The Shaw Building
PRELIMINARY FEASIBILITY STUDY

November, 2007
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EXECUTIVE SUMMARY

This report was commissioned by the Toronto District School Board to explore an alternative way to repurpose the former Shaw Street School building. A school is an integral thread of the broader fabric within a community. It provides critical learning environments for our children and contributes to a neighbourhood’s connectivity, inter-generational narrative, and overall identity. Declared surplus to the educational needs of the Toronto District School Board in 2000, the 1915 Shaw building’s historic role as a platform for learning, community engagement and connectivity ceased. While the school operations formerly located within the Shaw building continue within an adjacent facility, the heritage building has remained vacant for six years. As a long-established, community-based facility, its closure represents a significant fraying of the neighbourhood’s rich connective material.

With over 70,000 ft² of flexible space in a desirable neighbourhood, the former school facility could be re-imagined in many ways. The TDSB’s fiscal situation and the site’s unique characteristics have created a challenging development scenario. Recent efforts to rethink its suitability for conversion to private sector residential uses have been met with strong opposition from local stakeholders. However, the confluence of interests and aspirations among an artistically-minded school and parent body, a motivated and supportive property owner, and an engaged creative community has generated a context in which a culture-led approach has emerged as a primary development focus.

The challenge of balancing diverse stakeholder perspectives, while developing a viable and engaging vision that attracts public interest and investment, favours a not-for-profit model that delivers multiple bottom-lines — cultural, economic, environmental, and social. A
sensitive and creative reuse of the Shaw building has incredible potential to restore and enhance its historic role through generating opportunities for new relationships and avenues for engagement.

Arts and cultural connectivity, heritage preservation, environmental leadership, educational programming and community partnerships can be brought together in unique ways to transform the Shaw building into a hub of creative activity and learning. As one facility in a larger portfolio of surplus properties across Toronto, the redevelopment of the Shaw building may present an innovative model for the TDSB to repurpose its infrastructure in a way that restores and enhances value within neighbourhoods.

Achieving multiple bottom lines requires a unique vision grounded in the community, broad-based leadership capability, an entrepreneurial spirit and engaged partnerships. With 20 years of not-for-profit real estate development experience for the creative and cultural sector, Artscape was engaged by the Toronto District School Board to develop a Preliminary Feasibility Study to assess the viability of repurposing the Shaw building for a range of community and cultural uses. Teeple Architects reviewed existing conditions and conceptual design work for the project on a pro-bono basis. Together with engineers Curran McCabe Ravindran Ross, the consulting team has worked over the last 12 months to develop a community-driven preliminary concept, order-of-magnitude capital cost estimates and 5 year operating budgets to establish the project’s feasibility.

As part of the broader study process, the team’s initial consultation included three focus groups held between November 2006 and April 2007, including the Givins Shaw Parent School Council, interested arts and cultural organizations from across Toronto, and local community members. The second phase of the team’s engagement process involved two public open houses occurring May 31, 2007 and June 14, 2007 at the Givins Shaw Public School. Each public open house provided an opportunity for the broader community to learn about the feasibility assessment process, and to share ideas, concerns and comments. Underpinning the iterative approach to the engagement process, Artscape met regularly with representatives of TDSB’s Facility Services and Trustee Chris Bolton’s office.

During the consultation process, a broad consensus emerged around converting the Shaw building into a community arts centre - the arts and broader community expressed their support to have Artscape coordinate this effort. The consultant team developed an acquisition and ‘base-building’ preliminary cost estimate of $10.6 million. A draft revenue model has been developed based on support levels for similar projects from a variety of public and private sector supporters. These assumptions will need to be further tested through a fund raising feasibility study. Financing for the project has been estimated based
on the affordability threshold for Artscape’s tenant base. Artscape determined that for the project to be viable it would need to own the building.

In summary, the groundwork has been laid for Toronto District School Board, the Givins Shaw Parent Council, local community members, and Artscape to work in partnership to create the ‘WQW Arts Centre’ on the site of the Shaw building. TDSB stands to realize revenue from the sale of the property while ensuring its long-term community use. The local community will gain an arts centre with a strong educational focus. The arts community will find a much needed anchor in the heart of West Queen West to balance the displacement currently happening as a result of the gentrification of the area. This triple-win, multiple bottom-line initiative has solid momentum behind it. It is an innovative approach that will not necessarily yield the quickest, easiest, or most lucrative solution for the Shaw building, but it is one that will create tremendous value for all parties and will be assured of engaging the hearts, minds and financial support of the community.
CONTEX & PRINCIPLES

A THRIVING CREATIVE COMMUNITY FACING CHANGE

The Shaw building is located within the Trinity Bellwoods neighbourhood, adjacent to West Queen West and Trinity Bellwoods Park. The area is recognized as one of Canada’s most important neighbourhoods for artists and creative workers, attracted by the dense concentration of cultural venues and lifestyle businesses located throughout the community. Mercer Union, Museum of Contemporary Canadian Art, Carnegie Library, the Gladstone, and Camera illustrate the area’s rich fabric of infrastructure.

The Park itself hosts numerous cultural events, including the Queen West Arts Crawl; Trinity Community Recreation Centre’s Art in the Park program; as well as a range of outdoor theatre, concerts and films in the ‘bowl’. The artistic ‘ethos’ of the broader community is also reflected in the strong arts education program at the Givins/Shaw Junior Public School, including a focus on music, drama, dance and visual arts.

While creatively vibrant, the area is also experiencing significant gentrification pressure as the pace of upmarket residential redevelopment challenges the affordability and diversity of the community’s cultural organizations and individual artists. The impending disruption of artist workspace in the Queen West Triangle by extensive condominium redevelopment, as well as recent closures of small performance venues along Queen Street, signals a growing
imperative to address the space needs of this important creative community, one that the Shaw building is well situated to advance through its adaptation. The consolidation of the current school operations into the Givins building and closure of the historic Shaw building over the last few years has been a significant loss to the neighbourhood and the TDSB. However, it has opened up a substantial opportunity to rethink how such a unique facility can be rewoven back into the fabric of the community through a culture-led regeneration approach.

A RENEWED PLACE FOR CREATIVITY AND LEARNING

Over a period of 6 months, the consultant team has worked with a broad range of community stakeholders to generate a new vision for the Shaw building that integrates creativity, community and learning. As part of the larger study process, the team’s initial consultation was based on three focus groups held between November 2006 and April 2007, including:

- Givins Shaw Parent School Council;
- interested cultural organizations from across Toronto representing dance, film, media, photography, visual arts, music, theatre, and arts instruction; and
- residents of the Trinity Bellwoods community and members of local community organizations (such as the Friends of Trinity Bellwoods and the West Queen West Business Improvement Association).

The second phase of the team’s engagement process involved two public open houses occurring May 31, 2007 and June 14, 2007 at the Givins Shaw Public School. Each focus group and open house provided participants with an opportunity to discuss the overall study process as well as their perception of priorities, opportunities, challenges and concerns with the building’s potential re-purposing (see Appendix I for a detailed summary of comments).

Several consistent themes emerged from the dialogue on community aspirations for the Shaw building’s regeneration. These have been articulated by the consultant team as a set of development principles that have informed the preliminary thinking and will guide subsequent phases of concept refinement.
The WQW ARTS CENTRE will be a place where…

…a passion for learning is fueled by arts and culture

…ideas are cultivated through a commitment to openness, diversity and tolerance

…connectivity is fostered through a strong sense of community interaction

…environmental stewardship is encouraged through innovative design and operations

…identity is reflective of the Queen West artistic ‘ethos’

These characteristics will be nurtured through a program of spaces that…

…facilitate collaboration, experimentation and cross-fertilization

…respect and enhance the heritage integrity of the building

…provide shared ‘sandboxes’ that are safe, accessible and inspiring

…respect the flexibility required for the creative process

…generate opportunities for community engagement
PRECEDENTS

Balancing viability and vitality in a not-for-profit facility development model is an extremely challenging endeavour. In an effort to understand and adapt best-practices outside of Artscape’s existing portfolio of facilities, the consultant team identified a number of precedent facilities that reflect the unique challenges and opportunities faced in the repurposing of the Shaw Building. Four projects that have successfully delivered multiple bottom lines back to communities are summarized below:

ArtSpace – Maynard
Maynard, Massachusetts

- 55,000 sq ft community art centre - former middle school
- Managed by non-profit Artspace Inc – mandate to support artists while sharing creativity with the broader community
- Studios - 43 artist work studios - average size 750 sq ft - rent $7.20 per sq ft per year, including heat and electricity
- Gallery - exhibition space in former school library
- PrintWorks - printmaking facilities open for use at daily rates
- Acme Theater - 70 seat theater for public productions
- Programming - annual open studios, public discussion groups and lectures - educational endeavors with local schools, organizations and broader community (e.g. tours, events)
- Jr. High converted to artist live-work cooperative in 1992
- Repurposed by non-profit Artspace Inc – $7.1 million to-redevelop 314,112 s.f.
- Cooperative shares six-story building with city-run community center including a gym, pool, and offices (44,000 s.f.)
- Studios: 39 live/work units - many retain original chalkboards and other school elements
- Shared amenities: gallery, two dance studios, three music rehearsal rooms, meeting rooms, project workshop room, children’s playground
- Funding mix: public and private, as well as funding from the independent school board and from community foundations
P.S. 1
Long Island, New York

- Hundred-year-old public school (operating 1893 – 1963)
- P.S.1 Contemporary Art Center founded in 1971- non-profit dedicated to transforming underutilized buildings into exhibition, performance, and studio spaces
- Opened in 1976 as a space dedicated to contemporary arts (further renovations in 1997 to provide an outdoor gallery) - 125,000 s.f. facility
- Affiliate of MoMA: contains museum-quality galleries, studio facilities, and educational programs
- Outreach: traveling exhibitions, publications, online radio
- Programming: for adults and youth - gallery talks, tours, university internship program, Teen Curator Series, Young Architects Program

Coral Street Arts House
Philadelphia, PA

- $7.5 million adaptive reuse of a 19th century textile mill
- Live-work spaces for artists and low-income residents - 27 units plus a community room and 1st floor exhibition space
- Infused new life into a desolate neighbourhood - local artists part of the community (e.g. artists and residents provide daily arts instruction for youth)
- Apprentice Program for student artists to work with local artists
- Adjoining Kensington Culinary Arts High School
- Other programming: service coordinator organizes exhibitions, career workshops, community events (e.g. Mural Arts Program)
MARKET SCAN & TENANT CRITERIA

In order to develop a preliminary estimate of the level of demand for space from artists and cultural non-profit organizations across Toronto, the consultant team analysed data from Artscape’s existing waiting-list for its work-only studio facilities. The following provides an initial indication of the substantial demand for affordable and accessible space that could be accommodated in the Shaw building:

<table>
<thead>
<tr>
<th>Total number on wait-list for workspace:</th>
</tr>
</thead>
<tbody>
<tr>
<td>individual artists</td>
</tr>
<tr>
<td>organizations</td>
</tr>
<tr>
<td>TOTAL</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total workspace demand:</th>
</tr>
</thead>
<tbody>
<tr>
<td>organizations</td>
</tr>
<tr>
<td>independent artists</td>
</tr>
<tr>
<td>TOTAL</td>
</tr>
</tbody>
</table>

Artscape is currently undertaking a new call for tenants for their latest project, the Green Arts Barns, as well as a city-wide survey of infrastructure needs for the creative and cultural sector. Each will provide additional demand-based information that can inform future refinements of the unit mix at the Shaw building. The following tables illustrate the average minimum space demand from individual artists (organized by discipline), and cultural organizations (organized by major category).
## INDIVIDUAL ARTISTS

<table>
<thead>
<tr>
<th>Major Discipline</th>
<th>Minimum square footage required</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>range sq ft</td>
</tr>
<tr>
<td>Literary Arts (11)</td>
<td>100 - 300</td>
</tr>
<tr>
<td>(writing, editing, poetry)</td>
<td></td>
</tr>
<tr>
<td>Music Composition (28)</td>
<td>150 - 500</td>
</tr>
<tr>
<td>(voice and/or instrument)</td>
<td></td>
</tr>
<tr>
<td>Jewellery and Accessory (12)</td>
<td>150 - 400</td>
</tr>
<tr>
<td>(design and production)</td>
<td></td>
</tr>
<tr>
<td>Visual Arts (204)</td>
<td>100 - 700</td>
</tr>
<tr>
<td>(painting, drawing, illustration, etc.)</td>
<td></td>
</tr>
<tr>
<td>Ceramics, Clay and Sculpture (37)</td>
<td>100 - 500</td>
</tr>
<tr>
<td>Performing Arts (3)</td>
<td>200 - 500</td>
</tr>
<tr>
<td>(dance, acting, choreography)</td>
<td></td>
</tr>
<tr>
<td>Fashion Design, Theatre Costume and Textiles (10)</td>
<td>200 - 500</td>
</tr>
<tr>
<td>Media Arts (26)</td>
<td>160 - 700</td>
</tr>
<tr>
<td>(film, video, photography)</td>
<td></td>
</tr>
<tr>
<td>Mixed Media and/or Installation Art (15)</td>
<td>150 - 700</td>
</tr>
<tr>
<td>Architecture (2)</td>
<td>400 - 450</td>
</tr>
<tr>
<td>Furniture Design (2)</td>
<td>400 - 500</td>
</tr>
<tr>
<td>Crafts (6)</td>
<td>250 - 800</td>
</tr>
<tr>
<td>(weaving, woodworking)</td>
<td></td>
</tr>
</tbody>
</table>

![Bar chart showing the distribution of individual artists by discipline]
The space needs assessment suggests that there is sufficient demand to lease the Shaw Building based on Artscape’s current work-only waiting lists. Recognizing that overall demand across the city is under-represented by these databases and affordability for studio and work space across downtown and inner-city districts is declining, the consultant team is confident that sufficient demand exists to fully lease the Shaw Building in a short period of time. At this stage of assessment, a flexible demising approach is important to accommodate a broad mix of activity and users.
PROPOSED TENANT SELECTION CRITERIA

While adaptability of space improves the overall responsiveness and marketability of the facility for various community and cultural uses, developing an appropriate tenant mix that reflects the development principles generated by the community is critical. Operationalizing the core values of creativity, community and learning requires translation into clearly articulated tenant criteria that signals the intent behind the project and the expectation of potential collaborators to contribute to building a unique community environment. A Tenant Selection Committee comprised of current Artscape tenants, board members, representatives of the Givins-Shaw Parent School Council and members of the community-at-large is proposed to assess all applications for tenancy in the building.

Individual Artists

Artscape defines a "professional artist" as an individual who receives, or has received, professional recognition as defined by any one of the following Draft Canadian Artist Code criteria:

- Has presented his/her work to the public by means of exhibitions, publications, performance, readings, screenings, or by any other means appropriate to the nature of his/her work;
- Is represented by a dealer, publisher, agent or similar representative appropriate to the nature of his/her work;
- Devotes a reasonable proportion of his/her professional time as an artist to promoting or marketing his/her work, including but not limited to: presenting him/herself for auditions; seeking sponsorship, agent or engagements; or similar activities appropriate to the nature of his/her work;
- Receives or has received compensation for his/her work, including but not limited to: sales; fees; commissions; royalties; residuals; grants and awards, any of which may reasonably be included as professional or business income;
- Has record of income or loss relevant to the exploitation of his/her work and appropriate to the span of his/her artistic career;
- Has received professional training, either in an educational institution or from a practitioner or teacher recognized within their profession;
- Has received public or peer recognition in the form of honours, awards, professional prizes, or by publicly disseminated critical approval;
- Has membership in a professional association appropriate to his/her artistic activity whose membership or categories of membership are limited under standards established by the association; or which is a trade union or is its equivalent appropriate to his/her artistic ability.
Applicants for studio space should also be required to provide a certain amount of volunteer time to student-based programming on-site.

**Not-for-profit Organizations**

Organizations who are interested in becoming tenants in the Shaw Building should be eligible if the following criteria are met:

- registered as a not-for-profit entity;
- arts or arts-based learning mandate;
- a history of commitment to the local or another geographic, professional, or demographic community (e.g. youth at risk)
- a commitment to provide arts-based educational programming to animate the site, build linkages with the Givins-Shaw School and/or provide amenities to the local community; and
- a capacity to assist in capital fundraising for the project (e.g. professional development staff, connections to donors, in-kind contributions).
FACILITY CONDITION ASSESSMENT

GENERAL

The Shaw building is a 70,000 s.f., three storey (plus basement) brick and stone clad building constructed in 1915 on the west side of Shaw Street. Replacing an earlier, smaller school further west on Givins Street, the building comprises 28 classrooms, wide corridors, a generous lobby, office area and main floor library. Declared surplus to the TDSB’s needs in 2000, the building remains unused except for occasional event rental and film shoots. The operations of the existing Givins Shaw Junior Public School is located in an adjacent 1957 building on Givins Street. A link between the buildings was established in the 1980s, however the 1999 renovation of the Givins building resulted in functionally isolating the Shaw building, including its mechanical services (water, gas, sanitary drainage, etc.). The only remaining link between the two buildings is electrical with the Givins building being the location for the incoming electrical services to the site, with a separate service point in the basement of the Shaw building.

The original plan of the building is a classic T-shape, with a central entrance leading up a half-level to a central lobby. From this lobby, central stairs used to connect to the second and third floors as well as one half-below ground level. Skylights originally were located over these stairs. These stairs were filled in many years ago, no doubt in response to changes in building code requirements, and currently exit stairs are located at the north and south ends of each floor’s central corridor. One central stair remains.
Classrooms are located on the ground, second and third floors with washrooms, mechanical rooms, caretaking facilities, storage and the current lunchroom located on the lower level. With the exception of the above noted stair changes, and the creation of a new library and new office area in the 1980s, much of the building’s plan is little changed from its date of construction although numerous minor damages and renovations have occurred over the years.

Aside from the main entrance, the Shaw building can be entered at the above noted stairs, at the north and south ends of the building, as well as two additional entrances on the north and south sides of the west wing of the building. Asphalt play areas currently abut the building on its north, west and south side, with some landscaping on the Shaw Street side.

The consultant team has reviewed the *Facility Condition Assessment* undertaken by Teeple Architects in 2000 as part of the initial consolidation of the school program into the Givins building in 1999-2001 (see Appendix 1). Based on a series of thorough visual inspections of the site undertaken in August 2006, the condition of the building has not significantly changed during this period of stasis.

**MUNICIPAL APPROVALS**

While the current residential zoning (R4a) accommodates community services, cultural and arts facilities, the full range of possible uses proposed in this study are not explicitly allowed. These include:

- a daycare centre;
- an after-school drop-in centre;
- classrooms for a TDSB art program;
- classrooms for a private non-profit art school;
- work studios for artists;
- office space for non-profit art organizations;
- small performance and rehearsal studios for non-profit art organizations
- offices for non-profit environmental and social organizations;
- offices and work space for small creative industry start-up businesses;
- communal space for tenants; and
- a small independent café business.

The consulting team initiated a *Preliminary Project Review* by the City planning department to assess the full range of uses proposed as well as to consider the flexibility afforded to the redevelopment of the site under a provision in the Zoning By-Law (*No 438-86, Section 6, qualification (2) 16(ii)*), permitting a charitable institution use in an R4a zone. While not conclusive at this stage, the outcome of the review suggests that an application to the
Committee of Adjustment is required to approve the proposed office/teaching studio, etc. uses, which are not permitted within the current zoning. In this regard, parking, loading and garbage removal will be critical concerns, as will security and safety issues related to the close proximity of the primary school to the new proposed uses. These concerns are shared by the TDSB. The Site Plan Option drawing shows a proposed separation of the Givins and Shaw sites with a suggestion of possible parking, loading and fence locations.

BUILDING CODE

While the existing building can meet the majority of the requirements of the Ontario Building Code for the proposed uses, the following improvements will be required to provide flexibility in the types of uses that can be anticipated and to meet basic building code requirements:

- Construction of an exterior ramp, interior wheelchair lift and new hydraulic elevator to provide accessibility to all floor levels.
- Provision of a sprinkler system throughout, to alleviate concerns regarding the fire resistance of the original floor and roof assemblies.
- Some upgrading of fire separations between proposed tenant spaces, exit stairs and the remainder of the building (i.e. upgrading of exit door ratings, addition of door closers, etc.).
- Provision of suitable washrooms to serve the proposed uses.
- Improvements to the exit stair handrails and guardrails.
- Installation of fire dampers at vertical ductwork.
- Upgrading of fire alarm system to connect to new sprinkler system.

GENERAL IMPROVEMENTS

The following additional improvements are recommended to provide a suitable ‘base building’ condition which can be further improved by tenant fit-up of the proposed leasable areas.

1. Demolition

- Removal of miscellaneous walls, millwork and loose furniture to provide clear tenant areas.
- Removal of basement level washroom fixtures, partitions, floor/wall finishes, etc…
- As required for ramp, lift, elevator
- Removal of vinyl asbestos floor tile in all classrooms
- Removal of carpet in existing offices
- Removal of asbestos on main boiler room piping elbows
- Miscellaneous asbestos removal at areas affected by renovation
- Assume lead paint throughout
- Assume PCB lighting ballasts to be removed

2. Site Work
- Provision of parking/loading spaces to west of the building with associated asphalt, curbs and chain-link fencing
- New steel fence at east side to separate Givins School entrance from Shaw building exit
- New entrance ramp

3. Building Structure
- Minor structural work associated with new floor openings for elevator

4. Masonry
- New elevator shaft
- The exterior stone work is in need of stabilization and repair. See options suggested by Clifford Masonry. Existing parapet level mesh and wood frame entrance protection to be removed.

5. Metals
- Miscellaneous improvements to existing stair handrails, guardrails (handrail extensions, limiting openings to 100mm)
- New ramp handrails
- New roof and elevator pit ladder
- New washroom vanity supports

6. Woodwork/Millwork
- Miscellaneous repairs to existing doors and frames, transoms, window frames/sills, baseboards, etc.
- New glazed wood doors and frames at new tenant space locations
- New building entrance doors to be solid core wood, glazed lights, painted
- New hollow metal doors and frames at new service room locations
- New door hardware throughout (for general upgrade and accessibility requirements)
- Minor millwork items (washroom vanities, etc.)
- Provide allowance for new entrance canopy

7. Waterproofing
- Minor basement level repairs at exterior walls (assume 10% of perimeter wall)
- At new elevator pit
8. Roofing
- Minor repairs to existing roof membranes (assume 10%)
- New roof anchors for maintenance access and window washing with associated roof repairs
- Minor repairs to perimeter parapet flashings (assume 10%)

9. Windows/Doors
- New power-operated door openers at main entrance/lobby

10. Floor Finishes
- Minor repairs to existing terrazzo corridor finish (assume 2% of public circulation floor area)
- Ensure that all floors, where existing finishes have been removed, are prepared to receive tenant finishes
- New ceramic tile floors in new washrooms
- Existing floors in new service rooms, rubber baseboard
- Any existing concrete floors to be sealed

11. Wall/Ceiling Finishes
- All existing walls to be cleaned and painted
- All new walls to be 92mm metal stud with 13mm gypsum board, both sides, Type X as required, painted, with rubber baseboard
- All existing ceilings to be painted
- New washroom walls to be ceramic tile to 1500mm above floor

12. Specialties
- New painted metal washroom partitions, floor mounted
- New washroom accessories (mirrors, paper towel dispensers, soap dispensers, etc.)
- Shelving in custodial closets
- New roof hatch at existing roof opening
- New roof anchors

13. Elevator/Lift
- New 2500 lb. roped hydraulic elevator, plastic laminate interior, linoleum floor, all accessibility features. Allow for structural work involved with new floor openings, pit construction.
- New accessible lift at entrance lobby, key access
14. Mechanical
- New heat pump units for cooling of each leasable tenant space (provision for ductwork extensions by tenant) with associated piping and fresh air from exterior
- Two uninsulated pipes connecting all heat pumps to boiler (through a 3-way valve) and to a new evaporative water cooler
- New wet sprinkler system throughout building, exposed heads (reworking by tenant for fit-up of leased areas)
- New fire dampers at each entry point of vertical duct risers into tenant spaces
- New plumbing and fixtures for new washrooms, custodial closets
- New fire extinguishers as required by code
- Upgrades to controls system for new heat pump system
- Assume existing boilers have capacity to serve new occupancy
- Tie new sanitary drains from washrooms to existing sanitary system
- Provide new floor drains at new washroom and custodial closets
- Provide supplementary force flow heaters at main entrance lobby
- New evaporative water cooler, circulating pumps, etc.

15. Electrical
- Upgrade existing 400-amp service to 600-amp
- Provide new electrical panels on each floor at new electrical room and at each tenant space with associated conduit and wiring
- Upgrade fire alarm system to connect to sprinkler zones
- Provide empty data and telephone conduit system to each tenant space, back to IT room on each floor (provide telephone connection to main mechanical/electrical rooms)
- Provide basic building security system (tenants to provide for each leasable space)
- Upgrade lighting to public areas (lobby, corridors, exit stairs, new washrooms)
- Provide base building lighting provided to all tenant areas
- Provide building mounted lighting for new parking/loading area (full cutoff to reduce light pollution)
- Upgrade/add emergency lighting as required
- Upgrade/add exit signs as required
SUSTAINABLE DESIGN CONSIDERATIONS

As well as the above recommended general upgrades, the consultant team is interested in proposing additional sustainable design measures in keeping with their mandate and in response to community suggestions. The following is a list of possible considerations:

- Provide bicycle racks with change area and shower
- Explore carshare programs
- Limit on-site parking
- Increase landscaped open space
- Revise possibility of collecting rainwater for irrigation (cistern) and/or for flushing toilets
- Install ‘light’ green roof on upper roof level
- Use dual-flush toilets and waterless urinals
- Review possibility of adding insulation to exterior walls (new interior metal stud and gypsum board construction) and roof
- Replace all existing windows including structural framing. New windows to be equal to Kawneer curtain wall, double-glazed, intermediate mullions, low-E, operable awning sections, glazing Solarban 60 or equal
- Review possibility of heat recovery on HVAC systems (very difficult with existing systems)
- Review possibility of solar panel installation tied to domestic hot water system
- Retain independent commissioning agent to review construction documents and construction
- Install building system monitoring equipment to compare energy usage with energy model, after building occupancy
- Investigate purchase of electricity from a green power producer
- Recycle construction waste
- Use recycled construction materials (drywall, insulation, carpet, etc.)
- Purchase materials manufactured within 800 km
- Use renewable materials (linoleum, wheatboard, etc.)
- Install CO² monitoring in areas of changeable occupancy (i.e. performance spaces) to control HVAC system
- Use low VOC products during construction (paints, sealants, adhesives, carpet, furniture, etc.)
- Allow ‘flush out’ of building, prior to occupancy to ensure good air quality
- Provide separate exhaust for areas with contaminated air (i.e. certain types of artist’s workshops)
- Use daylight sensors to turn off building lighting when not needed
- Use occupancy sensors to turn off lighting when rooms not occupied (base building)
- Provide educational information to tenants and visitors on ‘green’ elements of building design
## PRO FORMA & OPERATING BUDGET

### CAPITAL COST ESTIMATE SUMMARY

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land Cost</td>
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<td>Developer's Overhead and Fee</td>
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<td><strong>TOTAL PROJECT EXPENSES</strong></td>
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### REVENUE

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<td>Foundation Partners</td>
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<td>Individual Donations</td>
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<td><strong>Financing</strong></td>
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<td><strong>TOTAL REVENUES &amp; FINANCING</strong></td>
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<td><strong>TOTAL PROJECT EXPENSES</strong></td>
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<td>Variance</td>
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OPERATING BUDGET

Rental Rate Assumption
Based on the affordability threshold for organizational and studio space in Artscape facilities across Toronto, the average base rent is projected to be $9.00/s.f. with an average additional rent of $4.90/s.f., with an estimated escalation of 3.5% per year.

Ownership Assumption
The five year operating budget for the Shaw Building is based on purchase of the land and building from the TDSB by Artscape. While a long term lease may be more financially advantageous at the outset, ownership is a key part of Artscape’s strategy for stability and growth going forward. A key element of Artscape’s mandate is to anchor Toronto’s cultural community through the acquisition and development of cultural space. Over the past twenty years Artscape has acquired, retrofit and tenanted seven properties across Toronto, investing years in the development of each site and raising millions of dollars to create safe and appropriate space. To date, however, only one site is actually owned by Artscape - the flagship live/work site at 900 Queen St.

In order that to effectively anchor the arts in Toronto - not just for ten or twenty years but in perpetuity - it is important for Artscape to own future sites. This ensures that no matter how much real estate values escalate - often as a direct result of our cultural space development - the arts are guaranteed a place in our communities going forward. Owning property also allows Artscape to build equity in our sites which, over time, can be used to leverage financing for retrofitting as well as to acquire and develop more sites.

Tenant Mix Assumption
The preliminary concept plan proposes 23 units that can be configured in numerous ways to accommodate a range of cultural, creative and community uses. For the purposes of this feasibility study, the consultant team has assumed a gross-up ratio of 1.25 based on the following unit mix:
<table>
<thead>
<tr>
<th>Space Type</th>
<th>Location</th>
<th>Useable s.f.</th>
<th>Rentable Area</th>
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<tbody>
<tr>
<td>Artist Studio</td>
<td>Suite B01</td>
<td>409</td>
<td>511</td>
</tr>
<tr>
<td>Artist Studio</td>
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<td>1,144</td>
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<td>511</td>
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<td>Artist Studio</td>
<td>Suite B07</td>
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<td>Artist Studio</td>
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<td>Café</td>
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<tr>
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<td>794</td>
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<tr>
<td>Non Profit Org</td>
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<tr>
<td>Non Profit Org</td>
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<tr>
<td>Non Profit Org</td>
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<td>Non Profit Org</td>
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<td></td>
<td>Year 1</td>
<td>Year 2</td>
<td>Year 3</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------</td>
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</tr>
<tr>
<td><strong>REVENUE</strong></td>
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<tr>
<td>Rental Revenue - Studios &amp; NPOs</td>
<td>533,090</td>
<td>549,083</td>
<td>565,555</td>
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<td>TMI</td>
<td>261,214</td>
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<tr>
<td>Utilities</td>
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<td>72,197</td>
<td>74,074</td>
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<tr>
<td>Less Vacancy</td>
<td>-17,293</td>
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<td>Maintenance Salary</td>
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<td>Utilities</td>
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<td>Realty Taxes</td>
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<td>Contingency 5%</td>
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<tr>
<td>Surplus/Deficit</td>
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<td>175,880</td>
<td>192,884</td>
</tr>
</tbody>
</table>
NEXT STEPS

TDSB APPROVAL OF DEVELOPMENT APPROACH:
Before any further development or study, TDSB will need to review this report and consider its support for the proposed development approach.

SALE OF PROPERTY:
Artscape proposes to enter into negotiations with TDSB to reach mutually acceptable terms for the purchase and sale of the property. Once the business terms of the deal are worked out, Artscape and TDSB could sign a letter of intent that sets out the time frames and thresholds for approvals and payments.

FUND RAISING FEASIBILITY:
After TDSB has agreed in principle to the approach and sale of the property, Artscape will hire a third-party firm to conduct a fund raising feasibility report. The study will determine the viability of the capital campaign.

Artscape is currently in the process of developing a Creative Capital Fund, a revolving loan fund, to support its capital project work. It is anticipated that this fund will support Artscape’s work during the pre-project development phase of the Shaw building repurposing.
CAPITAL PROJECT PLANNING:
As soon as an agreement is reached with TDSB on the sale of the property and pre-project development funds have been secured, Artscape will commence the capital project planning process. This work will include acquiring change-of-use and other planning permissions, developing working drawings and cost estimates, assembling the development team, securing the funds, and scheduling the project.

TENANT SELECTION:
A provisional tenant mix of individual artists and non-profit organizations has been included in the plan. This mix will be further refined and then a call for expressions of interest will be issued by Artscape to attract potential tenants. This call will outline the arts / educational / community focus of the building and will ask those interested to outline how their work and the use of their space will contribute to these overall objectives. The responses will then be put into a selection process to ensure that the individual respondents are working artists and the organizations have the mandate to carry out their proposals. The tenants will then be selected from this approved group based on securing the best mix of activities and community benefits as well as space requirements and configurations.
APPENDIX I – CONSULTATION SUMMARY

PROGRAMMING OPPORTUNITIES

- Enhance existing programs associated with Givins Shaw Public School
  - Ontario Arts Council’s “Creative Artists in the School,”
  - the Royal Conservatory of Music’s “Learning through the Arts,”
  - one day event – “Arts Alive” and Trinity Bellwoods C.A.R.E program arts curriculum including the summer “art in the park”
  - Charles St. Video trains teachers in the TDSB to teach media art

- New programming suggestions
  - community art classes
  - partner with surrounding immigrant communities (e.g. have multi-cultural organizations as tenants who provide programs)
  - tenant mentors and advisors to teachers to assist with student arts instruction – e.g. dance instruction for Jr. K – grade 6
  - galleries and performance spaces open for students use at various times during the year
  - preserve the integrity of the main foyer and rent it out for community uses and exhibitions, keeping it a publicly oriented space
  - retain the heritage of the building both internally and externally and through interpretative elements to exhibit the neighbourhood’s history
Child care
- expand existing facilities - current daycare on site (a full service, non-profit daycare) is at capacity, especially for older children
- after school C.A.R.E. program needs more space
- “artists in early year centers” could be part of daycare programming

Outreach
- programming outreach to other communities and groups
- have joint programming between tenants and other organizations
- create a community building project with local organizations like CAMH

Tenanting programs
- develop cross-disciplinary mentorship programs between tenants
- artist in residencies
- be an incubator of sorts for emerging artists by providing services, shared space and shorter term rental spaces

ARTS AND CULTURAL FACILITY/SPACE OPPORTUNITIES

Interest in common spaces
- library
- exhibition space
- digital labs
- meeting rooms
- museum space (tenants can display educational pieces, and artifacts)
- lounges and spaces where tenants and visitors alike can socialize
- commercial spaces – shops and cafes (where tenants could sell work)

Performance space would be an asset – indoor and outdoor
- sound-secure / sound-proofed “sacred space” where users can focus
- height = at least 20ft (unobstructed) and flexible space (150 seats)

Dedicated studio space for photo or video shoots and other complimentary uses that can be booked for use

Production workshops and studios, sound studios and other production facilities that are shared and/or booked for use

Set aside specific space for students to interact with the tenants - e.g. multi-disciplinary, supervised “youth zone” in the building

Project-based, short-term rental office and production space

Properly outfitted rehearsal studios (with mirrors, floors for dance, etc)

Flexible space that both tenants and the community can access

Public lobby space

Cinemas / screening rooms
BUILDING DESIGN OPPORTUNITIES

- Consider relation to the neighbourhood surrounding the building
  - inviting entrances, signage (respectful of neighbourhood character)
  - wheelchair accessible entrances, spaces and equipment
  - loading facilities
- Heritage preservation
  - retain original windows (very valuable and efficient)
  - deal with the existing sandstone damage
  - maintain the integrity of the building so that it feels like a school
- Work out details between shared space, green space and parking
  - consider entry points for students (designated spaces and programs)
  - consider potential use of school parking spaces after hours
- Use the wing-like layout of the building to its advantage to separate secure and interactive spaces
- Environmentally sustainable building design including green roofs, solar, water recycling, community gardens
- Provide for proper soundproofing for screening rooms, music studios, performance space and other spaces
- Electrical infrastructure to support tenants with specialized equipment
- High ceilings (at least 15 ft)
- Proper sewers and drainage for any work labs
- Provide for good ventilation and controlled heating

SHARED BUILDING RESOURCES AND AMENITIES

- Offices and personnel that provide administrative and organizational support e.g. shared administration for organizing workshops, booking events, and other program coordination
- Online bookings service for facilities and equipment, course registration and workshops offered in the building
- Multi-disciplinary programs volunteer coordination
- e.g. coordinating student internships, artist mentorship programs, etc
- Shared central server and IT management
- Cleaning, security and maintenance
- Van and transport services for tenants
MANAGEMENT AND OPERATIONS

o Governance
  ▪ strike a joint committee involving tenants in the new building, the school council and school management, to continually shape programs and policies, and provide conflict resolution mechanisms
  ▪ bring in an organization to manage the programming of communal spaces

o Fundraising
  ▪ tap into the original community (e.g. the owner of Bar One, many other successful Torontonians that grew up in the neighbourhood)

o Tenanting
  ▪ develop tenant criteria
  ▪ prospective tenants should intend to integrate somewhat with the existing school and community either on their own or in collaboration with other tenants
  ▪ if possible, some tenants should be from the immediate local artistic and cultural community and/or parents of students to potentially foster easier integration with the existing elementary school
  ▪ tenants should animate the building into the evening hours, yet remain compatible with the surrounding residential character of the neighbourhood
  ▪ consider organizations that would administer multi-disciplinary programs to students - those that already have an organic collaboration are better than legislating collaboration with the school
  ▪ have flexible leasing arrangements
  ▪ consider key access and security as well as liability issues with children on nearby premises

o For-profit vs. non-profit uses
  ▪ study the economics of a mix of for-profit and non-profit creative and cultural uses in the building, regarding financial sustainability
  ▪ look to 401 Richmond as a model that integrates daycare services as an arts-enriched early learning centre, and uses cross-subsidies between non-profit and for-profit tenants

GENERAL CHALLENGES AND CONCERNS

o Safety
  ▪ concern with strangers wandering into the operating public school and accessing the playground - south doors of the Shaw Street Building currently provide direct access to the schoolyard
  ▪ increased traffic can make school crossing areas unsafe
  ▪ increased loading dock activities can make the schoolyard unsafe
• balance the safety of children with integrating programs in the new building so that
  students feel it is a safe place for them to visit
• opposing sides to the idea that 24 hour uses can make the area safe
• potential negative reaction to live-in studios
• smoking issues: adults smoking outside the building or on the street visible to students

  o Tenants
  • mandating the provision of programs and sharing of specific spaces with students
    and/or the local community may limit the types of tenants attracted to the building
  • there are risks around tenant identity being lost under the wrong type of brand (or any
    brand not reflecting their real identity)
  • tenants should not be forced to give up their priorities and be able to retain their own
    identity
  • visibility needs to be inclusive for all tenants and reflect the diversity of cultures and
    identities of different tenants in the building
  • concerns with tenants (whether for-profit or non-profit) generating excess traffic and/or
    drawing complete strangers in off the street
  • make sure any proposed commercial element works with the concerns and character of
    the community

  o Heritage of the building
  • respect the cultural heritage needs of the community

  o Barriers
  • consider all types of barriers that could limit youth from accessing programs and space
    (e.g. financial, physical, psychological, geographical)
  • Noise, traffic congestion and conflicting uses (like parking and loading docks) should
    be separated from children’s spaces
  • Studio uses that produce noxious fumes or environmental hazards
  • Lack of parking
  • Inappropriate commercial sponsorship

CONCEPT IDEAS

  o Collaboration
  • connections / integration with students, teachers and parents
  • be a hybrid balance between community oriented spaces and secure space for cultural
    tenants
  • important that tenants support a collaborative environment through shared spaces and
    amenities
  • develop different scenarios and illustrate with case studies
  • create a hub of planned activity between the old and new school
• create a place of artistic education and training for youth

  o Identity
  • create a welcoming building for different communities (both physical design and programming)
  • focus on what the community is and how to connect to it - the building's identity should flow out into the community, as opposed to simply taking on the existing identity
  • create a home to the artistic and cultural spirit of West Queen West that is attractive to like-minded ‘creatives’ – a real arts vibe
  • create a place with a real downtown energy and diversity
  • make it affordable, accessible, and stable
  • anchor it with non-profit organizations

  o Space
  • provide a balance of spaces that serve both large and small organizations and independent artists as tenants
  • keep the long-term adaptability of the building flexible in case needs change in the future
  • do not let footprint of the building expand

  o Environmental Considerations
  • no reduction of existing green space
  • add further green spaces, green roofs and community gardens
  • be environmentally friendly in all aspects as much as possible

  o Heritage
  • create training and education facilities for heritage trades that can also provide such services to the community (e.g. slate roofs, glass etching, restoration arts)

  o Parking
  • have a designated parking area, as opposed to on-street parking

  o Auxiliary Uses
  • a library or book store
  • a café would be a good amenity, but increased traffic and public access need to be considered with respect to safety