, art supply storage and some administration facilities that are fully accessible for the disabled;
- Communal kitchen / lounge facility;
- Transparent and open-concept environment;
- Access to daylight in all facilities with regular human residence.

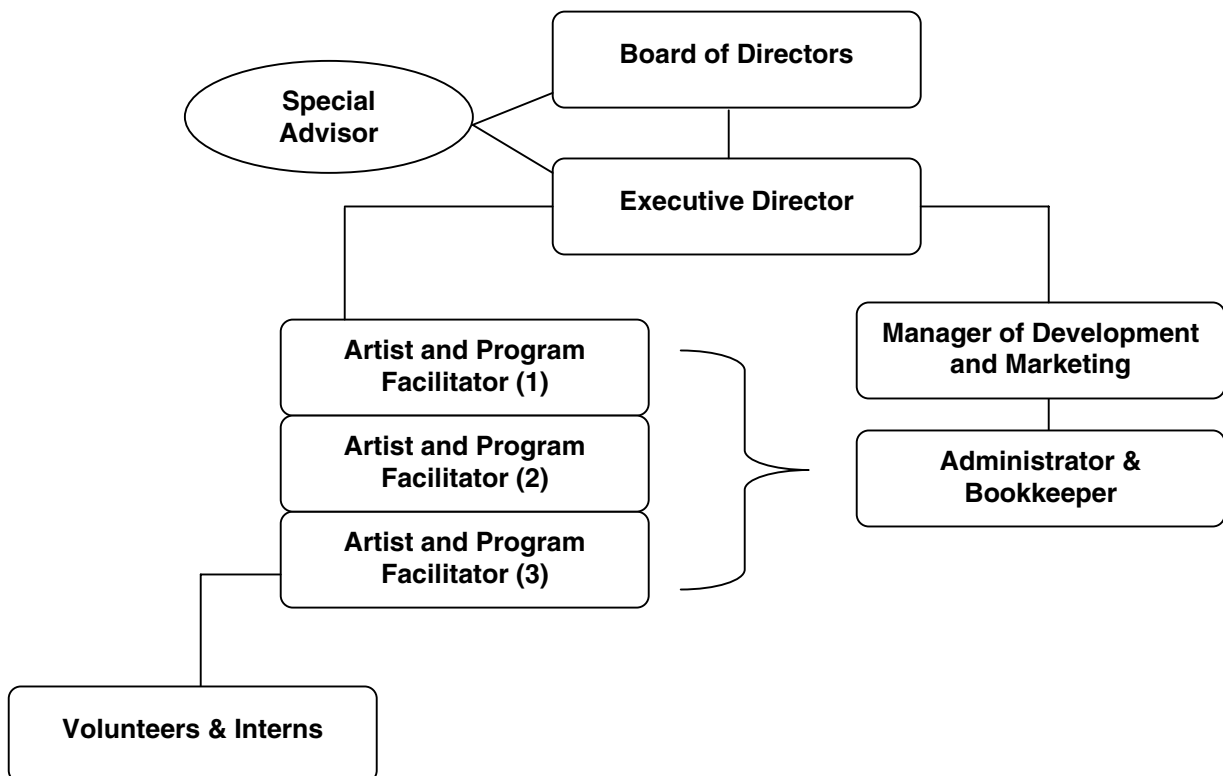
6. Organizational and Staffing Plan

6.1 Staffing Structure

Creative Spirit Art Centre will support the following staff positions in order to successfully operate and meet its objectives of sound fiscal management and creative development as defined above:

- Board of Directors** (Volunteer)
- Special Advisor** (Volunteer)
- Executive Director** (1FT)
- Member Artist and Program Facilitators** (1.5FTE / 3PT)
- Manager of Development and Marketing** (1PT)
- Administrator** (1PT)
- Volunteers & Interns**

The staffing structure will be organized as in the following diagram:



6.2 Roles and Responsibilities

The following section presents descriptions of the roles and responsibilities of each of the staff positions in the organizational chart above. Staff are divided into the following categories:

- Direction
- Facilitation
- Development and Support

6.2.1 Direction

Creative Spirit will be governed by a fully active, committed and diverse Board of Directors responsible for determining overall vision and direction of the organisation. One full time Executive Director will be hired by the Board to oversee day-to-day operation and management, and who will be responsible for delivering more specific objectives to forward the Centre's overall vision and direction. In addition to these two central directional roles, Ellen Anderson would continue her involvement in a role as Special Advisor. Ellen would continue as an active Board member and would offer advice and guidance to the Executive Director in an informal mentorship for the initial 2-3 years of operation. This position will be crucial to re-invigorating the Board and ensuring a sense of continuity during a period of change and transition in the life of Creative Spirit.

Board of Directors

Board membership will be volunteer. Responsibilities will include:

- Election of Board Executive Committee
- Hiring of Executive Director
- Agreement to convene at prescribed times bimonthly to discuss issues and take decisions regarding CSAC's overall mission, vision and direction
- Acting as ambassadors in the community to promote and create awareness of CSAC in the public sphere
- Responsibility for CSAC's financial and social sustainability

Special Advisor

This position will be transitional and volunteer. Responsibilities would include:

- Providing on-going advice and guidance to the Executive Director
- Re-invigorating and where necessary re-structuring the Board of Directors
- Providing inspiration and direction to the Board of Directors
- Fostering and maintaining open and clear communications between the Board and the Executive Director

Executive Director

This permanent position will be full time and report to the Board of Directors. Primary Responsibilities will include:

- Liaising with the Board (as *ex officio* member)
- Providing strategic direction, guidance and inspiration toward the delivery of CSAC's overall mission to Administrative Director and all staff
- Co-ordination of development of collections, exhibitions, educational resources and all public programs and events
- Overseeing the implementation of all developments as above
- Fostering and maintaining open and clear communications amongst all staff
- Budgeting for overall operations
- Inventory, document and manage the collections under the supervision of the Special Advisor
- Management of all staff and volunteers

6.2.2 Facilitation

Creative Sprit will employ 3part-time Member Artist and Program Facilitators, who will collectively oversee the day-to-day creative life of the Centre. Each Facilitator will also have jurisdiction over management of one or two particular areas of related operation, as defined below. Facilitators will have artistic training to a degree-level – preferably holding an MFA or equivalent diploma, such as are given to OCAD graduates. All positions will be permanent, part-time and report to the Executive Director. Primary responsibilities shared among all Facilitators will include:

- Overseeing activities in the Centre during open hours
- Overseeing gift shop display and purchases
- Answering inquiries
- Planning and facilitating 1-2 Youth Workshops in partnership with mainstream arts organizations annually
- Management of some volunteers and interns as appropriate
- Contributing to daily operations of the Centre

Additional individual responsibilities will be disbursed as follows:

Artist and Program Facilitator 1

- Coordination of Exhibition planning and development, including:
 - Coordinating mounting changing displays
 - Developing partnerships and relationships with potential partners for joint exhibitions
 - Coordination of exhibition-related events, including planning openings and promotion, with the Manager of Development and Marketing

Artist and Program Facilitator 2

- Coordination of Outreach and Awareness programs, including:
 - Planning and managing the program for the annual Creative Spirit Art Festival
 - Coordinating participation with VSA related events and festivals
 - Guiding and facilitating school group tours
 - Management of Information and Resource Centre

Artist and Program Facilitator 3

- General Studio Management, including:
 - Coordination of arts supplies
 - Maintenance of art-making tools and equipment
 - Responsibility for overall cleanliness, maintenance and operations of studio facilities

6.2.3 Development and Support

The following supporting staff will also be fundamental to running a successful operation.

Manager of Development and Marketing

We have learned from our research and experiences of similar organizations that CSAC will likely be largely dependent on public funds, and that any self-generating revenue will require a substantial marketing effort. This position is therefore crucial to the success of CSAC. If it is determined that this position cannot be immediately supported, it's functions should be re-assigned to existing staff, largely to the Executive Director. This position will be permanent and part-time. Primary responsibilities will include:

- Developing earned and contributed funding sources, including grants, fundraising and related activities
- Coordinate 2 semi-annual fundraising auctions
- Develop marketing activities with the Executive Director, and in conjunction with other agencies, organizations and partners
- Manage and market CSAC Membership
- Explore and develop partnership opportunities
- Maintain stock and inventory of Gift Shop
- Contribute to daily operations of the Centre

Administrator and Bookkeeper

This position will be permanent and part time, and would report to the Executive Director. Primary responsibilities will include:

- Payroll and general accounting
- Data input and management of the collections and educational resources databases
- Greeting visitors
- Responding to or appropriately directing, telephone, mail and email enquiries
- Offering general support to other permanent CSAC staff (telephone and mail reception, letter-writing, coordinating marketing related mailings, arranging meetings, general scheduling)
- Management of lounge / kitchen area if applicable
- Contributing to daily operations of the Centre

Volunteers & Interns

Volunteers have always been integral to CSAC. They will continue to offer formal and informal support in such areas as:

- Mentoring
- Practical training
- Marketing
- Web-site development
- General administration

Interns could be hired to assist in carrying out specific projects, including:

- Digitization of collections
- Research, development and documentation of collections, including a collections audit and condition report
- Improving on-line resources and web-presence
- Digitization of all Information and Resource Centre material

Custodial and maintenance service will likely be contracted out.

7. Program Recommendations

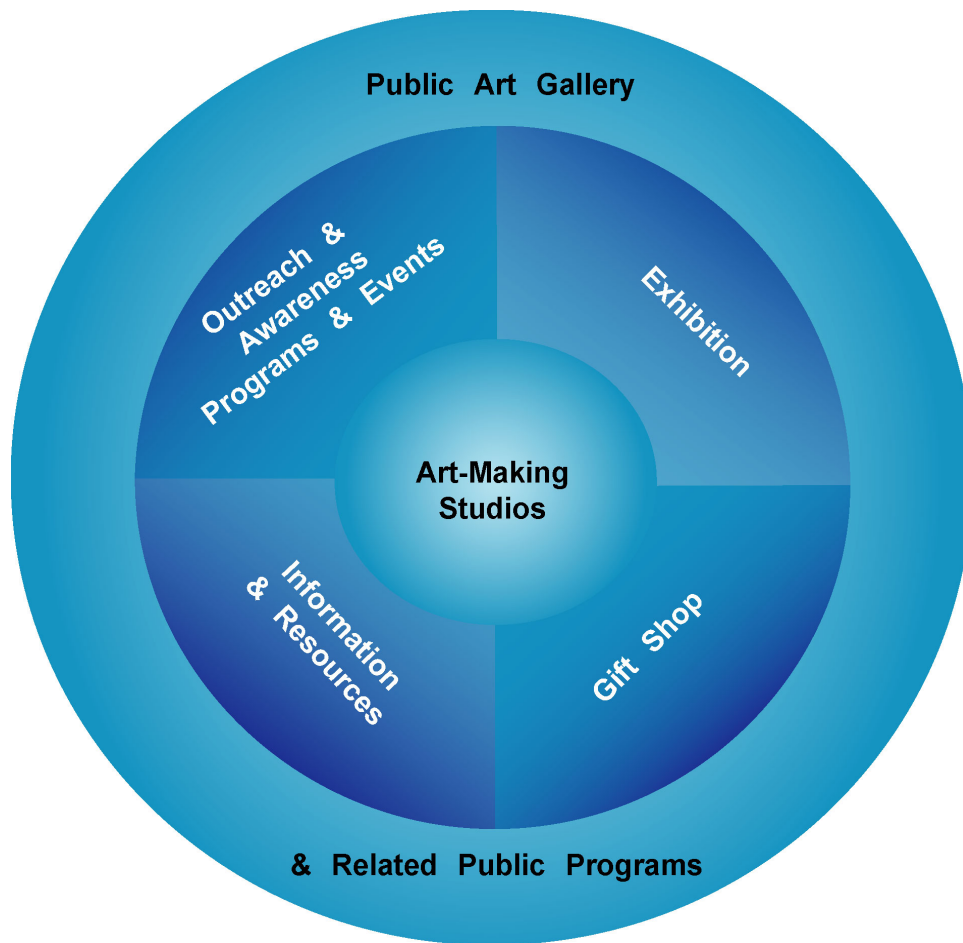
This chapter recommends re-development of some existing programs, and suggests potential recommendations for longer-term development. All information and recommendations are presented within the context of consultant experience, and are greatly informed by discussions, interviews and consultation with key stakeholders.

7.1 Programs and Activities

This section recommends future programming opportunities. It is divided into two parts:

- Art-making Studios
- Public Gallery & Related Public Programs
 - Exhibition
 - Gift Shop
 - Outreach and Awareness Programming
 - Information and Resource Centre

Each of these two primary areas of programming are equally important to the Centre's success, and their relationship to one another will be crucial to achieving the professional, dynamic and inviting environment that Creative Spirit hopes to be for artists and visitors alike. As the diagram illustrates, it is important to place the studio space as the focal point or fulcrum of the institution, The art made here, and the activity and process of making it, provide the resources, motivation and inspiration that drive all of the other programs. And while the Centre welcomes and in fact depends upon the support and involvement of mainstream artists and arts organizations as well as the general public, it is the creative instincts and commitment of the artist membership that will ultimately animate it and determine its success. Inspired by the Studio activity and supported by its members, the Centre's Public Art Gallery and Related Programs – which encompass the other 4 main programming arms (Exhibition, Gift Shop, Outreach and Awareness Programs and Information and Resource Centre) provide equally important functions; they support and inform studio practice, and place the Centre firmly in a museum context, enabling it to engage with other mainstream arts institutions to professional standards.



7.1.1 Art-making Studios

Chapter 3 provided an overview of art-making studio programs in Creative Spirit’s earlier facilities. In the future, CSAC will continue to provide this central and communal workspace on an enlarged scale. New studio facilities will be able to accommodate up to 10 working artist, including 2-4 semi-private workstations designed to accommodate those artists who occasionally wish to work on their own, but still within the community environment. The Centre will continue to offer basic art-making facilities, including painting, drawing as well as further development of non-toxic ceramics and textile and printmaking.

In the longer term, the centre may wish to section off a portion of the studio to create an enclosed low-toxic workshop that could offer opportunity to work with additional ceramic and textile materials.

7.1.2 Public Art Gallery and Related Public Programs

7.1.2.1 Exhibitions

In the future, Creative Spirit will continue to integrate gallery and studio space within a single large area, in which space functions are defined in ways that promote transparency and do not erect barriers – if spaces are marked by walls, glass and open doorways will be utilized to create a holistic sensibility. This structure, however, should in no way diminish the professional quality of the works and their manner of display. The new facility will be large enough so that the periphery of the studio space as well as some adjacent gallery-specific space can accommodate an adequate viewing distance for visitors, who will in turn be able to witness art-making activities without causing disruption or stress to working artists. It is important, once again, that CSAC's philosophy of integration extends to its use of space, and the overlap of studio workspace and exhibition space is integral to its innovative approach to the art gallery experience. All three core principles will infiltrate its exhibitions, which will most often seek to integrate established, emerging and CSAC-member works. The gallery will also present a changing exhibition of its permanent collection, and will create partnerships with public and private arts organizations to develop integrated exhibitions with mainstream artists, in order to increase awareness and interaction of mainstream arts activities with the Creative Spirit community.

Creative Spirit will seek to develop or facilitate touring or loaned works and exhibitions in its own space or in other exhibition spaces made available through partnership initiatives. The Centre's recent exhibit at the John B. Aird Gallery is a good example of how CSAC has enabled this idea in the past. CSAC's own space will also be able to be used to present small performance art events. Finally, CSAC's exhibition will also be available for viewing in a redeveloped on-line gallery, to further increase access to its collections and community.

7.1.2.2 Gift Shop

Although it is unusual for a public art organization to operate as an art dealer, comparable institutions in the US have developed this model successfully (see Chapter 4.5 Comparables (Best Practice) Analysis). The Gift Shop is important for two key reasons. First, it provides important revenue generation both for the artists and for the Centre – all money retained by the Centre reverts to its overall operating budget and does not interfere with its status as a not-for-profit organization. Second, and most importantly, it reconfirms to the artists and the public the real world value of art created by professional artists with disabilities. While this perception is changing, in the past Outsider Art has sometimes been publicly devalued or undervalued as second-tier to work by fully able or mainstream professional artists. For these reasons, Creative Spirit aims to promote the real world value of the art it facilitates and collects – making a small portion of it available for sale to collectors helps to achieve this goal.

In future, Creative Spirit will establish a dedicated Gift Shop, though once again this space will be loosely defined within the larger boundaries of the centre's single open-concept space. CSAC will continue to sell some works created by its member-artists, and will further diversify the products available for purchase to include items such as:

- small and affordable CSAC exhibition and collection catalogues;
- textiles, small household accessories, postcards and posters imprinted with works created by CSAC artists for which the rights have been legally obtained;
- books, audio and video and other educational resources related to Outsider Art or artists with disabilities;

- art or crafts created locally by students or adults with disabilities, for example products such as spices or greeting cards created by students involved in the William J. McCordic's work education program "McCordico," and
- gift items or publications distributed by VSA arts

7.1.2.3 Outreach and Awareness Programming

In addition to the above programming, Creative Spirit will continue to present or participates in a variety of activities, exhibitions and events, including:

Creative Spirit Arts Festival: The Centre should continue to organize and present this event on an annual basis. CSAC will seek increasing partnership opportunities with mainstream arts organizations to make it an exciting 'not-to-be-missed' Toronto arts festival. It is important for the Festival to run every year if it is to become a registered and recognized offering on the city's growing festival calendar.

Straight from the Heart: Creative Spirit is committed to reinstating this important avenue for awareness-raising and revenue generation as an annual event, with the next auction slated for February 2005.

As discussed in Chapter 3, **Kindred Spirits Art Auction** was an integrated fundraising venture which sold art by mainstream artists who are involved with the Creative Spirit community and committed to securing its future. *The Centre is developing plans for a similar venture in future.*

The **VSA Arts Festival:** CSAC will continue to be a member of VSA, and to participate in and promote its events. *However, the Centre will also endeavour to seek out an international umbrella organization, potentially the WHO, UNESCO or ICOM, which may be able to offer additional support in a more international context¹.*

Canadian Arts Access Network: CSAC will continue to develop a Canadian Network for organizations related to arts, disabilities issues, and dedicated to the principals of universal access. *In future, CSAC will continue to present occasional conferences to raise awareness and discuss current and relevant issues. A further developed and fully accessible of Canadian Arts Access Network would facilitate numerous partnerships, promote the development of services and participation by the disabled in arts activities across the country, and would increase awareness in the general public on a national scale.*

Creative Spirit offers a range of additional **Support for Artists**, by acting as art dealers and informal mentors and educators in the areas of artist career management. In future, CSAC will pursue an opportunity to develop formal educational packages in these subject areas in partnership with the Canada Council.

¹ While VSA is in some sense an international organization, it offers substantial support to American affiliates only.

Regarding its **educational tours**, now offered to school groups upon request, *the Centre will explore the possibility of enhancing its educational group program to include a tour, talk and art-making activity for special needs schools groups. In general, schools for children with disabilities arrange for adequate staff to chaperone this type of field trip. Educational tours would be available to all public schools, and may be a unique opportunity to facilitate field trips by students of varying abilities in the many schools that now integrate mainstream and disability programs².*

As discussed in Chapter 3, individuals can become **members** of the Creative Spirit Art Centre for a cost of \$35³ annually. Free annual memberships are given to all volunteers. *In future a similarly priced membership program will continue, with clearly articulated benefits, including access to web-based information, free admission or special invitations to related special exhibitions and events and regular mailings about exhibitions and events should be articulated to prospective members.*

In addition to continuing and developing the above programs, CSAC will aim to offer the following additional programming in the longer term:

Increased programming for school groups: In addition to programs for students with special needs, the Centre may develop programs for mainstream students, which would have strong ties to the curriculum.

Integrated Youth Workshops: CSAC will also develop an ongoing series of youth workshops for participants of all abilities. Day-long, pre-registered workshops could be offered bi-monthly in partnership with other major public Toronto arts institutions like the ROM, AGO and Power Plant Gallery for Contemporary Art. Each workshop would aim to teach or practice a particular skill or medium, such as silk-screening, ceramics or oil painting. Participants would be aged 17-27, and may be involved in the CSAC community, or in other youth programs at partner institutions.

Transitional Program: CSAC is also interested in developing a program for young adults ages 16 to 21, which would involve partnerships with both **Secondary** and **Post-Secondary** educational institutions. The need and interest in such a program is apparent, however, CSAC will need an external funding partner to support this development, as the schools themselves are unable to make the expenditure.

Art Facilitation Program: CSAC will develop an educational program or course to teach and train artists with disabilities to practice art facilitation.

Artists in the Schools Program: CSAC will develop partnerships with local public schools that participate in this program, and CSAC will encourage member artists to act as Artists in the School. CSAC will hold exhibitions of works created by children that participate in the program – both in local schools and in schools that welcome disabled artists as part of the program.

² Toronto's Bloorview MacMillan Children's Centre, for example, now integrate able-bodied children in its Kindergarten, "a step that teacher's hope will result in integration that goes beyond the four walls of the classroom." ("A is for acceptance," *The Globe and Mail*, Saturday July 3, 2004).

³ Memberships range from \$25 for students, seniors and disabled persons, to \$1,000 for corporate members. Discounts and subsidies are available and regularly offered to those in need.

7.1.2.4 Information and Resource Centre

In future, the Centre's Seary Anderson Information and Resource Centre will aim to be able to house or store this collection in-house, for easy access and under professional conservation levels for the variety of media. The collection should also ultimately be available on a computer database, and digitised for increased accessibility. The Centre will also continue to collect information and resources. While it will not aim to make the majority of physical objects available to the public at this time, some small space, such as flexible administrative space, should be available for use by occasional researchers who require the facility.

8. Space Program

This chapter outlines the recommended space requirements and evaluation for the Creative Spirit Centre. It is divided into three parts:

- Recommended Space Requirements
- Evaluation Criteria for a new Facility
- Building Evaluation

8.1 Recommended Space Requirements

This section includes the space program requirements for the Creative Spirit Arts Centre, and is based on the vision and mission highlighted in Chapter 5. The space list has been organized according to the four museum zones described below.

LORD Cultural Resources Planning & Management recommends 305 net square metres (3,280 nsf) of public non-collection space that includes a 74 square metre (800 nsf) Studio, and a 93 square metre (1,000 nsf) multi-purpose space which may be used for temporary or changing shows of work by artists. The consultants also recommend a 37 square metre (400 nsf) Permanent Exhibition Gallery that supports a changing exhibition of its permanent collection. The recommended Collections Storage area of 93 square metres (1,000 nsf) is planned to accommodate 25 art objects per annum.

The Four Zones

The four zones are determined according to whether the space accommodates collections or not, and whether the space is normally open to the public or not. The four zones are:

- Zone A: Public Non-Collection Zone
- Zone B: Public Collection Zone
- Zone C: Non-Public Collection Zone
- Zone D: Non-Public Non-Collection Zone

Zones	Public	Non-Public
Non-Collections	A. Public Non-Collections	D. Non-Public Non-Collections
Collections	B. Public Collections	C. Non-Public Collections

Zone A: Public Non-Collection Zone

In this zone visitors are present, but normally collections are not. Lobby, gift shop and restrooms are the kind of spaces in this zone. Because it is open to the public, this zone requires a higher level of finish on all surfaces. It does not normally hold collections-related exhibition elements – environmental controls need be to human comfort levels only. Public safety is a concern, but security to guard the collections-related exhibition elements is not required.

Zone B: Public Collection Zone

This is the exhibition zone where visitors encounter the collections, as well as any objects borrowed from other institutions. It is the most costly part of the building, since it requires both high levels of finish to meet public expectations, and environmental controls and security for collections.

Zone C: Non-Public Collection Zone

Collections are stored or worked on in this zone, but the public is not normally present. All the support areas for collection handling and storage are part of this zone. Environmental controls and security need to be to museum standards for collections (as in Zone B), but the level of finish can be to a functional level only, and need not meet public expectations.

Zone D: Non-Public Non-Collection Zone

These are staff, work, storage and support areas that do not normally host the public or require specific environmental or security controls. No collections are present in Zone D. Administrative and office functions (Zone D1) and building support and services (Zone D2) are in this zone. It is frequently the lowest cost part of the building, since it requires neither a high level of environmental controls and security, nor the level of finish necessary to meet public expectations.

Recommended Space List – Creative Spirit Arts Centre

Legend

Zone A - Public Non-Collection Space
Zone B - Public Collection Space
Zone C - Non-Public Collection Space
Zone D - Non-Public Non-Collection Space

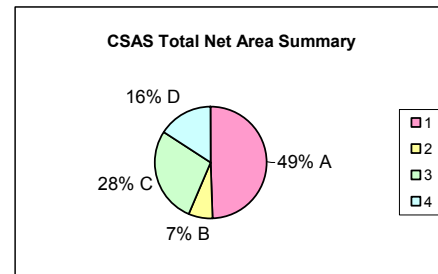
Zone	Public Non-Collection Areas	Recommended Area		Daylight required?	Critical Adjacencies	Functional Comments
		NSM	NSF			
A	Vestibules	7	80	Yes	Main Lobby	Allows for 1 public entrance.
A	Multi-purpose Space	93	1,000	Yes	Information; Gift Shop; Washrooms	Allows for Art Event/Festival use. Accommodates 100 people. Also to be used for temporary or changing shows of work by artists.
A	Family/Handicapped Washrooms	11	120	No	Main Lobby	Male and female washrooms, at one location for visitor and staff use.
A	Gift Shop	19	200	Yes	Main Lobby	For CSAC publications/events. Gift items that promote artists and reflect unique CSAC mission.
A	Café/Bar	19	200	Yes	Main Lobby	Casual Coffee/ Tea/ Snack service.
A	Studios	74	800	Yes	Temporary Exhibition Gallery	Studio facilities able to accommodate 10 working artists, including 2-4 semi-private workstations.
A	First Aid / Eyewash Station	7	80	No	Art-Making Studio; Main Lobby	Rest and emergency care area for ill/injured visitors and staff. Code Requirement TBD.
A	Resource Centre	37	400	Yes	Main Lobby	Includes books, periodicals, multimedia resources.
Sub-Total Zone A		268	2,880			

Zone	Public Collection Areas	Recommended Area		Daylight required?	Critical Adjacencies	Functional Comments
		NSM	NSF			
B	Permanent Exhibition Display Gallery	37	400	No	Main Lobby	Functions as a permanent exhibition display gallery that supports a changing exhibition of its permanent collection. Visual access from street to be provided.
Sub-Total Zone B		37	400			

Zone	Non-Public Collection Areas	Recommended Area		Daylight required?	Critical Adjacencies	Functional Comments
		NSM	NSF			
C	Exterior Loading Dock	0	0	No	Shippin & Receiving	Covered Exterior Loading Bay for Shipping & Receiving dedicated to art objects.
C	Shipping & Receiving	19	200	No	Exterior Loading Dock	Clean loading/unloading for collections and exhibitions only; food deliveries and garbage removal are at separate Service Delivery facilities. Overhead doors to Dock; buffer zone to exterior environment.
C	Transit Storage	19	200	No	Collections Storage, Shipping & Receiving	Secure storage for art and artefacts for exhibit loans, awaiting installation or repacking; may be used for acclimatization.
C	Exhibit Staging/Layout	19	200	No	Permanent Exhibition Display Gallery, Collections Storage	Clean, secure layout room for exhibit preparation and installation.
C	Collections Storage	93	1,000	No	Transit Storage	Collections Storage area assumes an acquisition rate of 25 art objects per year.
Sub-Total Zone C		149	1,600			

Zone	Non-Public Non-Collection Areas	Recommended Area		Daylight required?	Critical Adjacencies	Functional Comments
		NSM	NSF			
D	Offices, Executive Director	14	150	Yes		Private Office.
D	Offices, Manager of Development & Marketing, Administrator & Bookkeeper, Artist & Program Facilitators, Volunteers & Interns	28	300	Yes		Open Shared Work Area.
D	Shower room	6	60	No		
D	Staff Lounge	7	80	Yes		
D	Flexible workroom	9	100			With counter, sink, washer/dryer, etc.
D	Gallery Storage/Supply	7	80	No		
D	Studio Storage	9	100			
D	Custodial/Janitorial	3	30	No		
Sub-Total Zone D		84	900			

CREATIVE SPIRIT ART CENTRE Total Net Area Summary	Total Rec. Area		% of Total Net Area
	nsm	nsf	
Zone A	268	2,880	49%
Zone B	37	400	7%
Zone C	149	1,600	28%
Zone D	84	900	16%
Total Net Area	537	5,780	100%
Grossing Factor @ 1.4	215	2,312	
Gross Building Area	752	8,092	



8.2 Evaluation Criteria to Recommend a New Facility

LORD Cultural Resources Planning & Management were asked to develop a set of building evaluation criteria in order to identify four potential buildings for adaptive re-use to accommodate the Creative Spirit Art Centre’s space programme. The consultants have organized these criteria in a matrix of seven overall categories:

1. Site Characteristics
2. Transport Access
3. Base Size
4. Physical Access
5. Attractiveness & Marketability
6. Building Suitability
7. Capital Implications

Each of these criteria has been weighted on a scale of 1-4 (see chart below) reflecting the relative importance of each factor in recommending a potential building. In order to rank each building for its suitability the above criteria are also scored on a scale of 1-5. These scores are multiplied by the weighting to arrive at a total score. The highest total score is the best option.

The three buildings considered here for evaluation represent a range of potential buildings for adaptive reuse. While all of these buildings display desirable characteristics, this list is by no means comprehensive. Furthermore, it is unknown whether any or all of these buildings would actually be available to Creative Spirit at the time the organization would be ready to move in, or what the terms of availability would be. These issues will need to be explored by Creative Spirit leadership as part of the implementation process. Nonetheless, the building evaluation will provide Creative Spirit with important direction as to the *types* of facilities that would be most favourable.

The three buildings include:

- 60 McCaul St. (currently the temporary home of the Gardiner Museum of Ceramic Art)
- Tranzac Hall, Brunswick St.
- Wychwood Barns, Wychwood Ave.

A fourth building had been considered – a large, currently-vacant structure at Hydro One’s Bridgman Transformer Station near Davenport Road and Spadina Road – but a preliminary evaluation of this building indicated its clear unsuitability for use by Creative Spirit due to the immediate proximity of live transformers and poor accessibility by public transit. Thus it has been excluded from the analysis.

It is assumed that any building to be occupied by Creative Spirit will be upgraded if necessary to ensure disabled access and adherence to Universal Design standards. Thus this criterion has been eliminated from the analysis of the existing buildings analyzed.

8.2.1 60 McCaul St.



60 McCaul Street (Near the Ontario College of Art and Design)

Currently the temporary home of the Gardiner Museum of Ceramic Art, this building is situated on McCaul, just south of the new OCAD building and is ideally located near the Art Gallery of Ontario, as well as other nearby galleries. The building has a partial basement and includes a loading bay with shipping and receiving areas that also include storage potential in the partial basement. The approximate gross floor area is 14,000 square feet. Gardiner leadership has indicated that this museum will likely vacate the premises sometime between the Fall of 2005 and Spring of 2006.

8.2.2 Tranzac Hall



The Tranzac Hall, Brunswick Street (The Annex)

This building just off Bloor on Brunswick Street is situated in Toronto's Annex neighbourhood. The building includes some office area potential on the second floor. Its proximity to the street offers visual access to a potential gallery space adjacent to the front entrance. There is also an existing hall on the main level. Back of stage and storage areas are accessible from an existing garage bay. The gross building area is approximately 8,000 gross square feet.

8.2.3 Wychwood Barns



Wychwood Barns, south of St. Clair Ave. just west of Bathurst Street

The barns of this old TTC work/holding yard are now slated for development into art/live-in studios. While the roof of at least one of the barns would likely require substantial capital improvements, the spaces within are likely clear-spanned (i.e. no interior columns). The approximate gross area is between 15,000 and 20,000 gross square feet.

8.2.4 Evaluation Table and Rank

Weighting (1-4)	Site Characteristics	Site Score & Comments (1-5) TRANZAC	Site Score & Comments (1-5) WYCHWOOD BARNs	Site Score & Comments (1-5) 60 MCCAUL ST.
3	Relation to other public amenities	5 20 metres from Bloor St. West in the heart of the Annex with cafes, restaurants, collegiate community and numerous neighbourhood conveniences	4 500 m from St Clair West which boasts numerous cafes, restaurants, and neighbourhood conveniences	5 400 m from Queen St. West and Dundas St. West with numerous cafes, restaurants, and neighbourhood conveniences
2	Synergy with nearby attractions	4 Collegiate, “bohemian” character to neighbourhood	4 Wychwood was an historic artist community. Artscape’s planned redevelopment of the site will create an arts community which is expected to contribute to the revitalization of St. Clair West.	5 Despite commercialization, neighbourhood has retained character of arts
2	Proximity to mainstream arts environments	4 UofT, Miles Nadal JCC, Bata Shoe Museum, ROM, Gardiner Museum of Ceramic Art, Heliconian Hall	4 Future potential as result of above.	5 AGO, OCAD, Queen St. West / lower Spadina / 401 Richmond gallery districts
1	Access to outdoor space (courtyard or garden)	2 Possible to use adjacent lot for outdoor craft sales, etc.	4 Features not only dedicated adjacent park, but a dedicated “green barn.” Outdoor/courtyard/ garden space would be shared.	2 Across from Grange (subject to alteration by AGO expansion)

Weighting (1-4)	Site Characteristics	Site Score & Comments (1-5) TRANZAC		Site Score & Comments (1-5) WYCHWOOD BARNES		Site Score & Comments (1-5) 60 MCCAUL ST.	
3	Street front visibility	3	On side street but visible from Bloor St.	3	Barns complex has distinct visibility from within immediate area, but not visible from St. Clair.	4	As a corner lot, has excellent visibility though it is not visible from main thoroughfares of Queen or Dundas.
Site Characteristics – Subtotal Scores:		Tranzac: 35		Wychwood: 47		60 McCaul: 42	

Weighting (1-4)	Transport Access	Site Score & Comments (1-5) TRANZAC		Site Score & Comments (1-5) WYCHWOOD BARNES		Site Score & Comments (1-5) 60 MCCAUL ST.	
4	Access to disabled-accessible public transport	4	Reasonably close to Bathurst subway stop.	3	Close to St. Clair subway.	4	Central downtown location, close to Dundas subway stop.
2	Access by cars and coaches	2	Car access available but limited access for coaches.	5	Very good car and coach access.	3	Reasonably good car and coach access.
2	Parking for visitors and staff	3	Limited but some available parking.	4	Potential for good parking facilities.	2	Limited.
3	Service access	4	Good.	4	Will likely be good when buildings renovated.	4	Good.
Transport Access – Subtotal Scores:		Tranzac: 38		Wychwood: 42		60 McCaul: 38	

Weighting (1-4)	Base Size	Site Score & Comments (1-5) TRANZAC		Site Score & Comments (1-5) WYCHWOOD BARNES		Site Score & Comments (1-5) 60 MCCAUL ST.	
3	Dimensions of site & plot in relation to CSAS needs	4	Could fit the space program with modifications to the hall and stage areas. Approximate area of 8,000 gross square feet.	3	Single barn is in the range of 15-20,000 gross square feet. Without another tenant, the building would be significantly larger than the space program.	4	While the gross building area is in the order of 14,000 gross square feet, the building access and location is better suited to additional tenants.
4	Single Level	4	Small area on second level could be used for offices.	4	Single-storey, high ceilings suitable to studio and gallery areas.	4	Single-storey, with approximately 10' ceilings.
Base Size – Subtotal Scores:		Tranzac: 28		Wychwood: 25		60 McCaul: 28	

Weighting (1-4)	Attractiveness & Marketability	Site Score & Comments (1-5) TRANZAC		Site Score & Comments (1-5) WYCHWOOD BARNS		Site Score & Comments (1-5) 60 MCCAUL ST.	
2	Market appeal (based on existing and projected visitation patterns in area)	4	Relatively close to high-traffic Bloor St. although slightly out of the way	2	Area residential in nature; less likely to attract walk-in traffic but situation may improve with Artscape development.	5	High degree of walk-in traffic reported by Gardiner staff.
2	Overall physical appeal or character	2	Building character unremarkable.	4	Heritage structures. "Curb appeal" will be relatively high when redevelopment complete.	3	Building character enhanced by architectural detailing.
Attractiveness and Marketability – Subtotal Scores		Tranzac: 12		Wychwood: 12		60 McCaul: 16	

Weighting (1-4)	Building Suitability	Site Score & Comments (1-5) TRANZAC		Site Score & Comments (1-5) WYCHWOOD BARNS		Site Score & Comments (1-5) 60 MCCAUL ST.	
4	Security	3	Located in a high traffic pedestrian area, which is visible from Bloor St.	4	Located in a residential area.	2	After-hours building security has been an issue.
2	Operational Efficiency	3	Building would require removal of stage and support areas to create open studio space.	4	Free plan would allow for flexibility in room layouts.	5	Location of existing loading, storage, and shop areas suitable for space program.
4	Capacity for Renovation	3	Capacity exists, but would require substantial renovations.	3	Capacity exists. Open plan would require tenant areas to be partitioned.	5	Based on existing layout, less renovation work required than other 2 buildings.
2	Capacity for Expansion	1	Minimal	2	Not likely, based on site and development constraints	3	Less likely, based on site and development constraints
Building Suitability – Subtotal Scores		Tranzac: 32		Wychwood: 42		60 McCaul: 44	

Weighting (1-4)	Capital Implications	Site Score & Comments (1-5) TRANZAC		Site Score & Comments (1-5) WYCHWOOD BARNES		Site Score & Comments (1-5) 60 MCCAUL ST.	
4	Capital costs in relation to overall capital development budget and feasibility	2	Potentially significant capital costs in interior renovations to convert from a hall to a studio space.	2	Potentially significant capital costs in roof repairs.	4	Capital repairs needed to reconfigure some interior space partitioning.
Capital Implications – Subtotal Scores		Tranzac: 8		Wychwood: 8		60 McCaul: 16	
Rank Totals (Highest total is the best)		Tranzac: 153		Wychwood: 176		60 McCaul: 184	

The rank totals in the Site Option Criteria and Facility Requirements Chart above show the best building option is at **60 McCaul Street** with an overall score of 184, compared to 176 for the Wychwood site, its nearest competitor. While there are security concerns related to the location of the building, these can be addressed during the process of capital improvements to the facility. It also is important to note while this building may or may not be available in time for the Creative Spirit to move in, it is a building with these architectural and site characteristics which make it a preferred option. This point underscores the usefulness of this evaluation as a tool in determining future potential buildings as they become available for use.

Although the 60 McCaul St. location would appear to be the best option, it should nevertheless be noted that any of the three buildings considered here would be a suitable new home for the Creative Spirit Art Centre.

9. Key Assumptions and Operating Expense Projections

In order for the Operating Expense Projections for the Creative Spirit Art Centre to be credible they must be based on clearly stated and agreed assumptions grounded in a common understanding of what “it” is that is being projected. The first section of this Chapter presents the key *assumptions* derived from the research completed in this study, direction from the client, and from the knowledge and experience of the consultants. These assumptions provide the basis on which these Operating Expense Projections have been developed in section 9.2. (Note that neither attendance nor operating revenue projections are part of the scope of work for LORD Cultural Resources.)

The chapter concludes with a Note on Capital Expenditures which is intended to provide a general idea of capital requirements for a building such as that contemplated for Creative Spirit.

9.1 Recommendations/Assumptions on Which Expense Projections are Based

This section presents a series of recommendations/assumptions made to date into a series of assumptions that will form the basis of the operating expense recommendations to come. **Only those recommendations/assumptions that affect expenses are included here.**

The operating expense projections will be for Years 1, 2 and 3 after opening.

9.1.1 Space Plan and Facilities

The key elements of the space plan that will influence operating expenses are as follows.

1. Creative Spirit will be an ***open-concept public museum/art gallery and artists’ studio.***
2. Creative Spirit will be housed in a building with a total of about ***8,100 gross sq. ft.*** For the purposes of the expense projections, the following key spaces are most important:
 - Studios – 800 net sq. ft.
 - Permanent Exhibition Gallery – 400 net sq. ft.
 - Gift Shop – 200 net sq. ft.
 - Multipurpose Space – 1,000 net sq. ft. for art events, festivals, etc.

3. Creative Spirit's facilities will include a public **Information and Resource Centre** as part of a flexible administrative space, with about 400 net sq. ft.
4. Creative Spirit's facilities will be accessible to all, incorporating elements of **universal design**.
5. Creative Spirit Art Centre will provide **communal art-making facilities** for up to 10 working artists including 2-4 semi-private workstations.
6. Creative Spirit will continue to be a **collecting institution**, with collection growth estimated at no more than 25 works per year, about 80% of which are assumed to be two-dimensional works with the remaining 20% three-dimensional.

9.1.2 Exhibitions and Programs

The nature and quality of exhibitions and programs will have an impact on expenses at Creative Spirit because it has a bearing on exhibition development, programming and staffing costs. It is assumed that:

1. The **permanent exhibitions** will utilize various techniques, including **aesthetic display modes, multimedia, interactivity** and **universal access to information about the exhibits**, which assumes innovative uses of up-to-date technology. The exact nature of these innovative displays and technical hardware will be determined at a later planning stage.
2. Creative Spirit will continue to present **temporary exhibitions at off-site venues**.
3. **Festivals and special events** will remain a key programming focus and will include the annual Creative Spirit Arts Festival, the Straight From the Heart annual auction, the Kindred Spirits Art Exhibition.
4. Creative Spirit will offer day-long, **registered youth workshops** in partnership with other major public Toronto arts institutions.
5. **Educational programming** will include tour, talk and art-making activities for special needs school groups as well as curriculum-linked programs for mainstream students and an "artists in the schools" program.
6. Creative Spirit will play host to **occasional conferences** to raise awareness and discuss current and relevant issues.
7. Creative Spirit will provide a **network for the exchange of exhibitions, workshops, and information** to promote universal access to the visual arts.

9.1.3 Operations and Marketing

Key recommendations/assumptions related to the operation of Creative Spirit that will affect the operating expense projections include:

9.1.3.1 Gift Shop

The Creative Spirit Art Centre will operate a **gift shop** that will include works by artists created on-site but will also offer other items for sale in its gift shop, including arts/crafts sold on consignment, small and affordable CSAC exhibition and collection catalogues, gift items or publications distributed by VSA arts, and licensed products such as posters, postcards, etc.

9.1.3.2 Marketing

For museums, the most important form of marketing is the visitor experience, and indeed this plan assumes a more vibrant experience at Creative Spirit than at the comparable institutions analyzed for this study. But the goals for marketing at Creative Spirit have as much to do with raising awareness of outsider art and generating art sales as with maximizing on-site attendance. For these reasons the following marketing initiatives are assumed:

1. Creative Spirit will continue to seek **free publicity** in the Toronto print and electronic media focusing on community and arts-oriented outlets such as *Now* magazine, *eye* magazine, the CBC, City-TV, and Bravo! Television.
2. Creative Spirit will seek **exhibition, art sales and marketing partnerships** with art galleries and museums in Toronto and elsewhere.
3. Creative Spirit will generate a **quarterly newsletter** for members and donors/sponsors and make it available on its website.
4. Creative Spirit will update and improve its **website** to include opportunities for surfers to make online gift shop purchases, view artworks available for sale, see virtual exhibitions, read the newsletter, and enjoy periodically-changed “feature stories” about member artists.
5. Creative Spirit will continue to **exhibit works in other galleries** and locations to further increase its visibility.

9.1.4 Staffing

From the staffing plan, we recommend 3.5 FTE positions for Creative Spirit. This leads to the following assumptions:

1. Creative Spirit will operate with the following staff:
 - a. An **Executive Director** (1 FTE)
 - b. **Member Artist and Program Facilitators** (1.5 FTE)
 - c. A part-time **Manager of Development and Marketing** (0.5 FTE)
 - d. And a part-time **Administrator** (0.5 FTE).

2. **Custodial and maintenance** tasks will be undertaken by contractors, including contracting out work to people with disabilities via relevant training programs.
3. It is assumed that Creative Spirit will receive continuing **in-kind and volunteer support** for such requirements such as IT and technical services.
4. **Part time assistants** will be drawn from training programs and from work training programs for people with disabilities.
5. **Benefits** are assumed at 15% for full-time employees and 8% for part-timers.

9.1.5 Other Assumptions

1. All expense projections will be stated in **2005 constant dollars**. All projections are assumed to change at the rate of inflation, unless otherwise noted. The exceptions are occupancy costs and salaries and wages, both of which tend to increase faster than the rate of inflation. Occupancy costs are assumed to increase at a rate of 1% per year over the rate of inflation; salaries and wages are assumed to increase at 0.5% per year above inflation.
2. Since financial projections are subject to the inherent uncertainties of the future, it is impossible to guarantee that the projections that result from these assumptions will be realized in whole or in part. Moreover, the projections may be subject to modification based on changed assumptions and future circumstances. Nonetheless, we believe that the projections will be reasonable.

It must be noted that although no one may predict the future with certainty, the assumptions that underlie the expense projections set out in this chapter must be considered reasonable at the time the projections are prepared. It must also be noted that the assumptions are presented as planning tools that are subject to modification in the future as circumstances change and as decisions are finalized as more detailed planning is undertaken.

9.2 Operating Expense Projections

There are nine categories of projected operating expenses for the Creative Spirit Art Centre. These are:

- Salaries, Wages and Benefits
- Exhibitions
- Occupancy Costs
- Programs and Events
- Curatorial Costs
- Art Supplies/Frames
- Retail Cost of Goods Sold
- General and Administrative
- Marketing

We realize that Creative Spirit may receive sponsorships to support operations, programs and events, but because the level of sponsorship cannot be predicted here we have provided our projections of total annual operating costs.

9.2.1 Salaries, Wages and Benefits

The Interim Report recommends 3.5 FTE positions for the Creative Spirit Art Centre, as outlined in the table below. Allowances have been made for extra facilitation and special event help, as well as for contract staff (custodial and maintenance services). Benefits for full-time staff (the Executive Director) are calculated at 15%; for part-time staff, 8%. Because salaries tend to increase faster than the rate of inflation, an increase of 0.5% per year over the rate of inflation has been factored into the projections.

These assumptions yield staffing costs that, at close to 60% of the total operating budget, are at the top end of the typical museum average of 50%-60% of total operating costs – even though Creative Spirit will rely heavily on part-time staff with lower benefits. This is due to the fact that although Creative Spirit will perform many museum functions, it will also be a place for outsider artists to make, show, and sell their art, as reflected in the staff position descriptions in Chapter 6 and in the Program Recommendations in Chapter 7. This programmatic focus will have the effect of increasing the relative proportion of the operating budget assigned to staff salaries and benefits – a trend reflected in the comparables analyzed for this study.

Staffing Positions and Costs	FTE	Salaries/ Wages	Year 1	Year 2	Year 3
		Salary/Wage per FTE			
New FT Positions					
Executive Director	1.0	\$38,000	\$38,000	\$38,190	\$38,381
Total FT Salaries and Wages			\$38,000	\$38,190	\$38,381
Benefits @ 15%			\$5,700	\$5,729	\$5,757
Total FT Salaries, Wages and Benefits	1.0		\$43,700	\$43,919	\$44,138
New PT Positions					
Manager of Development and Marketing	0.5	\$35,000	\$17,500	\$17,588	\$17,675
Member Artist/Program Facilitators	1.5	\$30,000	\$45,000	\$45,225	\$45,451
Administrator	0.5	\$25,000	\$12,500	\$12,563	\$12,625
Allocation for additional PT facilitator/special event help	0.5	\$20,000	\$10,000	\$10,050	\$10,100
Total PT Salaries and Wages			\$85,000	\$85,425	\$85,852
Benefits @8%			\$6,800	\$6,834	\$6,868
Total PT Salaries, Wages and Benefits	3.0		\$91,800	\$92,259	\$92,720
Total FT and PT Salaries, Wages, Benefits	4.0		\$135,500	\$136,178	\$136,858
Contract Staff					
Custodial	0.5	\$20,000	\$10,000	\$10,000	\$10,000
Facility/Maintenance staff	0.5	\$30,000	\$15,000	\$15,000	\$15,000
Total Contract Staffing Costs	1.0		\$25,000	\$25,000	\$25,000
Total Staffing Costs	5.0		\$160,500	\$161,178	\$161,858

9.2.2 Exhibitions

Creative Spirit will continue to organize exhibitions held at off-site venues as part of its outreach and awareness campaign and costs are estimated below. Creative Spirit's permanent exhibitions will utilize some multimedia and interactive technologies as well as traditional aesthetic displays of artworks, but the gallery size at 400 sq. ft. is small, which will limit costs. Maintenance costs for the exhibitions are also estimated below and will increase over time as the exhibitions age.

Exhibition Costs	Year 1	Year 2	Year 3
Off-Site Exhibitions	\$2,000	\$2,000	\$2,000
Permanent Exhibitions/Maintenance	\$3,000	\$3,500	\$3,500
Total Costs	\$5,000	\$5,500	\$5,500

9.2.3 Occupancy Costs

Occupancy costs are defined to include all costs, excluding salaries, associated with the building, site and equipment repairs and maintenance, utilities, janitorial supplies, security systems, non-employee related insurance, cleaning supplies and related items. We have assumed that Creative Spirit will need a building comprising about 8,100 gross sq. ft. of space. Typical occupancy costs for Canadian museums range from \$4.50 to \$6.50 with higher costs for older/reuse buildings such as the type that may be occupied by Creative Spirit. Yet there is a possibility that Creative Spirit may build new, lowering costs. Thus actual occupancy costs for Creative Spirit may vary widely. For the purposes of these projections we have estimated occupancy costs at the mid-point of the typical range (\$5.50 per sq. ft.) in year 1, increasing by 1% per year over the rate of inflation.

Occupancy Costs	Year 1	Year 2	Year 3
Total Costs	\$44,550	\$44,996	\$45,445

9.2.4 Programs and Events

These costs include those expenses, exclusive of staff salaries, associated with public and educational programs, as well as outreach activities, fundraising and special events offered by Creative Spirit. Special event and outreach programming is given particular emphasis in the Program Recommendations; consequently these costs are much greater than those estimated for School Programming. We have provided estimates for various categories of programs and events based on the program recommendations and our judgement and experience.

Programming and Special Event Costs	Year 1	Year 2	Year 3
Special Events/Outreach Programming	\$15,000	\$15,000	\$15,000
School Programming (incl. Transitional Programming)	\$5,000	\$5,000	\$5,000
Total Costs	\$20,000	\$20,000	\$20,000

9.2.5 Curatorial Costs

Curatorial costs typically include materials and supplies, conservation treatments and monitoring equipment and other ancillary expenses. In the case of Creative Spirit we have projected several categories, including a small acquisitions budget to support the Centre's goal of building a unique collection of Canadian outsider and folk art (recognizing that prices for this type of art remain quite reasonable), a budget for research and publications to support the Centre's programs (including provision of collection and exhibition catalogues to be sold in the gift shop), and basic collection care.

Curatorial Costs	Year 1	Year 2	Year 3
Acquisitions Budget	\$1,000	\$1,000	\$1,000
Research and Publications	\$2,000	\$2,000	\$2,000
Collection Care	\$2,000	\$2,000	\$2,000
Total Costs	\$5,000	\$5,000	\$5,000

9.2.6 Art Supplies/Frames

We have also included the cost of art supplies for participants. The cost of frames for works to be sold is also included here, since Creative Spirit will continue to frame artworks for sale at its own cost. These factors lead to the following projections:

Art Supplies/Frames	Year 1	Year 2	Year 3
Total Costs	\$7,500	\$7,500	\$7,500

9.2.7 Retail Cost of Goods Sold

The Creative Spirit Art Centre will include a gift shop comprising about 200 sq. ft. in its new facilities. The 2002 Museum Store Association Retail Industry Report indicates that the median gross sales figure for small art galleries was about \$36,000 with cost of goods sold at about 49%, with the median store size at 450 sq. ft.

Since retail revenue projections were not part of the scope of work for this study but are nevertheless necessary to calculate cost of goods sold, for the purposes of these projections we will assume that Creative Spirit's gross annual sales figure will probably be lower than the median for small art galleries (\$36,000) due to its smaller shop size of only 200 sq. ft.. But because people may have greater motivation to purchase works than at a typical art museum (due to the nature of the Centre, where artists at work can be seen) we believe revenues will be higher than might be suggested by a straight proportional calculation. Thus we estimate gross sales will be about \$25,000.

Creative Spirit will be somewhat unique in that it will offer more than just resale goods in its gift shop; it will also offer artworks produced on the premises plus arts and crafts sold on consignment. These factors will have the effect of lowering the percentage for cost of goods sold. Typically museum retail stores report cost of goods sold at close to 55%, but to take into account the savings afforded by artist-produced works and consigned goods, and considering that the figure needs to be high enough to reflect the product development costs inherent in producing licensed merchandise, we will therefore take cost of goods sold to equal 50% of gross sales, the following projections result:

Cost of Goods Sold	Year 1	Year 2	Year 3
50% of gross sales	\$12,500	\$12,500	\$12,500

9.2.8 General and Administrative

General and administrative costs include office and related supplies, equipment, mailing, printing, telephone, travel, conferences, volunteer perquisites, professional services, dues and subscriptions, etc. For the purposes of these projections, we estimate that general and administrative costs will be about 10% of staffing costs – at the bottom end of the typical average of about 10-15%, due mostly to the small staff and to the fact that the focus of most of the Centre’s activities will remain localized in downtown Toronto.

General & Administrative	Year 1	Year 2	Year 3
10% of Staffing	\$13,550	\$13,618	\$13,686

9.2.9 Marketing

Museums generally spend at the lower end of a 1-5% range of their total operating budget on non-staff marketing costs while private sector attractions allocate 10% or more. We understand that marketing is a priority for Creative Spirit leadership, but recommend a marketing budget at the lower end of this range due to the fact that Creative Spirit is well positioned to benefit from free publicity and in-kind marketing support, along the lines of the measures outlined in the Recommendations/Assumptions section. Moreover, maximizing attendance is less of a priority for the institution than raising awareness and generating shop sales. Marketing costs will be lowest in Year 1 as Creative Spirit benefits from free publicity and visibility surrounding its re-opening, but costs are projected to increase slightly in Years 2 and 3. This leads to the following projections.

Marketing	Year 1	Year 2	Year 3
Total Costs	\$4,000	\$4,500	\$4,500

9.2.10 Summary of Operating Expense Projections

The Table that follows summarizes our projections of operating expenses for Years 1, 2 and 3 of operation of the Creative Spirit Art Centre.

Operating expenses are expected to range from about \$272,000 in Year 1 to about \$276,000 by Year 3. Although revenue projections were not requested at this stage of the planning process, these staffing and other operating costs will require income from all revenue categories – earned, contributed, investment/endowment, and government.

Summary of Expense Projections	Year 1	Year 2	Year 3	Year 1 %	Year 2 %	Year 3 %
Expenses						
Salaries, Wages, Benefits	\$160,500	\$161,178	\$161,858	58.9%	58.7%	58.6%
Building Occupancy	\$44,550	\$44,996	\$45,445	16.3%	16.4%	16.5%
Exhibitions	\$5,000	\$5,500	\$5,500	1.8%	2.0%	2.0%
Programs	\$20,000	\$20,000	\$20,000	7.3%	7.3%	7.2%
Curatorial Costs	\$5,000	\$5,000	\$5,000	1.8%	1.8%	1.8%
Art Supplies/Frames	\$7,500	\$7,500	\$7,500	2.8%	2.7%	2.7%
Cost of Goods Sold	\$12,500	\$12,500	\$12,500	4.6%	4.5%	4.5%
General & Administrative	\$13,550	\$13,618	\$13,686	5.0%	5.0%	5.0%
Marketing	\$4,000	\$4,500	\$4,500	1.5%	1.6%	1.6%
Total Expenses	\$272,600	\$274,791	\$275,990	100.0%	100.0%	100.0%

9.3 Note on Capital Expenditures

At this point in time it is obviously very difficult to project capital needs for the new Creative Spirit Art Centre, since it has yet to be determined whether the organization will build new or purchase an existing building for reuse, or what the extent of renovations for such a building would be. Nevertheless, it is possible to provide some general order-of-magnitude estimates for new or reuse buildings of a similar type contemplated for Creative Spirit, based on industry standards and the judgement and experience of the consultants.

9.3.1 Property Costs

Property costs in downtown Toronto can vary widely, depending on location, market conditions, type of structure, and a host of other factors. Thus it is possible to provide only broad ranges.

Nevertheless, if we focus on current (winter 2005) costs for vacant land or buildings in the Annex and Central Toronto areas similar to that planned for Creative Spirit, property costs would likely range anywhere from \$1 million to \$2-3 million for the kind of property likely to be pursued by the organization, based on a search of commercial properties listed on www.icx.ca.

9.3.2 Renovation/Construction and Exhibition/Fixture Costs

In our experience, renovation costs, and construction costs for a new building, are often very similar at the order-of-magnitude stage. Thus the costs presented below would be similar for both options.

- For a reuse building such as that contemplated in Chapter 8, renovation/construction costs for the building will be at least \$200 per square foot, equaling at least \$1,620,000 for 8,100 gross sq. ft. Architectural and engineering fees and other soft costs for the project would likely run at least 20% or \$324,000. Construction costs would be similar for a new structure.
- Based on the exhibition assumptions, exhibition costs would range from \$250-\$350 per sq. ft. depending on the amount of interactive technology utilized. Taking as an average per-square-foot cost of \$300 multiplied by about 400 sq. ft. of permanent exhibition space, the total would be \$120,000.
- Not included in the above figure are costs for furniture and fixtures (suggested allowances of 4% of construction costs, or in this case about \$65,000). Exhibition Design Fees are generally 20% of fabrication costs and a contingency estimate would be about 10% of construction costs).
- Capital funds for construction and for exhibitry will be generated through a combination of private and various government sources. The project would be free of debt and there would thus be no annual outlays for debt service in the operating budget.

Thus total Renovation/Construction Costs would be roughly \$2.2 million; when added to property costs of between \$1 and \$3 million, the project would cost somewhere between \$3.2 and \$5.2 million.

10. Implementation Schedule

The Table below provides a schedule for the implementation of the tasks necessary to make the new Creative Spirit Art Centre a reality. Chronologically, each year is divided in quarters. There are milestone guidelines provided for CSAC's facility planning as well as its core program functions and operating requirements. For planning purposes the schedule begins during the first quarter of 2005, which gives CSAC two years to ready itself operationally, financially, and logistically to open a new facility. This schedule allows for a maximum period of time to undertake the required steps and allows for inevitable delays especially as may occur during building negotiations and renovations. Should such delays not occur, CSAC may well be able to begin operating in a new facility sooner than 2007, utilizing this schedule within a revised timeframe.

The schedule presented below begins subsequent to a preparatory period that might range from six months to 1 year in length, during which Creative Spirit will need to concentrate on fundraising. The level of success during this period will determine, for example, whether Creative Spirit will be able to build new, whether the space and facility program will need to be adjusted to reflect financial capabilities, etc. As the campaign proceeds it will become clearer to Creative Spirit what its options for reopening and redevelopment are – for example, whether (in the case of new construction) it should open under a rental or lease arrangement on a temporary basis pending completion of construction, etc. In any case, it is recommended that Creative Spirit begin its fundraising initiatives prior to implementing the tasks laid out in the Table.

Note: Some tasks appear in alignment with more than one function for purposes of cross-referencing. This is not to advise that the tasks be duplicated.

For example, "Hire Executive Director" appears both under staffing and Governance, since it is a board task.

Quarter	Year 1				Year 2				Year 3			
	1	2	3	4	1	2	3	4	1	2	3	4
Creative Spirit Art Centre												
Building	Continue site selection process using Site Evaluation Criteria	Select site and negotiate occupancy	Planning and Design		Select contractor	Renovations		Commissioning (Fitout)		Open to members	Open to public	
Fundraising & Marketing		Hire consultant to update and improve website			Hire Development and Marketing Manager.		Begin Marketing & Membership campaign to raise awareness for 2007 opening.		On-going fundraising management & membership cultivation to ensure targets are met.			
					Launch quarterly newsletter in print and on website							
		Hold annual festival, fundraising auction and sales exhibition				Hold annual festival, fundraising auction and sales exhibition				On-going marketing & membership cultivation activity.		
	Hold annual festival, fundraising auction and sales exhibition <i>(at new site if possible)</i>											
Governance	Board review and adoption of Feasibility Study by Lord Cultural Resources and resolution to begin steering redevelopment of Centre.	Board review (and possibly re-draft) Centre Foundation Statements	Begin convening bi-monthly board meetings to oversee redevelopment		Board to engage in cultivation and promotion effort				Board to engage in cultivation and promotion effort including special events associated with opening			
			Develop strategy for raising requisite funds for site costs									

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Quarter	Year 1				Year 2				Year 3			
	1	2	3	4	1	2	3	4	1	2	3	4
	Elect Executive Committee	Designate Special Advisor Role	Develop and implement Privacy Policy		Special Advisor to continue to provide guidance to Executive Director and liase with Board				Special Advisor to continue to provide guidance to Executive Director and liase with Board			
			Hire Executive Director		Maintain schedule of bi-monthly board meetings to oversee redevelopment				Maintain schedule of bi-monthly board meetings to oversee redevelopment			
Staff			Hire p/t Administrator	Implement Special Advisor Role	Hire Development and Marketing Manager.	Recruit and train volunteers for collection documentation and preparation.			Hire and train Member Artist and Program Facilitators.			
Collections		Develop Collections Policy	Begin comprehensive collections audit with Special Needs Analysis.		Recruit and train volunteers for collection documentation and preparation.	Prepare collections for storage.	Implement collections display plan in alignment with exhibition program					
			Designate museum standard storage facility				Develop plan for collections display at opening of new facility		Implement acquisitions activity in alignment with Collections Policy			
Exhibitions	Continue program of off-site temporary exhibitions			Develop exhibition program for on-site exhibitions of permanent collection in alignment with Collection Policy				Implement Exhibition Program	Mount first of two annual exhibitions of works from the permanent collection			
				Continue program of off-site temporary exhibitions				Continue program of off-site temporary exhibitions				
Partnership		Conduct outreach with potential education and exhibition program partners		Develop program partnerships that enable CSAC to have a presence at partner venues				Collaborate with partners on and off-site.				
Retail				Launch on-line gift shop	Begin product development for opening		Build inventory	Open for operation				
					Develop and implement new commission structure for consignment policy							Generate publicity

Appendix A: Acknowledgements

Ellen Anderson
Founder and Director, Creative Spirit Art Centre

Gabe Anderson
Artist

Robert Anderson
Artist

John Bell
Head of MAP and CAHSP Programs for Ontario
Department for Canadian Heritage

Joe Duffy
Artist

Karen Goldenberg
JVS Toronto

Dr Elia Katz
Founder, National Institute for Disability Arts, Creative Growth Art Centre, Creativity Explored

Bernita Lee
Consultant, Strategic and Corporate Policy / Healthy City Office
Diversity Management and Community Engagement Unit
City of Toronto

Lori Martin
Senior Cultural Officer
City of Toronto Department for Economic and Cultural Development

Dena Perlmutter
Special Needs Teacher / artist

Hanni Sanger
Artist and Founder of 3 toy workshops in Mexico

Michael Seary
Founder, Creative Spirit Art Centre, Arts Carousel, Creative Spirit East

Jan Swinburne
Artist