

# **TIME FOR CHANGE!**

## Facility Needs Assessment Of Kingston's Artists and Arts Organizations

**July 2003**

**Kingston Arts Council**

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## 1. PREFACE

This report forms part of KAC efforts towards ensuring that Kingston can become increasingly a place that people are attracted to for its artistic diversity. There are many practicing artists and artistic services in Kingston but insufficient funding, resources, and facilities limit what they are able to offer. Staff and board members at the Kingston Arts Council wanted to address the need within the Kingston community for facilities that would enable artists and arts organizations to continue providing services, to maximize their individual potential, and to realize their individual goals. These needs can be addressed and remedied: resources and support are available, and KAC can provide a lead role in assisting artists and arts organizations access the support they need.

One of the main steps in this direction was to meet with local individuals involved in various aspects of the arts and find out precisely what their facility needs are. To achieve this goal, KAC applied for and received funding to hire a researcher for a seven-week contract during which a survey could be conducted and a report written based on the survey results. This funding was provided by the Summer Experience Program of the Ministry of Citizenship, Culture, Tourism and Recreation.

The primary objective of the survey was to determine the existing facility needs of local artists and arts organizations. Secondary objectives included finding out what facilities in Kingston are currently in use and how facilities impact programming and services in the community.

This report is the result of the collaboration and input from more than 60 artists and arts organization representatives who responded to the survey, providing valuable information and suggesting additional contacts for the survey. In addition, Ben Darrah, KAC Project Manager, and Thais Donald, KAC President, played key roles in the development of the survey and report.

The purpose of the report is to centralize information from the survey and make it accessible to the KAC board, the people surveyed, and others who should be aware of facility needs in the arts in Kingston. Many interviewees expressed disappointment and frustration with Kingston as a community. They feel limited by the insularity of Kingston, expressions of support that are no more than words, and the hesitation towards change anytime they try to implement a new idea. For these reasons, many people have given up on the potential for Kingston to become a place known for its artistic talent and diversity.

KAC is still working toward that goal, and the research included here identifies the need for immediate action. A relatively small increase in facilities would create a proportionally huge increase in arts programming and services; this in turn would benefit the community culturally, economically, and in many other ways.

It is time for change.

Rosanna Smyth  
Researcher  
Kingston Arts Council  
July, 2003

## 2. THE KINGSTON ARTS COUNCIL

### 2.1 ORGANIZATIONAL PROFILE

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#### **Vision Statement:**

Engaging Kingston's diverse communities in a life-long affair with the arts.

#### **Background:**

The Kingston Arts Council is the oldest community arts council in Ontario. It incorporated in 1963 to provide leadership to the arts community. It continues to encourage excellence in the arts; ensure support for and public access to the arts; create opportunities for self-expression through the arts; develop partnerships with other community sectors, and engage and inspire all members of the community. KAC believes that all citizens have the right to have access to and to participate in the arts, and that a strong arts community contributes to the liveability and economic vitality of Kingston. KAC works in creative and innovative ways to:

- Serve as the incubator and nurturing centre for arts and culture;
- Support, co-ordinate, encourage, promote and lead arts and cultural expression and development;
- Sponsor, encourage and foster excellence in artistic expression;
- Embrace all of Kingston's diverse communities in the life-long creation and enjoyment of the arts;
- Serve as the advocate and provide a united voice for arts and culture in the community;
- Provide information and support to and liaise with the whole community on all significant political, economic, social and cultural issues;
- Function as the only arts and culture resource centre for local government, businesses and the community;
- Encourage inclusiveness and accessibility to the arts, and develop and nurture community partnerships which foster Kingston's thriving arts community;
- Work closely with the City of Kingston in the development and implementation of all cultural policies;
- Work closely with the local school boards and other youth organizations to encourage arts practice and appreciation.

#### **KAC Structure:**

A new board was elected at the Annual General Meeting in May, 2003. The 14-member Board of Directors organizes and manages all projects undertaken by KAC and is responsible for regular liaison with all partners. Specially assigned teams, consisting of board members and advisors are designated to carry out action plans. All progress reports, findings, and recommendations are presented to the Board of Directors for review and approval.

A core group of 10 volunteers assists with office operations, and another 50 to 60 volunteers help with special events. KAC serves a population of approximately 130,000, has 60 Group Members, representing some 8,000 people, and 250 individual members.

## **Partnerships:**

KAC's collaborative partners include the following groups:

Agnes Etherington Art Centre  
Canadian Artists Representation Ontario  
Cantabile Choirs of Kingston  
Corporation of the City of Kingston  
Dance Umbrella Kingston  
David Smith Marionettes  
Domino Theatre  
Downtown Kingston Business Improvement Area  
Festival and Events Network Kingston  
Frontenac Women's Chorus  
Kingston Economic Development Corporation  
Kingston Entertainers and Artists' Network  
Kingston Frontenac Public Library  
Kingston Jazz Society  
Kingston Opera Guild  
Kingston School of Art  
Kingston School of Dance  
Kingston Symphony  
Kiwanis Music Festival  
Marine Museum of the Great Lakes  
Modern Fuel Artist-Run Centre  
Ontario Municipal Recreation Association  
Ontario Registered Music Teachers Association  
Organization of Kingston Women Artists  
Partners in Crime Theatre  
Seasoned Spirits  
Theatre 5  
Thousand Islands Playhouse  
The Grand Theatre  
Visual Arts Ontario  
Women's Art Festival

## 2.2 COMMUNITY SERVICES

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### **Programming:**

KAC provides programs and services to a wide variety of clients including volunteers, individual artists, elected representatives, other arts agencies, arts service organizations and community-based operations.

Current and past services include:

- Providing information to and liaising with the municipality, partners and other community groups;
- Mentoring and consultation through workshops and resource sharing;
- Encouraging awareness of issues affecting the arts and cultural community by notifying members of government decisions and their impact on the arts community;
- Maintaining regular contact with local, provincial and federal government agencies and elected representatives;
- Conducting regular meetings with partners, and other organizations;
- Conducting, facilitating and/or participating in local and provincial discussion groups and forums regarding issues of importance to the community (i.e. the Ontario Government Budget Hearings, Ontario Arts Report: Beginning the Conversation, The City of Kingston Strategic Plan);
- Publishing a print newsletter (*Arts Kingston*) with articles of interest, and an electronic bulletin (*ARTBUZZ*), which includes general time-sensitive information and a calendar of events;
- Launching and managing Cool Night (formerly First Night), with Downtown Kingston and City of Kingston;
- Organizing events, such as Have an Affair with the Arts, The Kingston Arts Council Awards for Excellence in the Arts, the Juried Arts Salon, and other special events.

### **Current Projects:**

- *Welcoming Diversity*, a study to determine the needs of under-served groups in the community, including multicultural and multiethnic agencies, immigrant artists, and social service organizations. The aim is to adopt policies and practices that can address cultural diversity more effectively. This project has been funded by HRDC, and has allowed us to hire two temporary contract staff. In April 2003 the Kingston Arts Council hired Ben Darrah and Bonnie Long to work on an exciting new project called Welcoming Diversity.
- This study and report, to identify the needs of arts organizations and individual artists, including space for services such as public workshops, visual art exhibitions, certain types of educational services, rehearsals, and performances. This is especially critical for smaller community performing arts groups, which may currently have to compete for access to existing venues with commercial programs and events. This involves creating and maintaining a cultural facilities resource list, including information on location, working areas, exhibition space, seating capacity, stage size, lighting, storage/dressing room space, cost, existing and needed equipment, parking, handicap access, and contact information. This project has been funded by the Summer Experience Program of the Ontario Ministry of Culture and has allowed us to hire one Researcher for 7 weeks.
- Organizing a forum to determine the feasibility of creating a community arts and cultural centre in Kingston, specifically of converting the existing Masonic Temple, a heritage building in downtown Kingston. This will include discussions on the need to create a

central “hub” where cultural organizations can promote the region's cultural activities as an important economic resource.

- A collaborative project with Modern Fuel Artist-Run Centre to organize workshops on community arts practice. The first one in the series, held on March 8, was attended by 24 professional artists.
- A partnership with the Organization of Kingston Women Artists to determine the needs of multimedia and new media artists, and the feasibility of developing a media arts centre in Kingston. This project is funded by the City of Kingston’s Healthy Community Fund, which has provided support for one part-time contract staff.
- Establishing the Kingston Arts Council Awards for Excellence in the Arts, funded by the City of Kingston and the Davies Foundation. A part-time co-ordinator has been hired.
- An evening on the Mississippi, a fund-raising event involving a cruise of the Thousand Island and an evening of jazz music on an old steamer boat.
- Kingston InSightS, funded by the City of Kingston, a community arts project aimed at developing community awareness through art and awareness of art throughout the community, using photographic art and related commentary to develop cross cultural and aesthetic awareness. It will engage people from various communities to collaborate with professional artists in the production of images and expressions of the diverse people of Kingston and their relationship to the fabric of the City in the year 2003. The second part of the project will involve the exhibition, discussion within a forum, dissemination, and archiving of the results of the first part. A part-time co-ordinator for this project has been hired.
- Consulting with the City of Kingston on the implementation of the Downtown Action Plan.
- Consulting with the City of Kingston regarding the city’s funding of cultural organizations.

#### **Developing Projects:**

- *Circle of Lights* – a fundraising event designed to increase the visibility of the Kingston Arts Council, and to provide an outreach opportunity to multicultural, multiethnic groups in the community. This completely new event will be run in partnership with the City of Kingston and Downtown Kingston, and will focus on the ethnic diversity and multicultural riches in our community, and display the customs, food and music of end-of- the-year celebrations around the world. Target participants and audiences include members of KAC and other cultural organizations, multicultural groups, downtown visitors and shoppers.
- Developing a “Friends of the Arts” organization to encourage broad support for KAC programs, ensure the longevity of the Arts Council and its programs, and provide foundation funds.
- Working with the City and Downtown Kingston to designate Princess Street as Kingston’s “Avenue of the Arts,” where colourful banners depicting the likeness of our region’s artist can be displayed.
- Creation of a Youth Arts Council to engage the artists, leaders, and supporters of tomorrow.



## 3. DEVELOPMENT OF THE SURVEY

### 3.1 CONTEXT

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#### **The Beginnings:**

The Kingston Arts Council recognized the need to carry out a facility needs assessment study to determine current usage and explore existing facility needs. Ultimately, this would reveal whether Kingston should look at renovating and/or building additional arts and cultural facilities to provide space for public workshops, educational services, rehearsals, performances, exhibitions, administration, and artist studios.

By conducting a survey to determine these needs, KAC will be in a better position to facilitate the action required to meet the needs of the city's artists and arts organizations. The Kingston Arts Council applied for and received funding through the Ontario Ministry of Citizenship, Culture, Tourism and Recreation.

The idea was that information collected through a survey of community artists would be compiled into a report outlining identified facility needs. This report would then be used for several purposes: to co-ordinate the activities of individual artists and agencies; to promote communication and co-operation among community arts organizations; to develop an Advisory Committee that can serve as a resource to the City on matters affecting artistic service delivery; to partner with other community stakeholders and organizations to meet the needs of artists and arts providers; to develop a "resource forum" to share information and ideas; and to create and promote opportunities for collaboration, joint programming and services, and encourage cultural organizations to market themselves more effectively.

Outcomes of this project will allow KAC to achieve one of the major objectives of its Strategic Plan, raise the public profile of Kingston's artistic community, lay the foundations for further artistic development (including programming and art production), and encourage team-building between KAC and other community groups and individuals.

#### **Identified Facility Needs:**

Before development of the survey began, KAC staff and board members – being involved in various aspects of the arts community themselves – noticed facility limitations within Kingston. Some of these identified needs include a lack of commercial gallery space, insufficient rehearsal facilities, and improper administrative facilities such as space for offices, board meetings, public access and necessary tools and equipment.

#### **Goals:**

- To determine whether the community has adequate facilities to house arts organizations.
- To create and maintain an arts facilities resource list, including information on location, working areas, exhibition space, seating capacity, stage size, lighting, storage/dressing room space, cost, equipment, parking, wheelchair access, and contact information.
- To support the efforts of community cultural groups with locating and developing facilities in which to work, perform, exhibit, and teach.
- To consider special needs populations in the design of programs, facilities, and marketing, and to ensure equitable access to the arts to diverse cultures, people with special needs, the economically disadvantaged, and other under-served groups.

- To explore art/business partnerships that can assist organizations in locating consultants and assistance for adaptive re-use of existing buildings, and to integrate cultural development with other community development efforts.
- To determine the feasibility of creating a community arts and cultural centre in Kingston, specifically of converting the existing Masonic Temple, a heritage building in downtown Kingston. An arts and culture centre, including a theatre, would allow both visual and performing arts to be housed under one roof. It would also provide a more adequate venue for organizations, such as the Kingston Arts Council, to expand their services and community outreach, and to accommodate the growing needs of Kingston's cultural innovators.
- To determine the need for a central "hub" where organizations can promote the region's cultural activities as an important economic resource, and to coordinate activities and programs in conjunction with Kingston's seasonal peaks of tourists, students, and festivals.

## 3.2 SURVEY METHODOLOGY

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### **Format and Questions:**

The survey was conducted in person or by telephone for those that could not meet in person. There were several reasons for this decision. First of all, a high response rate was needed in a short time frame. Meeting with people ensured that all the necessary information was received. Secondly, in-person surveys made it possible for both the interviewer and interviewee to ask questions for clarification. Having spoken contact with people made it possible to distinguish between major and minor needs more effectively than a written survey would have allowed. Finally, speaking with people in person left room for additional questions and information that have been included in this report.

### **Selecting Interviewees:**

There were several methods used in selecting interviewees for the survey.<sup>1</sup> A list was made, beginning with a selection of current members of the Kingston Arts Council; it included prominent and active groups and individuals. Since KAC has a membership of over 300, only a handful could be chosen for the survey. An intentional goal was to determine the needs of non-member artists and organizations as well, reflecting KAC's mission to serve the entire artistic community. On-line research using several of Kingston's talent and service databases was very helpful for this task since they listed a wide range of community arts groups. Speaking with KAC staff and board members before the survey and with interviewees during the survey ensured the list of contacts continually expanded to include people considered to be key informants.

Although roughly 60 people were interviewed, there are many more people involved in the arts who are aware of facility needs in Kingston. This survey does not claim to reflect the needs of the most prominent artists and organizations in Kingston, but it reflects a cross-section of Kingston's facility needs. In total, over 85 people were contacted for this survey.

### **Conducting the Survey:**

The survey format provided the framework for the questions asked of each individual.<sup>2</sup> Surveys were conducted in informal settings, and took anywhere from 30 minutes to an hour to complete. In many cases, additional information extending beyond the scope of the survey was noted, and in some instances these details have been added to the report.<sup>3</sup> Initially three weeks were designated for completing the surveys – this was extended to four weeks by the time the last person had been interviewed.

### **Compilation of Survey Information:**

While interviewing each person allowed for a more representational measurement of needs than a mailed questionnaire would have, it made the task of compiling information into a coherent report much more complicated. For this reason, the information included in the facility needs section of the report does not follow the same outline as the survey itself. However, the purpose of the survey was to identify the facility needs in Kingston, and these needs came through clearly in the interviews, and are the focus of the report material.

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<sup>1</sup> See Appendix 7.2 for resources used.

<sup>2</sup> See Appendix 7.3 for survey template.

<sup>3</sup> Refer to Section 4.5.

## 4. FACILITY NEEDS

### Overview:

The purpose of the survey was to determine the community's facility needs. This included explorations of the potential need for an arts centre and an attempt to prioritize what is most needed in an arts centre, such as rehearsal space, exhibition venues, meeting facilities, or other identified needs. An overwhelming majority of people interviewed indicated that they would use an arts centre in some way if it were developed in this city. Although the focus of the survey and report are facility needs, programming needs are so tied together with facility needs that this information has also been included.

In this report, four headings and seven subheadings have been used to categorize all the facility needs so that similar needs are grouped together.<sup>4</sup> These headings are Umbrella Organizations; Performing Arts, including Multidisciplinary Venues, Musicians and Music Organizations, Dramatic Performers and Theatres, and Dancers and Dance Organizations; Visual Arts, including Visual Arts Organizations, Visual and Multimedia Artists, and Promotional; and Media.

Five interviewees were involved in various aspects of film production. Their input has been included only in the media section, along with the comments from 11 people included in other sections. All media-related facility needs have been included in the Media Needs section; there are several reasons for this which are outlined at the beginning of Section 4.4.

Section 4.5 lists suggestions given by some of the interviewees. Suggestions include dreams for how the community could be improved through an arts centre or improved facilities; others address local concerns that do not fall within the scope of facility needs.

### Definitions:

*Umbrella Organizations* – represent groups and individuals practising any creative art (visual, performing, etc.)

*Multidisciplinary Venues* – offer services in more than one sector of the performing arts (music, dance, and theatre).

*Visual Arts Organizations* – any group dedicated primarily to the production and/or exhibition of visual art.

*Visual and Multimedia Artists* – individual artists who create visual or media arts or a combination of both; also includes two writers

*Promotional* – one representative involved in the creation of a portrait prize

*Media* – new technology (computers, video, and image and sound equipment).

*Facility Needs* – any needs for improved or new facilities

*Programming Needs* – services that the Kingston Arts Council should be offering to the community in a centrally-located, accessible facility

**Facility needs reflect what people will use as producers and as consumers: needs for both their programming/services as artists and arts organizations, and for their enjoyment and appreciation of Kingston as individuals.**

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<sup>4</sup> See Appendix 7.5 for a table outlining the list of interviewees and which category their information has been included in.

## 4.1 UMBRELLA ORGANIZATIONS

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### **Overview:**

Umbrella organizations are defined as those that represent other groups and individuals practising any creative art (visual, performing, etc). Eight individuals representing four organizations are included in this section; the organizations are Kingston Arts Council, Kingston Cultural Initiative, Festival and Events Network Kingston, and the City of Kingston.

The majority of needs listed below relate directly to the four organizations. In a few cases, interviewees referred to needs felt by the organizations and individuals they serve; these needs have also been included.

Interviewees were asked to indicate whether other needs were more important than or equally important to facility needs. In addition to facility needs, sustainable funding is a major concern for the Kingston Arts Council; programming and operational expenses are currently dependent on fluctuating and short-term financial resources.

### **Current Facilities:**

The main office facilities being used by each organization are:

- City Hall
- Downtown Kingston office
- Offices within KEDCO building

Other facilities used for programming include:

- Wilson Room, Frontenac Library
- Various homes
- Large outdoor spaces (Princess Street, Confederation Park)
- Grand Theatre
- Memorial Room, City Hall

### **Facility Needs:**

#### Meeting Space

Formal and flexible meeting space is a necessity for all organizations. Usage of this type of space ranges from business-related meetings, to workshops, symposiums, conferences, seminars, and board meetings. Only one size recommendation was given – a room accommodating around 20 people.

#### Resource Room

A centre or room dedicated specifically to information resources is an additional need. Such a space would be used to centralize arts-related information in one location, refer people to other resources available in the Kingston community, and offer information regarding sponsorship packages, performers in Kingston, and events planning, among other things. Facilities needed for this include computers for online resources, manuals and other hard-copy information, and a bulletin board.<sup>5</sup>

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<sup>5</sup> See Programming Needs listed below for more indications of what should be offered in a resource room.

### Production Space

Any facilities artists need to create their work are defined as production space needs. Storage space needs have also been placed in this category throughout the report.

- Rehearsal space
- Workshop space
- Storage space

### Exhibition Space

- Exhibition space for visual artists with proper lighting and space to display art
- Outdoor exhibition spaces for sculptures or installations

### Performance Space

- Both large (2000-seat) and medium (seating 200-500, ideally around 300) performance spaces are needed
- Flexible theatre-style seating to give the option for stand-up reception and entertainment space

### Networking Space

- Drop-in space where artists from all backgrounds can meet, talk, and get connected

### Office Space

There were various administrative needs expressed, including a need for larger and more accessible office space, more computers with updated software, more phones, a fax machine separate from the phone, separate email systems and storage space.

## **Programming Needs:**

### Education

- Access to web research with bookmarks for useful sites
- Lists of contacts and professional organizations useful to artists
- Centralized database to access local talent in various fields: musicians, technical directors, make-up artists, etc.
- Online resource of music-related events with links to provide additional contact/event information, potentially in conjunction with the Alma Mater Society at Queen's as an opt-out (students have the choice whether they want to pay a small fee for this service)
- Improved access to relevant publications
- Financial information for artists (i.e. tax returns for artists, setting up and implementing networks with other artists, setting up artistic events, etc.)
- Proposal and grant-writing support

### Networking

- Venues where students can get professional experience
- Space where like-minded people can meet; peer support
- Build communication among and within arts and cultural groups.
- Connect emerging and experienced artists

### Other

- Cultural entrepreneurship space with staff who have expertise both in business and public relations aspects of art
- Combining technology with the arts

## **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- Connecting people interested in and involved in the arts
- Expanding programming and services
- Better organization and communication
- Attracting a larger audience, locally and externally
- Accessing more public and private support
- Working towards sustainability
- More synergy and momentum
- Validating existing organizations
- Increasing mentorship possibilities
- Including expanding arts industries that are on the verge of becoming more significant

**Synopsis:**

The primary facility needs identified by umbrella organizations include formal meeting space, a resource room or centre, production and exhibition space, and office space. Programming services that should be offered include networking, promotion, and professional development.

## 4.2 PERFORMING ARTS - Multidisciplinary Venues

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### **Overview:**

Multidisciplinary venues are organizations that offer services in more than one sector of the performing arts (music, dance and theatre). Three organizations fell in this category, including Le Centre culturel Frontenac, MBS Dance and Music Theatre Co., and the Grand Theatre.

MBS Dance and Music Theatre Co. is not limited in its programming due to facility needs; the biggest challenge for this organization is public attitudes towards the arts. The other two organizations indicated funding to improve facilities as the biggest challenge. These two venues are working on plans for improved facilities. In one case, a study specific to that venue has already been completed identifying facility needs and steps toward improvement.

### **Current Facilities:**

- Le Centre culturel Frontenac
- Masonic Hall
- Grand Theatre (including Baby Grand)

### **Positive Facility Features:**

The Masonic Hall facilities work well for MBS Dance programming, particularly providing a great rehearsal space. Le Centre culturel Frontenac has good basic facilities, although major improvements need to be made. The close proximity to a high school allows for easy connection with local school boards, which in turn provides opportunities for shared resources and programming. The Grand Theatre has maximized their facility capacity, and is able to provide services to both local and touring performers.

### **Facility Needs:**

#### Performance Space

Additional or improved performance spaces are needed by all organizations. Le Centre culturel Frontenac has a 260-seat theatre that needs improvements, particularly to create space between the foyer and theatre. The Grand theatre needs larger spaces for the backstage, wings, dressing rooms, green room, orchestra pit, and storage. Specifications for additional performance spaces include a mid-size theatre downtown (recommended seating capacities: 200-500 and 300) and a multi-purpose space that could seat 1500.

The specific performance space needs include:

- Low cost
- Raised stage with level floor
- Dressing rooms
- Showers
- Washroom facilities
- Good lighting
- Good acoustics

#### Production Space

Production space needs includes rehearsal space and space for set construction, costuming, and storage. Set construction and storage space would not necessarily need to be provided in the same location, although that would be ideal.



Some additional specifications include:

- Good acoustics
- 1500-2000 square feet with high ceiling for set construction space
- Centralized storage space with access to a database to share resources
- Proper floor and mirrors for dance

#### Other

- Art gallery renovations to make exhibition space viable
- Sound-proof rooms for private music lessons
- Updated equipment: lighting, rigging points, sound system that would be adequate for concerts
- Space to display brochures and posters

#### **Programming Needs:**

##### Promotion

The main promotion need is assistance with marketing. A specific requirement is photocopier access to produce brochures and flyers.

##### Networking

Various forms of networking assistance are needed. Developing partnerships with the City of Kingston and with downtown arts facilities would increase Le Centre culturel Frontenac's audience range and allow for improved programming. A central cultural district to unite all the arts groups and increase community support would be beneficial for the other organizations.

##### Education

Several suggestions were given regarding ways to increase awareness and appreciation of the arts and local artists.

- More information about what is offered in Kingston and education about its worth
- A hotline of local arts events and organizations that offer services
- Talent database with information about local set designers, technicians, etc.
- Workshops and resources on health and safety in the performing arts
- Grant writing and professional development support

##### Other

- External umbrella organization to administer exhibition space

#### **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- More networking
- Professional artist residencies
- Additional film screening program
- More performance series and arts education programs
- Higher profile of local arts organizations both within and outside the community
- More community support and enthusiasm for local arts organizations
- Increased interest, awareness, and use of current facilities and programming offered
- Better future for the city

#### **Synopsis:**

Performance space needs focus on improvements to existing facilities. A bigger concern for new facilities is rehearsal space. Networking, professional development, and promotion of arts services are the main programming needs.

One of the challenges in offering a performance venue is to meet current needs without jeopardizing existing facilities. Since a need for a downtown, mid-sized performance venue (expressed by many interviewees) might conflict with the 260-seat theatre available at Le Centre culturel Frontenac, careful planning and discussion will need to take place to determine the best response to this need. To get a more detailed understanding of interviewee's perspectives on this topic, refer to their suggestions listed in section 4.4 of the report.

### **Overview:**

Eight musicians were interviewed, representing a total of seven music organizations: Kingston Community Strings, Kingston Jazz Society, Kingston Musicians' Union, Kingston Symphony Association, Kingston Theatre Organ Society, That Choir, and the Melos Choral Ensemble. Main facility concerns include larger performance venues, maintenance and upgrades to existing facilities, increased funding, and performance spaces with pianos.

### **Main Facilities Used:**

- Church of the Redeemer
- 11 Princess Street, Grand Theatre, others
- St. Andrew's Church
- Baby Grand
- Local pubs/bars
- Mulberry School gymnasium
- Various local churches including Chalmers Church, St. Mary's Cathedral, and St. George's Cathedral.

### **Positive Facility Features:**

Kingston Community Strings and That Choir have facilities that do not limit their current programming, although programming plans for the near future are creating new facility needs. The smoking by-law has increased the number of facilities where people are willing to perform, has been particularly helpful for the Kingston Jazz Society. In some cases, free rehearsal space is offered to local music groups, and these spaces function well for rehearsal purposes.

### **Facility Needs:**

#### Performance Space

For some of the existing facilities, improvements such as larger spaces for performers and audience members, wheelchair accessibility and washroom facilities would make it possible facilities to accommodate performers better. In addition to improved current facilities, everyone interviewed said that more performance spaces are needed in Kingston.

- Size indications – various size requirements were given
  - Larger than 800
  - Maximum of 800 seats
  - 100-350 seat
  - 100-200 seat
- Good acoustics
- Stage and Backstage
  - Room for 200 people
  - Large capacity for full opera
  - Risers and baffles
- Small, intimate performance spaces
- Adequate parking space
- Good pianos (renting pianos doubles rent, increases admission fees)
- Venues where touring musicians can perform
- Wheelchair accessibility

- Downtown location for theatre organ to attract larger audiences. Space needs for organ pipes: 12 ft. wide, 6 ft. deep, 30 ft. high, good reverberation: 3 \_ - 4 seconds.
- Downtown location
- Built-in sound system with P.A., mixer, speakers, amps

#### Production Space

- Rehearsal space
  - Place to set up drum kit and electric piano.
  - Available for late-night rehearsals.
  - One stable location for 45-50 players with chairs
- Recording spaces both for professional and live music recordings.
- Studio space

#### Meeting Space

- Meeting room with space for 20-25 people

#### Youth Facilities

- Better location for instrument lending library
- More space where children can do music: access to instruments, recording equipment, and workshops
- Benefit concerts for underprivileged kids

#### Office Space

- Access to office space services (i.e. telephone)

#### Other

- Occasionally a harpsichord for rehearsals and performances
- Administrative centre for arts groups and individuals
- Central box office
- Updated computers
- Reception facilities
- Repairs workshop
- Central resource room with events information
- Socializing space that attracts all artists (i.e. café or bar)

#### **Resource/Programming Needs:**

##### Promotion

- Expanded marketability, publicity and awareness
- Marketing assistance for niche markets
- To avoid losing audiences to other cities

##### Other

- Cross-fertilization within the arts
- Funding and grant-writing support
- Business-oriented workshops
- Downtown concert series

**Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- More concert performances
- External and local artists performing in the same venue
- More accessible costs for performances
- Artists could perform a wider variety of music
- Larger jazz festival
- Support local performers who tour outside Kingston
- Administrative tasks completed more efficiently
- Partnering with other local music groups for performances
- Attract touring bands to perform here and out-of-town artists to lead workshops

**Synopsis:**

Additional performance spaces are a definite need for music organizations, but size requirements vary. Space that will seat anywhere from 100 to 1000 people is needed, in addition to smaller and more intimate spaces. In order to determine what performance space(s) can feasibly be offered in Kingston, these needs should be compared with the needs listed in other sections, and efforts should be made to make existing venues more ideal performance areas. Space needs for production include rehearsal, recording, and studio space. Formal meeting space and office spaces are also needed. Marketing is the biggest programming need.

### **Overview:**

Four theatre organizations represented by five individuals were surveyed: Domino Theatre, Queen's University Drama Department, Rogue and Peasant Theatre Co., and Theatre Kingston. Also, one person with theatre performance and administrative experience was interviewed. Domino Theatre's facilities work well for the programming done there. Major needs of other organizations are facilities and funding.

### **Main Facilities Used:**

- Domino Theatre
- Baby Grand (the main facility used by groups surveyed)
- Vogt Theatre, Queen's University
- Individuals' homes

### **Positive Facility Features:**

Things that are currently working for some organizations include access to parking, good lighting and equipment, room for board meetings and relatively low facility costs.

### **Facility Needs:**

#### Performance Space

- 200-400 seat theatre
- Space where multiple art forms can perform or exhibit together
- Non-fixed seating and stage for maximum performance flexibility (i.e. thrust seating)
- Large power supply and good lighting equipment
- Good acoustics
- Access to parking
- Available for winter productions
- Well-maintained
- Technical support
- Wings and fly space needed
- Ability to move set pieces into theatre
- More than one entrance into theatre for performers
- Dressing rooms: separate for men and women, with showers
- A venue for both internal and external talent
- Available at all hours
- Security protection
- Wheelchair access

#### Production Space

- Space for set construction – doesn't have to be in performance space
- Storage space for sets – recycling and sharing equipment
- Rehearsal and teaching space
- Low-cost
- Available after-hours
- High ceiling height
- Heating in winter

#### Reception Space

- Large lobby space for receptions

#### Meeting Space

- Space for meeting
- Drop in space where auditions could be held
- Location for board meetings and annual general meeting

#### Office Space

- Offices for student theatre companies
- Mail services available

#### Workshop Space

- Smaller rooms off of a larger room for breakout writing workshops

#### Resource Room

- Centralized place for information distribution
- Small arts library with recent journals and online resources book-marked

#### Networking Space

- An arts café where people can meet formally and informally, and that attracts people who would not normally get connected with the arts (business people, etc.).

#### Other

- Centralized place for theatre companies to call home
- Licensed theatre for drinks
- Location for special events, cabaret, play readings

### **Programming Needs:**

#### Administration

- Publicity, accounting, and production planning for small theatre groups
- Low cost administrative resources – marketing, publicity, central box office, book-keeping
- Resources for contacting new amateur artists

#### Education

- Grant-writing support
- Attract professionals both locally and externally to teach amateurs

#### Networking

- Theatre alliance for all theatre companies in Kingston; shared talent and resources
- Get people involved and feeling like a part of the community no matter how long they're in Kingston (one day, one week, four years, long-term)

#### Other

- Accessible to entire community
- Information about career options for people interested in the arts and arts-oriented training
- Bridge age gap between older and younger generations

### **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- Long-term development and improvement of theatre companies
- More efficiency: recycling wardrobe items, props and set pieces; save time and expenses on production and transportation; pooling of resources
- Better administration, marketing and publicity
- Attract larger, younger, and less affluent audiences
- More professional productions, improving image of theatre companies
- Increased performance selection
- More innovative, modern performances
- Resolve conflicts of interest among performing groups
- Lower facility-oriented costs if needs met in one location
- Lower ticket prices
- Improved budgeting
- Increased subscription base
- Avoid conflicting schedules
- Better visibility in the community
- More programming

**Synopsis:**

Facility needs include a performance space that meets theatre-specific needs, production space for rehearsals and set construction, informal and formal meeting space, and office space. Main programming needs include professional development, networking, and marketing.



## 4.2 PERFORMING ARTS – Dancers and Dance Organizations

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### **Overview:**

Representatives from two dance organizations were interviewed, including the Maky Ukrainian Dance Ensemble and Dance Umbrella Kingston, an umbrella organization for many local dance groups. DUK's biggest need to facilitate programming is promotion; facilities for the Maky Ukrainian Dance Ensemble are currently adequate for their programming.<sup>6</sup>

### **Facilities Used:**

- Local schools and parks
- Office at home
- Grand Theatre, including Baby Grand
- Duncan MacArthur Hall
- L'Octave Theatre

### **Positive Facility Features:**

Access to free weekly rehearsal space at a local school.

### **Facility Needs:**

- An information centre that displays promotional materials of local artists, organizations and festivals
- Performance space: 150-200 seat, downtown location, good floor, large stage
- More rehearsal space with audio equipment, ventilation/climate control and mirrors
- Meeting and workshop space
- Office facilities (photocopying) and administrative support
- Additional box office

### **Programming Needs:**

- Promotion of all art forms practiced in Kingston
- Connecting with facilities where semi-permanent displays could be showcased
- Grant-writing support

### **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- United artistic talent and
- Increased awareness of the city's artistic richness

### **Synopsis:**

Priorities for new facilities include a medium-sized, downtown performance space that meets requirements for dance, rehearsal space, meeting space, and access to administrative services. Programming needs include promotion, networking, and professional development.

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<sup>6</sup> For additional facility needs related to dance organizations, refer to material in Multidisciplinary Venues section from MBS Dance and Music Theatre Co.

### **Overview:**

Eleven people represented nine organizations: Agnes Etherington Art Centre, H'art Studio, Kingston School of Art, Modern Fuel Artist Run Centre, Organization of Kingston Women Artists, Queen Elizabeth CVI, Union Gallery, and Verb Gallery. A common need among visual arts organizations is increased funding. Some organizations are currently looking into new or improved facilities, which makes financial resources an even greater concern.

### **Main Facilities Used:**

- Agnes Etherington Art Centre
- H'art Studio
- Kingston School of Art
- Modern Fuel Artist Run Centre
- Old Royal Bank Plaza
- Union Gallery
- Verb Gallery

### **Positive Facility Features:**

The facilities that are meeting the needs of visual arts organizations include good parking space, ideal location, easy access to bus routes, and adequate space and equipment for programming. The gallery spaces at Modern Fuel are ideal for their needs, but maintenance and continued availability are major concerns.

### **Facility Needs:**

#### Exhibition Space

- General mandate (for both traditional and contemporary art)
- Improvements to current spaces – wheelchair access, maintenance
- Gallery room sizes: 1000-1200 sq.ft. and 100-200 sq.ft.
- Street level location
- Low cost
- High ceilings
- Good lighting
- Downtown location
- Close proximity to other art venues

#### Production Space

- Affordable studio space
- Storage space for artwork and shared resources
- Matting workshop with mat cutter
- Space to create public art projects

#### Office Space

- Low-cost photocopying access

#### Artist Residencies

- Accommodations, studio space and teaching space for artists in residence

### Resource Room

- Resource room with safety information

### Other

- Gallery that doubles as an exhibition and teaching space
- Space for business meetings
- Place to connect with other artists
- Facilities for travelling workshops
- Publicity to increase awareness of art galleries
- Reception space
- Downtown location lecture theatre that seats over 100
- Performance space that is affordable, accessible, and available to everyone

### **Programming Needs:**

#### Education

- Grant-writing support
- Multidisciplinary resource centre for all the arts
- Educate community about arts centres and resources
- Talent database for employment pool
- Web site host for artists' work, especially for those who don't work commercially
- Arts programs in elementary schools are non-existent

#### Networking

- Formal and informal opportunities for networking and shared production
- Shared representation and partnerships
- Networking to find assistance
- Support system/council needed for arts teachers
- Create partnerships with all local arts centres/organizations

#### Promotion

- Increased publicity in the community
- Cultivate a future public audience for the arts
- Joint fundraising with partner organizations

### **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- Increased co-operation among arts groups
- Attract both tourists and locals
- Better services to offer the community
- Events offered that combine many art forms
- Opportunities for fundraisers
- Better efficiency
- Increased use of services
- Synergy, spontaneity, and creativity
- Encourage national and global perspectives
- An opportunity for everyone to come together

### **Synopsis:**

Even though all the organizations represented here offer some form of exhibition space, there is a need for additional exhibition space in Kingston, particularly space with a general mandate that will allow various styles of art to be exhibited. This is a common need for all visual artists, repeated in the following sections, and therefore should be met as soon as possible. Other facility needs include affordable studio space for individual and group projects, and affordable office services. Programming needs that should be offered by an external organization include professional development, networking, and marketing and promotion.

### **Overview:**

Individual artists were grouped in this category if they practice a non-performing art and were not included in the previous section with visual arts organizations. Seventeen visual and multimedia artists were surveyed, including painters, sculptors, writers, photographers, and media (new technology) artists; most artists make use of more than one of these forms of expression. The majority of artists mentioned here work from home.

### **Exhibition Spaces:**

- Verb Gallery
- Modern Fuel
- Agnes Etherington Centre
- Wilson Room
- Springer Lounge
- Gallery at French Cultural Centre
- Union Gallery
- Memorial Room, City Hall

### **Other Facilities Used:**

- Princess St. United Church
- Queen's University facilities
- Simon Andrew Studios
- Artillery Park

### **Positive Facility Features:**

There are few individual artists who have adequate facilities for creating and exhibiting their work. For those who do have good facilities, some of the positive characteristics include good studio space – size, light, cost, parking access, storage space, and good administrative services.

### **Facility Needs:**

#### Exhibition Space

Commercial and non-commercial space needed.

- Commercial gallery biggest need
- Available to both amateurs and professionals
- Clean, well-lit space with well-finished interior
- General mandate for various styles of art: installation and commercial, traditional, experimental and contemporary
- For different styles of art and range of talent (budding artists, semi-professionals, and professionals)
- Year-round availability
- For both group and individual shows
- Easily accessible – on the first floor of a building
- Partner with companies for exhibition space, rotating artwork through big-name places

### Resource Room

- Library where people can access and enjoy audio/visual artwork and resources
- A library with resources such as art-specific magazines and books local writers have written
- Bulletin board for brochures and art advertisements
- Resource room for inspiring creativity: magazines, journals, pictures, art reference books, videos
- One central place where people can access all the arts-oriented groups and information available in Kingston

### Networking Space

- An artist-friendly area where people can meet and share ideas, talk about their artwork and techniques used.
- Meeting place/drop-in centre for visual artists: where artists can access resources, have coffee, talk with other artists, and watch videos of other artists on screening nights
- Centralized meeting space for community projects

### Production Space

- Studio space
  - Low cost
  - Good ventilation
  - Large tables to work on
  - Permanent
  - Affordable
- Storage Space
  - Lockers to store equipment and supplies
- Space for making art: painting, sculpture, printmaking
- Printmaking studio with lithography and silk-screening equipment
- Wood-working and welding shop
- Workshop for building frames

### Artist Residencies

- Residencies for external artists – accommodations and public working space

### Performance Space

- Space for readings/reading series for 20 to 150 people with kitchen facilities

### Workshop Space

- Teaching/workshop space so local artists can offer workshops themselves
- Space for workshops and group painting: good lighting, tables or easels, chairs, sink.

### Other

- Indoor space for outdoor festivals in case it rains
- Venues for music performances other than bars
- Improved facilities at Grand Theatre
- Listening station where artists could leave their CDs so people could become aware of local musicians' styles and talent
- Provide equipment that is too expensive for artists to buy individually (i.e. fume hood, spray booth)
- Multidisciplinary venue needed
- Office space where people can drop in

## **Programming Needs:**

### Education

Anything that will help the community learn about art and about existing artists and arts facilities.

- Workshops
  - Professional development workshops, (i.e. income tax, marketing, grant writing)
  - Painting workshops/courses
  - Weekend and summer arts programs for children
- Reputable artists should educate the community about appreciating and buying art
- Educate public about how they can support rather than hinder artists
- Web site with registry of artists
- Web site listing all arts-related events
- Publish booklet with cost-saving tips for artists: recommended photographers, framers, material suppliers, printers, software

### Networking

Different ways that people can benefit from connecting with other people in the community

- Opportunities for arts centres to work in conjunction with one another
- Sponsor more community-based work
- Monthly exhibitions combining art forms (live music and readings at opening receptions of art shows)
- Paid mentorship program

### Promotion

Various methods of promoting the arts in Kingston

- Mailing list for promotion and advertising
- Invite out-of-town artists
- Art auction for artists that raises funds for artists
- One large art tour for all of Kingston and all visual artists (painters, photographers, etc.)
- Writing contest with award
- Central location to refer people interested in arts
- Distribute artists' portfolios for minimal service fee

### Administration

- Grant-writing support
- Help with taxes
- Mail services

## **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- Larger audiences at exhibitions
- Attract out-of-town artists
- Encourage innovation
- Opportunities for the public to watch artistic works in progress
- Prevent overlap of events and programming
- Interaction between segregated groups
- Awareness of Kingston's well-known artists
- Raise Kingston's profile
- Greater ability for local artists to sell in Kingston

- Better efficiency

**Synopsis:**

Although there are several venues in Kingston where artwork can be exhibited, these spaces are limiting – both to the artists who have exhibited in these spaces and to those who have not. Existing facilities are limiting to producers and consumers in their inaccessibility – regarding either the times they are available for public viewing or the specific mandates that organizations must adhere to in selecting artwork for display. Both commercial and non-commercial gallery spaces are an immediate need in this community. Other facilities that are needed include affordable studio space and informal meeting space where networks can be developed and collaborative work can take place. In addition to facility needs, programming needs that should be met by KAC or a central arts centre include professional development workshops, mentorships, networking, and cooperative marketing.



#### 4.3 VISUAL ARTISTS - Promotional

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A Kingston Arts Council prize is currently being created for Canadian portraiture of famous people, based on a similar Australian prize. Funding for the project is still in the process of being approved, but one person involved in this project was interviewed for the survey.

##### **Facility Needs:**

- 80 metres of linear space for 30 works
- Exhibition space available for a month
- Good lighting
- Security
- Climate control
- Central location that could handle extensive traffic

##### **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- Attract 50,000-100,000 people in one month

##### **Synopsis:**

The exhibition needs for promotional art in Kingston are similar to the needs other artists mentioned for exhibition space. At least one multi-purpose exhibition venue should be offered in Kingston, and it should be made available as soon as possible.

### **Overview:**

This section deals with the needs of artists who work with video, film, audio, and computers. The information was mainly collected from interviews with five people involved in various aspects of film. Individuals include documentary filmmakers and a scriptwriter. Film organizations and festivals include Queen's University Department of Film Studies and Kingston Canada Film Festival. In addition, 11 other people recognized a need for media-related facilities. These 11 are represented elsewhere in the survey, but their media-related needs have been included only in this section.

Information regarding media has been listed as a separate facility need because separate research is currently being conducted which specifically targets Kingston's need for a media arts centre. Compiling media-related input into one section allowed for an easier exchange of information.

Approximately one quarter of those surveyed indicated a specific need for media-related facilities, which is a significant proportion considering the wide range of artists interviewed. This is a reflection of "the rising importance of technology," as one survey participant indicated. The information included in this section represents film producers (including documentaries), educators, media artists, festival coordinators and those involved in arts centres and arts organizations.

A public media arts centre presentation and forum was held in Kingston on July 4, 2003. Karen Kew from Ed Video Media Arts Centre in Guelph highlighted the main requirements for establishing and maintaining a successful media arts centre; Ed Video has been offering media services for 28 years. Information gathered and shared throughout this meeting is particularly relevant for the development of a media arts centre in Kingston. A report is being prepared in connection with a media arts centre in Kingston, and should be consulted for this purpose.<sup>7</sup>

Reena Kukreja is conducting the research for this project, which has two main goals. The first is to assess the needs of Kingston area artists and other community members regarding the possibility of a Media Arts Centre in Kingston. The second goal is to complete a comparative analysis of Media Arts Centres in Canada; studying their facilities, membership base, access policies, and governance. Ms. Kukreja's research indicates that the top priorities for a local media centre include, in order of priority: screening space; workshops for hardware and software usage; mentorship and artist-in-residence programs; opportunities to work on collaborative projects; and equipment rentals.

### **Current Facilities:**

The organizations listed below have either offered or are considering offering media resources within their facilities.

- Modern Fuel Artist Run Centre
- Le Centre cultural Frontenac
- Union Gallery
- Agnes Etherington Art Centre
- Film Department, Queen's University

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<sup>7</sup> A grant for this research was awarded to the Organization of Kingston Women Artists (OKWA) by the City of Kingston Healthy Community Fund in 2002.

## **Facility Needs:**

### Production Space

Production facilities are high on the list of priorities in a media centre. Various needs include video and sound editing, production and post-production facilities for film, and facilities for music recording (both professional and live) and graphic design.

Several people made recommendations regarding layout and space requirements. There were mixed feelings about how the studio space should be designed. Two people mentioned the need for individual rooms for privacy and soundproofing, while another said that space could be used more efficiently by having all the studio equipment in one large room. Two felt that either individual rooms or partitions in a large room would be adequate, as long as the space could accommodate more than a couple people at one time. A suggested layout plan was given: user fees could be kept lower by having spaces with different equipment: some rooms with only audio editing equipment, some with just visual editing facilities, and some with both.

Due to conflicting opinions and the relatively small number of people represented here, follow-up consultations and additional research on the layout of a media centre is necessary.

### Screening Space

Screening space was identified as a facility need in Kingston; whether or not the screening space needs to be in the same location as a media arts centre is beyond the scope of this survey. The ideal size of the screening room ranged from 30-300 seats. The average size of those who indicated seating requirements is a capacity for 115 seats. Some felt a smaller, more intimate space would be better, especially for viewing independent films and works of emerging filmmakers.

Spaces in the downtown Kingston area used to exhibit films include:<sup>8</sup>

- The Screening Room (90 seats and 60 seats)
- Etherington Auditorium, Queen's University (250 seats)

Other spaces available, without 35mm capacity:

- The Grand Theatre (800 seats)
- Le Centre culturel Frontenac (260 seats)

### Equipment - Hardware

The majority of people cited equipment, including hardware and software, as a necessity for a media centre.

- Cameras
  - Digital camera
  - DV camera and player
  - High-performance, 3-chip camera
- Projectors
- DVD players and burners
- Plug-ins
- Portable hard drives
- Sound equipment: amplifier, good speakers, mixer for inputs and outputs
- TV monitor

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<sup>8</sup> The synopsis at the end of this section outlines what these media facilities offer, in addition to their limitations.

- Editing equipment
- Slide scanner
- Web server dedicated to web projects with data security

### Equipment – Software

Software needs included computer animation, basic visual editing and effects, and sound editing and mixing tools.

### Resource Room

- Library where people can watch films and access audio or visual materials.
- Reference and research materials in central location, combining technology with the arts

### **Programming Needs:**

#### Workshops

- Workshops for how to use equipment, do screenwriting, and edit audio
- Since a lot of people can afford at least some equipment, the biggest need is for training in how to use the equipment
- Training/certification needed for equipment
- Workshops to learn new software

#### Promotion

- Display art by projector with contact information on works so that people who are interested can get in touch with the artist.
- Digital camera to document artists' work
- Slide registry with digital images of what artists in the region produce, scanned online and accessible across the country

#### Networks and Support

- Staff that can offer technical support
- A space that welcomes newcomers to Kingston and encourages cross-cultural exchange of ideas
- Ability to connect with other artists to share ideas and help each other

#### Location and Availability

- Studio space available all day and night.
- Studio space rented by use
- Ideal but not necessary to have media arts centre within arts centre facility

### **Potential Impact:**

When the facility needs mentioned above are met, some of the identified changes that will be possible include:

- Web-based promotion of individual artists' work both locally and internationally
- Post-production facilities could decrease costs for filmmakers

#### Usage

- Some students would use a media centre for production, but Queen's University students are more likely to take advantage of screening facilities
- Faculty members at the university might make use of a media centre because access to resources on campus is limited due to student priority

- Would attract a wealth of talent and university/college students, as well as recent graduates

### Costs

- User fees would be expected but should be kept minimal; create a program where people can offer tech skills and support in exchange for studio time
- Important to consider budgeting for hard drive space – massive amounts would be needed
- Look into getting high speed Internet access donated
- Form a collective to share software costs

### **Synopsis:**

This research indicates that media facilities are needed in Kingston. Decisions about whether to expand and improve current facilities and/or create new facilities should be made in conjunction with the Media Arts Centre Kingston research.

### Equipment Access

None of the current facilities that offer media resources have all the equipment that is needed in this community. The facilities at Queen's University house the most media equipment, but since students have priority access, this does not provide a feasible community media centre. Leaders at the Modern Fuel Artist Run Centre said their media facilities could become a better service to members and community if they could offer more software and hardware. The Agnes Etherington Art Centre has rented media equipment in the past for their programming, and plans are currently being made toward having a computer accessible within their facilities so the public can research exhibitions. The Union Gallery is currently constructing a space that will be dedicated to multimedia exhibitions (i.e. experimental film and music). Clearly, some of Kingston's organizations have responded to the need for media facilities. Joint community efforts and centralized, accessible media facilities are needed in order to efficiently meet the needs of Kingston's artists and arts organizations.

### Screening Space

Whether screening space is provided in the same facility as a media production centre is relatively unimportant; the essential need is a downtown facility (or facilities) for film exhibitions, particularly of 35mm films. Currently the only spaces that have 35mm capacity are Etherington Auditorium, Queen's University, The Screening Room, and Famous Players, Capitol Theatre. The latter two facilities are commercial spaces that have been used by the Kingston Canada Film Festival for their annual four-day film festival. Despite gaining access to these facilities, the festival has expanded significantly every year and is currently looking into additional screening space that can seat between 150 and 300 people. There are also other local film festivals that require 35mm screening space, and that usually need to rent video projectors. Although the Grand Theatre and Le Centre culturel Frontenac have screening facilities, they do not have 35mm capacity. Equipment can be rented to show films at these locations, but it is very costly. Two projectors are required, costing roughly \$50,000 each.

Considerations regarding screening space facilities include conflicting size needs for screening space, the cost of video projector equipment, supporting existing facilities, and the increasing need for small-scale independent film exhibition spaces. Taking all of this into account, the top three priorities should be: i) creating at least one small screening room facility (30 seats); ii) purchasing and renting video projecting equipment for 35mm films; iii) public forums regarding whether a downtown performance space (constructed for needs mentioned earlier in this report) can and should function as a facility for film screenings as well as performing arts shows.

## 4.5 INTERVIEWEE SUGGESTIONS

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The people interviewed gave many suggestions that do not specifically relate to facility needs but still provide valid and useful insights. The suggestions relate both to an arts centre and to the Kingston Arts Council, and are most useful to KAC staff and board members. Comments have been categorized under the same headings used throughout the facility needs sections. An additional section has been included for performance space suggestions since there was a lot of feedback in this area, some of which was contradictory.

### Umbrella Organizations

- In general, arts organizations in Kingston need to be attracting the next generation: currently, there is a trend toward middle- to older-aged employees and volunteers. Provide ways for younger and older generations to connect artistically. Make arts and culture fun – something that people (especially younger artists) will want to access and become involved in.
- More public art: (circulating) outdoor sculptures or installations for visual stimulation

### Multidisciplinary Venues

- It should be a priority to fix current functional facilities before building new facilities.

### Theatre

- Consult with Drama Department, 1000 Islands Playhouse and Grand Theatre to make sure all technical and lighting equipment is compatible with current facilities. This will allow for more sharing of current facilities, decreasing costs for both the arts centre and performing groups.
- Avoid unionizing performance space because it will be unaffordable and inaccessible to most Kingston theatre companies.
- Arts audiences are made up of people who have had hands-on experience in arts, especially in their youth – build on this to get a larger audience base.
- Events for children while parents are rehearsing: free or minimal charge workshops.
- Have book clubs where teachers can bring their students in.
- There is too much of a break between arts and ‘the real world.’ Different marketing strategies needed for the arts. Offer forums, business lectures, mix business and arts, allow for networking – strategies to get rid of the ‘us’ and ‘them’ feeling.

### Dance

- KAC should make an active effort to find out what each arts organization is doing in Kingston, becoming aware not only of outcomes by attending events, but the processes and philosophies involved in reaching outcomes.

### Visual Arts

- Involve Queen’s students and try to bridge lack of connections between groups (i.e. arts education and fine arts at Queen’s)
- Bed and Breakfast places are not in high demand during winter – try to find some owners who would be willing to offer artist residencies.
- Visual Arts Ontario has lots of support material and have held workshops here before. There is a potential to have a workshop for visual artists every 2 years either initiated by an arts council or by local professional artists.
- Sponsor more community-based work. For example, have a non-designated art space (like a billboard) that is used for art – combining art and advertising – things that disrupt are remembered. Space can be sold for advertising or for artists to express their views.

- When discussing space needs re. proper lighting and layout for artwork, a forum should be held where artists can give input regarding what is needed.
- KAC member agents: KAC should be promoting their members, sending out CD ROMs nationally and internationally to commercial and public galleries. This increases incentive to become a member and increases contacts for selling and grants.
- Once a year rent out a commercial or professional gallery in a big city such as Toronto, Vancouver, or Montreal for members to show their work in. It would also attract people who don't live in Kingston.
- Members should have access to KAC's mailing list
- Partnerships between existing arts organizations – each individual group is trying to protect their own turf rather than joining efforts and working together. KAC should hold a public forum for all arts organizations in Kingston where a structured discussion could take place regarding how to improve in this area, especially to find out why groups are excluding one another.
- In the past, KAC has done fundraisers where artists are asked to donate their works to raise money. This is a misunderstanding of the value and position of artists. Artists are at the low end of the financial scale – in doing something like this, there should be at least some reimbursement to artists (i.e. splitting profits 50/50).

#### Media

- Simple but effective equipment
- Equipment gets outdated quickly, so it is important to have a sustainable equipment policy. A regular source of funding is needed to upgrade equipment regularly.
- High-performance 3-chip camera needed because it is almost professional level camera. They cost \$4000 each but Queen's has 13 or 14 and have had few problems because they buy sturdy equipment and have a \$1000 deductible if there is any damage.
- Offer equipment that is not used everyday that people would not otherwise have access to
- Macs are best computers to get for work with graphics and sound
- Equipment should serve both production and publicity/marketing needs
- Most people that need recording equipment have it, but there are no spaces that are acoustically good for recording in Kingston.

#### Performance Space

- A downtown concert series is needed in a space with a performance area and seating but slightly informal, i.e. intermission with food. Live Wire concert series attracts big-name folk-type artists. It is held in L'Octave Theatre now, but the drop-in numbers have declined – most people who attend are subscribers.
- L'Octave Theatre is a mid-size theatre (~250 seats) so it could potentially fill the need for this size performance space. Is it an issue of location, lack of promotion or something else that keeps this facility from being accessed? The Grand Theatre has tried to promote them and sell tickets through their box office.
- L'Octave Theatre is trying to develop a partnership with city to implement a transit system that provides evening shuttles for performances
- It would be a waste of money to create a new performing space downtown when there is an adequate, recently built theatre at Le Centre culturel Frontenac. There are still 280 days/year that the theatre is not in use and it is available for non-French performances as well.
- 200-300 seat theatre not available in Kingston, but not sure if it is needed.
- Not sure if offering 1500-seat theatre would make much difference from having an 800-seat theatre. Ticket prices would also increase, and uncertain there is a market for that in Kingston in the near future.

- Ideally, better to have administrative and performing spaces separate, unless facilities are adequate to allow for both.
- Production (including rehearsals) and performance spaces should be separate – allowing for maximum use of performance space



## 5. CONCLUSIONS

### 5.1 SUMMARY OF NEEDS

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#### **PERFORMING ARTS**

##### Umbrella Organizations

###### Facilities:

- Performance space
- Production space
- Exhibition space
- Meeting space
- Networking space
- Resource room
- Office space

###### Programming:

- Education
- Networking

##### Multidisciplinary Venues

###### Facilities:

- Performance space (mid and large size)
- Production space (rehearsals, storage, set construction)

###### Programming:

- Promotion
- Networking
- Education

##### Musicians and Music Organizations

###### Facilities:

- Performance space (various; mid and large size)
- Production space (rehearsals, recording)
- Meeting space
- Youth facilities
- Office space

###### Programming:

- Promotion

##### Dramatic Performers and Theatre

###### Facilities:

- Performance space (mid size)
- Production space (rehearsals, set construction, storage)
- Reception space
- Meeting space
- Networking space
- Office space
- Workshop space
- Resource room

###### Programming:

- Administration
- Education
- Networking

### Dancers and Dance Organizations

#### Facilities:

- Performance space (mid size)
- Production space (rehearsals)
- Information centre
- Meeting and workshop space
- Office facilities

#### Programming:

- Promotion
- Networking
- Education

## **VISUAL ARTS**

### Organizations

#### Facilities:

- Exhibition space
- Production space
- Office space
- Artist residencies
- Resource room

#### Programming:

- Education
- Networking
- Promotion

### Visual and Multimedia Artists

#### Facilities:

- Exhibition space
- Resource room
- Networking space
- Production space
- Artist Residencies
- Performance space
- Workshop space

#### Programming:

- Education
- Networking
- Promotion
- Administration

### Promotional

#### Facilities:

- Exhibition space

## **MEDIA NEEDS**

### Facilities:

- Production space (for film, video, and sound editing)
- Screening space
- Equipment (cameras, projectors, software)
- Resource Room

### Programming:

- Workshops
- Promotion
- Networks and Support

## 5.2 GOALS AND OUTCOMES

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The goals listed below were determined before this study began. They are listed in Part Three of this report, but have been restated here so that the outcomes can be compared directly with the goals. Guidelines for next steps that should be taken in order to accomplish all the goals are also included here. A more extensive list of recommendations has been included in the following section (5.3).

1. **Goal:** To determine whether the community has adequate facilities to house arts organizations.  
**Outcome:** Research from the survey provides overwhelming evidence that the majority of artists and arts organization in Kingston do not have adequate facilities. Unless steps toward providing the necessary facilities are accomplished quickly, many of Kingston's artistic services will suffer. The other perspective of this objective is to determine which currently unused or non-arts facilities could be turned into spaces that house the arts. Research in this direction by KAC is currently being undertaken, and should be continued.
  
2. **Goal:** To create and maintain an arts facilities resource list, including information on location, working areas, exhibition space, seating capacity, stage size, lighting, storage/dressing room space, cost, equipment, parking, wheelchair access, and contact information.  
**Outcome:** Due to time constraints, a comprehensive facility resource list could not be prepared. However, information gathered in the survey would eliminate much of the preliminary work involved in creating such a database. Many interviewees identified a need for centralized databases so that existing resources (such as talent, equipment, and information) could be accessed and shared by all arts groups. Centralizing all this information would assist local artists and arts groups in meeting their programming needs more efficiently. It would also allow newcomers and touring artists to become more quickly familiar with what Kingston has to offer, increasing the likelihood that they will enjoy their time here and be more inclined to return.
  
3. **Goal:** To support the efforts of community cultural groups with locating and developing facilities in which to work, perform, exhibit, and teach.  
**Outcome:** Meeting this objective directly was beyond the scope of the survey, but assessing the facility needs of cultural groups is a necessary first step toward locating and developing adequate facilities. Many organizations and individuals have made independent efforts to improve their facility situation. Although some of these efforts have proven successful, many indicated that Kingston's current facilities are inadequate to meet their needs. On a positive note, the majority of people surveyed felt that facility needs could be met by transforming existing under-used spaces into arts spaces rather than constructing entirely new facilities. The emphasis on improvements and maintenance rather than on construction, points to the realistic and resourceful attitudes Kingston's artists have in finding solutions to their facility needs.  
Next steps in supporting the artistic community in their efforts toward adequate facilities involve:
  - Discussion forums with both small and large groups to determine how to best respond to facility needs.
  - Develop partnerships among organizations so that the arts community can support each other rather than conflicting or overlapping in goals and processes.
  - Create a list of objectives in meeting facility improvements and maintenance needs, outlining in detail all necessary steps, a realistic timeframe, and expected costs.

- Share goals with the larger Kingston community to encourage their excitement and support in shaping the future of this city.
  - Concentrated planning and action for facility development.<sup>9</sup>
4. **Goal:** To consider special needs populations in the design of programs, facilities, and marketing, and to ensure equitable access to the arts to diverse cultures, people with special needs, the economically disadvantaged, and other under-served groups.  
**Outcome:** Several interviewees echoed this objective, recognizing the necessity of creating facilities that will be accessible to under-served groups. Groups that were specifically identified include the developmentally challenged, the elderly, youth – especially those at risk, multicultural groups, and new immigrants to Canada. A main concern is that these groups are often excluded (both consciously and unconsciously) from access to the arts, and the recommendations given by interviewees identified public attitudes as the most difficult barrier to overcome. In order to respond effectively to special needs populations, representatives from these groups should be invited to speak at discussion forums and should be consulted throughout planning and development stages.
5. **Goal:** To explore art/business partnerships that can assist organizations in locating consultants and assistance for adaptive re-use of existing buildings, and to integrate cultural development with other community development efforts.  
**Outcome:** Exploring potential business partnerships could not be accomplished with the nature of this study. It remains an important objective though, and several interviewees expressed the need for developing better partnerships between the arts and business sectors. Cultural and social entrepreneurship are terms people often used when referring to this idea. Conducting research and cultivating networks will transform this from an ideal into a reality, and steps toward this end are currently being undertaken by Kingston Cultural Initiative in partnership with the Kingston Arts Council. See objective 7 for more details in this area.
6. **Goal:** To determine the feasibility of creating a community arts and cultural centre in Kingston, specifically of converting the existing Masonic Temple, a heritage building in downtown Kingston. An arts and culture centre, including a theatre, would allow both visual and performing arts to be housed under one roof. It would also provide a more adequate venue for organizations, such as the Kingston Arts Council, to expand their services and community outreach, and to accommodate the growing needs of Kingston’s cultural innovators.  
**Outcome:** This research indicates that a community arts and cultural centre in Kingston is greatly needed and would be a well-used facility. The information in this report will play a significant role in determining what should be offered in an arts centre and which facilities in Kingston would meet these needs most effectively. As mentioned above, interviewees indicated that existing arts and non-arts spaces should be used to their full potential before new facilities are constructed. People were not directly asked whether the Masonic Temple would be an effective arts centre since KAC was still looking into the potential of this facility. For those who knew it was a facility under consideration, the responses toward this were mixed, indicating a need for discussion no matter which facility is chosen. Some important considerations include:
- Accessibility, both in location and in services
  - Impact on existing organizations

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<sup>9</sup> Refer to Section 5.3 for more recommendations in this area.

- Facility costs, both short-term and long-term

In summary, the needs that a potential facility can realistically meet should complement the greatest facility needs indicated by this study.

7. **Goal:** To determine the need for a central “hub” where organizations can promote the region’s cultural activities as an important economic resource, and to coordinate activities and programs in conjunction with Kingston’s seasonal peaks of tourists, students, and festivals.

**Outcome:** During the survey, the idea of an arts centre was often connected with a place that would act as an administrative centre for the arts. The support for this type of facility was also significant, and should definitely be included in facility development plans. Whether an organizational centre and a production/exhibition venue can be provided in one facility was an important issue raised by a number of people surveyed. As mentioned above, Kingston Cultural Initiative has been working towards this objective. The survey results, future discussion forums, and recommendations listed in the following section will assist leaders of this project in determining what this type of facility should offer.

## 5.3 RECOMMENDATIONS

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The recommendations outlined below are directed mainly to the Kingston Arts Council, and are focused on what can and should be done with the facility needs identified in this report. There are other members of the community who will find this information useful: public and private agencies wanting to know how they can effectively support Kingston's arts community; arts organizations currently in the process of developing new or improved facilities; and artists and organizations who are uncertain of how to most effectively respond to their own facility needs.

In 2001, the findings from a province-wide survey of facility needs of Ontario's small and mid-sized performing and visual arts organizations were published in a report titled "Spaced...Out?" This report, written by Sandra Tulloch and Catherine Smalley, included survey results from close to 200 interviewees from various-sized communities across Ontario. In addition to listing facility needs, the authors described common facility-related problems and recommended solutions for arts organizations and supporters of these organizations. Their research provides the basis for the recommendations given here. They point out that insufficient planning and poor cash flow – rather than insufficient funds – are often the causes of failed facility development projects.<sup>10</sup>

The key concerns identified by Tulloch and Smalley have been addressed below in the context of this study and report. The Kingston Arts Council's Facility Needs Assessment is a very specific survey with a relatively narrow context. It is essential to review both the "Spaced Out?" report and other resources for additional information.

Below are the problems outlined by Tulloch and Smalley with solutions drawn from a review of all interviewees' needs and recommendations in the KAC Facility Needs Assessment. The current situation of the Kingston Arts Council has also been included to provide an overview of the steps that have already been undertaken to address these potential problems.

### **Inadequate Technical Assistance**

#### Problem:

Arts organizations often fail to get the expert assistance they need.

#### Solutions:

1. Find and access an information and resource centre that will identify whether all necessary steps of a facility planning project are being addressed.
2. Hire paid professionals who know how to respond to the needs of non-profit arts organizations, "particularly the nature of their growth and market." Make use of project services that look at and understand all areas of arts facility development.
3. Strategic planning, including market assessment and feasibility studies, must be part of any facility-related project.<sup>11</sup>

#### Current Situation:

To date, the Kingston Arts Council has completed part of step three.

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<sup>10</sup> Sandra Tulloch and Catherine Smalley Spaced Out? A Study of Facility Needs of Small and Mid-Sized Performing & Visual Arts Organizations in Ontario. September, 2001, p.17.

<sup>11</sup> Refer to pp. 19-21 of the "Spaced Out?" report for a useful planning resource. The report is available online at [www.theatreontario.org/download/spacedout\\_report.pdf](http://www.theatreontario.org/download/spacedout_report.pdf).

- Assessment of organizational capacity: Board members and staff have identified KAC's limited ability to develop new programming and serve its members and the community without improved facilities.
- Assessment of the market for services: The survey and report clearly indicate that there is a market more than ready to take advantage of the intended outcomes of improved facilities.
- Fundraising capacity: How much money can realistically be raised for this project?
- Project cost: How much will the proposed facilities cost? First, decisions need to be made regarding what facilities will be offered.
- Project feasibility: Does it make sense for KAC to continue facility planning, taking into consideration all of the above?

### **Insufficient Use of Resources**

#### Problem:

Facility project costs tend to be higher than projected due to inadequate technical assistance and intermittent completion of the project.

#### Solutions:

1. Limit the number of volunteers involved: people working on the project should be paid.
2. Secure funds beforehand: although this is time-consuming, having to stop a project due to limited funds will increase spending in the long run.

#### Current Situation:

KAC volunteers have been more aggressively pressing funding agencies than in the past, with successful results. At this point, however, there is no internal or external project coordinator being paid to work on the facility project, which needs to change.

### **Funding Incompatibility**

#### Problem:

Funds are not usually received at key stages of project development.

#### Solutions:

1. Prepare a clear overview of costs at each stage of the project. Present this plan to funders so they can appreciate that the timing of funds received is just as important as the amount received.
2. Financial support must be drawn from a range of unrelated sources; research must be done to determine what potential sources are available.

#### Current Situation:

KAC must develop a work plan that includes a breakdown of project steps and costs; this must be given to any potential funders. Continue research into local and external, public and private funders.

### **Lack of Early Money**

#### Problem:

Often money is not spent on preliminary stages of a project, leading to increased costs later.

#### Solutions:

1. Take advantage of grants available for the pre-development stages.
2. Follow guidelines listed above before implementing facility development.

#### Current Situation:



This study is evidence that both KAC and the Ministry of Citizenship, Culture, Tourism and Recreation recognize the importance of money and time dedicated to the preliminary stages of facility development.

### **Inaccessibility of Debt Financing**

#### Problem:

Debt financing is often essential, but may be difficult to secure.

#### Solutions:

1. Build and maintain relationships with a bank and/or other financing institution.
2. Recognize that debt financing is often needed for facility development projects.
3. Be aware that financing institutions may be skeptical of arts organization management – false perceptions may need to be changed.

#### Current Situation:

KAC should work towards achieving the first step listed here.

## 6. ACKNOWLEDGEMENTS

Thanks to the more than 60 community artists and arts representatives whose time, experience, and suggestions helped make this project successful. In particular, Ben Darrah, KAC Project Manager and Thais Donald, President, gave valuable input in the development of the survey and report. Finally, the funding for this study was granted to KAC by the Summer Experience Program of the Ministry of Citizenship, Culture, Tourism and Recreation. A two-week project extension, funded by the Kingston Arts Council, made more detailed report preparation possible.

## 7. APPENDICES

### 7.1 PEOPLE CONSULTED

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Many people were involved in the completion of the survey and report. The following people provided invaluable information, resources, suggestions, and advice:

Jan Allen  
Simon Andrew  
Rebecca Anweiler  
Francis Beaulieu  
Patricia Beharriell  
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Julian Brown  
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Shayne Dark  
Ben Darrah  
Gerry De Jong  
Thais Donald  
Melanie Dugan  
Cliff Edwards  
Robin Etherington

Julie Fiala  
Karen Frederickson  
Georgette Fry  
Joanne Gazol-McKim  
Joanne Gervais  
Donna Gillespie  
Tana Gordanier  
Andrea Haughton  
Ian Hodkinson  
Shirley Hulley  
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Alex Jansen  
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Reena Kukreja  
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John Lazarus  
Bonnie Long  
Nadia Luciuk  
Clarke Mackey

Don Maynard  
Pat McDermot  
Alison Migneault  
Jill Moore  
Monica Morrow  
Erika Olson  
Terry O'Reilly  
Karen Peppercorn  
Katherine Porter  
Jocelyn Purdie  
William Reynolds  
Matt Rogalsky  
Dawn Sadler  
Maayke Schurer  
David L. Smith  
Pat Sullivan  
Craig Walker  
Kyra Walker  
Stu Woolley  
Nan Yeoman  
Roy Young

## 7.2 GROUPS SURVEYED

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Organizations, groups, studios, and projects represented in the survey include:

Agnes Etherington Art Centre	Kingston School of Art
Corporation of the City of Kingston	Kingston Symphony Association
Dance Umbrella Kingston	Kingston Theatre Organ Society
Domino Theatre	Le Centre culturel Frontenac
Drama Department, Queen's University	MBS Dance and Music Theatre Co.
Festival and Events Network Kingston	Maky Ukrainian Dance Ensemble
Film Studies Department, Queen's University	Melos Choral Ensemble
Grand Theatre	Modern Fuel Gallery Artist Run Centre
H'art Studio	Nan Yeoman's Project
Kingston Arts Council	Organization of Kingston Women Artists
Kingston Canada Film Festival	Queen Elizabeth CVI
Kingston Community Strings	Rogue and Peasant Theatre Co.
Kingston Cultural Initiative	Simon Andrew Studios
Kingston InSightS (KISS Project)	That Choir
Kingston Jazz Society	Theatre Kingston
Kingston's Life-Drawing Artists	Union Gallery
Kingston Musicians' Union	Verb Gallery
Kingston Photographic Club	

### 7.3 SOURCES CONSULTED

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The following resources were reviewed during the developmental stages of the survey and report:

“False Economy? A Study of Need in Toronto’s Non-Profit Arts Sector”  
Toronto Arts Council  
September, 2002

“Spaced...Out? A Study of Facility Needs of Small and Mid-sized Performing and Visual Arts Organizations in Ontario”  
Sandra Tulloch and Catherine Smalley  
September, 2001

Web sites used to compile a list of potential interviewees:

Kingston District Community Information Centre  
[www.info.kingston.on.ca](http://www.info.kingston.on.ca)

Kingston Arts Council  
[www.artskingston.com](http://www.artskingston.com)

7.4 SURVEY TEMPLATE

**FACILITY NEEDS SURVEY**

Description of Organization

Organization:

Contact Information:

Date:

Mandate:

Programming:

Target Audience:

Demographics:

- Number of employees?
- Number of volunteers?
- Professional or amateur base?
- How many events hosted each year?
- Membership/Participants:

Current Facility

Facilities:

Building Capacity:

Own or Lease?

Estimated Annual Facility Costs: (including rent, mortgage, property taxes, heat and utilities, rental of other spaces, etc.)

1. To maintain your current programming, what facility requirements are there? (list all requirements, whether or not they are currently being met.)  
Change rooms? Rehearsal space? Security? Hydro? Wheelchair accessibility?  
Running wall space? Office operations? Lighting? Sound? Staging? Seating? rental of other spaces, etc.)

2. How are these requirements currently being met?
- Scope and number of productions/exhibitions?
  - Administrative and exhibition/performance space?
  - Accessibility (wheelchair, all ages, central location, etc.)?
  - Security?
- 
- 

3. What percentage of your budget is spent on the facility you are currently using?
- 

4. Is your programming affected by the facilities you have access to?
- 
- 

5. How would your programming change if your organization had access to more resources? (rehearsal space, office and mail services, marketing, professional development workshops, grant-writing/funding assistance, central place to book performances or events)
- 
- 

6. Is your organization itself limited by the facilities or resources you have access to?
- Do you have to rent rehearsal or studio space?
  - Is there enough space for audience (does everyone have access?)
  - Is there adequate storage space?
  - Marketing out of your kitchen table?
  - Lack of long-term leases?
  - Funding issues?
- 
- 

7. What is already working for your organization regarding your facilities?
- 
- 

8. Is your facility a major concern or challenge for your organization?
-

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9. Are your facility concerns comparable to other challenges your organization faces?

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10. What plans does your organization have that would affect your facility needs in the next year or two?

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Future Implications

11. Of the following list, which would your organization benefit from most (if at all)?

- Access to reasonably priced rehearsal space
- Office support (answering service, mailroom, photocopy, fax, etc.)
- Meeting rooms
- Reception facilities
- Space to hold special events and festivals
- Exhibition facilities
- Media arts centre
- Professional development resource centre
- A centralized, high profile arts centre
- Other...

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12. Would your organization benefit from a centrally located art centre?

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13. If a central cultural centre were developed, would you or your organization make use of it? Explain (what type of space would you use; in what way would you use it?)

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14. Is there any other facility-oriented information you feel is relevant to your organization?