

The Turret Arts Space



A new multipurpose home for the arts in the historic Khyber building

Our non-profit society owns the building and is currently raising funds (government and private) to renovate the site

- **8 non-profit offices**
- **1 gallery**
- **1 rehearsal / presentation space**
- **1 board room**
- **2 commercial lease spaces**

Addressing the critical need for arts space in Halifax

Closures in last 15 years:

- Bloomfield Centre, 2005
- Propellor Building studios, 2011
- Roy Building, 2013
- Khyber Building, 2014
- CBC Radio Building, 2016
- Manual Training Building studios, 2017
- The Living Room, 2018
- 6050 Almon Street, 2018
- The Waiting Room, 2018

Uncertain future:

- 5663 Cornwallis street, most arts organizations have relocated after building was sold
- 1880 Hollis / NSCAD Fountain Campus

Support Emerging Artists

Emerging artists are at the beginning stages of professional practice

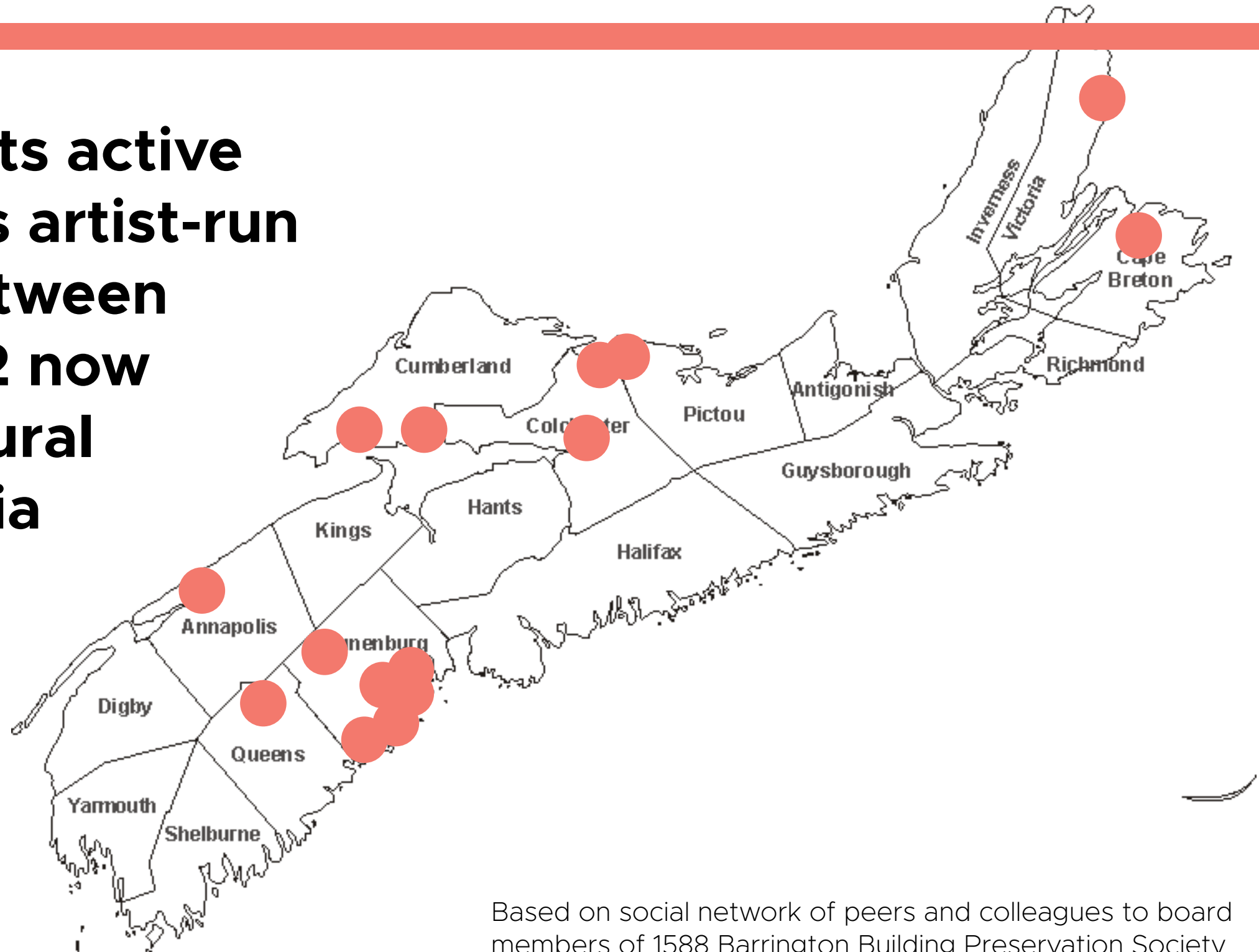
By supporting emerging artists, Nova Scotians benefit through:

- **creation of experimental and innovative forms of art across disciplines**
- **growth of the broader arts scene by activating a new generation of talent**
- **development of low-barrier ways for the public to engage with art and creativity**
- **development of cultural education opportunities for artists and audiences**



Emerging artists build Nova Scotia communities

**Many artists active
in Halifax's artist-run
culture between
2008-2012 now
reside in rural
Nova Scotia**



Based on social network of peers and colleagues to board members of 1588 Barrington Building Preservation Society

Emerging artists need accessible spaces to thrive

To make the arts welcoming to all Nova Scotians, we need a broad view accessibility:

financial accessibility

- **The Turret Arts Space makes long-term, lower-than-market rent spaces available to non-profits with a sustainable operating model (market rate street-level commercial spaces will offset affordable lease rates for non-profit tenants)**

physical accessibility

- **The Turret Arts Space will include an elevator, barrier-free washrooms and other accessibility features to fit the community's needs**

cultural accessibility

- **The Turret Arts Space will nurture programming by-and-for artists from marginalized communities**
- **The Turret Arts Space will have gender-neutral washrooms to increase accessibility to trans people**



How can the Province support Nova Scotia's emerging artists?

- **Fund infrastructure projects dedicated to emerging artists**
- **Make specific renovation funds available for physical accessibility to non-profit organizations**
- **Increase operating funding for arts non-profit organizations**
- **Introduce recurring funding for emerging culture grants**



Presentation to the Standing Committee on Community Services

Presented by Sébastien Labelle, Executive Director

About the Bus Stop Theatre

The Bus Stop Theatre has been **operating for 17 years**. In that time, it has become one of the most exciting cultural hubs in Nova Scotia where people go to see works of live art by artists across disciplines: **theatre, contemporary dance, music, improv, film, fashion, comedy, magic and more**.

The Bus Stop achieved this success by always remaining true to its mandate: to be **accessible to a wide range of both emerging and established artists**. The Bus Stop is host to student and emerging groups like the Dalhousie Theatre Society and StART Fest. We provide a crucial stepping stone for up and coming companies like Matchstick Theatre who, after producing 5 shows at the Bus Stop, presented their first production at Neptune Theatre last year. We also continue to host some of Nova Scotia's most established companies like 2b Theatre who take their shows on tours across the globe after first developing their shows and often premiering them at the Bus Stop. In addition, the Bus Stop is host to countless festivals who rely on it as a necessary component in their network of venues. These include the Halifax Fringe Festival, Prismatic Arts Festival, Everyseeker (formerly Obey), Halifax Pop Explosion, In the Dead of Winter and many more.

Following the province's plan

The Bus Stop plays a critical role in the economic development of Nova Scotia's cultural sector. The alignment between the Bus Stop's mandate and the province's **Culture Action Plan** is considerable. Due to its mandate, its geographic proximity to diverse populations and neighbouring community organizations, and also its explicit efforts toward relationship building, the Bus Stop is regularly host to cultural and community events presented by members of the Mi'kmaw, African Nova Scotian, disability and 2SLGTBQ+ communities.

The Bus Stop regularly attracts youth and often provides learning and development opportunities for post-secondary students and recent graduates in arts related sectors. As **one of the very few all ages venues** in Halifax, the Bus Stop plays a critical role in exposing youth to art at an early age and allowing artists to reach young audiences - in particular musicians who are otherwise left with licensed bars as alternative venues.

The Bus Stop also provides space for a myriad of community organizations and plays an important role in supporting marginalized and underserved communities by being host to cultural programs operated by organizations such as In My Own Voice (iMOVE), Stepping Stone and the YMCA Centre for Immigrant Programs. This demonstrates an alignment with the aims of the provincial **Building Vibrant Communities** program.

The Bus Stop serves as a creative incubator and hub for both cross-discipline and cross-community partnerships and innovation. The Bus Stop plays an important role in supporting large segments of the cultural sector by answering a common need crossing through disciplines, communities and interests: **affordable and accessible space**.

Small independant performance venues in Halifax - R.I.P.

- One Light Theatre's The Crib (Gottingen St): 2001 - 2004
- North Street Church (North St): 1990s - 2013
- The Turret/Khyber (Barrington St): 1970s - ~~2014~~?
- Plutonium Playhouse (Hunter St): 2010 - 2014
- Theatre NS Living Room (Agricola St): 2000s - 2018
- Kamphyre (Almon St): 2016 - 2018
- Kazan Co-op's The Waiting Room (Almon St): 2014 - 2018
- Halifax Pavilion (Cogswell St): 1998 - ?
- RadStorm (Gottingen St): 2004 - ?

- Bus Stop Theatre (Gottingen St): 2003 - ?

In 2018, the owner of 2203 Gottingen St (where the Bus Stop is located) announced their **intention to sell the property**. A sale of the property in the rapidly developing north end of Halifax would almost certainly lead to the closure of the theatre and loss of a vital piece of cultural infrastructure.

As a result, the Bus Stop Theatre Co-op has undertaken a campaign to purchase the property and secure a future for the theatre. So far, **HRM has committed \$250,000** to our project and

the co-op has **raised another \$145,000**. We are now awaiting to hear back regarding a request for support from the province.

Insufficient supply

In 2019, we have hosted **150 different events**. This is compared to 98 events in 2018 and indicates a **50% increase in a single year**. This also translates into **275 days** booked at the Bus Stop Theatre in a 365 day period, or 3 out of 4 days booked. In the same time period, we've **declined 226 days of rental due to lack of availability**. This last statistic does not include potential renters who did not bother approaching us knowing from our website that we were not available on their desired dates.

Invest in arts infrastructure

We hope that members of Nova Scotia's Legislative Assembly will support the Bus Stop Theatre Co-op and help prevent the closure of yet another cultural venue and please invest in a desperately under-resourced and diminishing network of smaller art spaces necessary for a flourishing cultural sector.

Support for Cultural Organizations

Communities, Culture & Heritage (CCH)

February 4, 2020

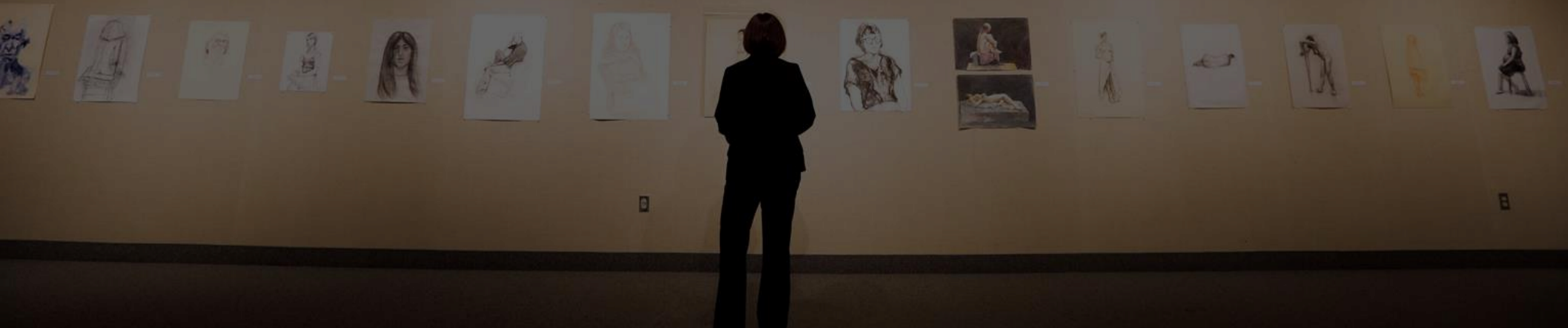
CCH Mandate

- ▶ Investing in Nova Scotians: communities, businesses, ideas, culture and heritage
- ▶ Guided by Culture Action Plan
- ▶ 72% of the CCH budget is invested directly into communities
- ▶ Programs and services provided through:
 - ▶ Archives, Museums and Libraries
 - ▶ Culture and Heritage Development
 - ▶ Communities, Sport and Recreation
 - ▶ African Nova Scotian Affairs, Gaelic Affairs, Acadian Affairs & Francophonie
 - ▶ Policy and Corporate Services

Cultural Development

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- ▶ Nova Scotia is home to a full spectrum of organizations that support all facets of the culture sector.
- ▶ CCH supports cultural organizations primarily through the Culture and Heritage Development Division.



Operating Investments

- ▶ Operational support is provided to 153 not-for-profit, artistic, cultural and heritage organizations, including community museums.
- ▶ \$6.52 Million in operating support for organizations.
- ▶ Arts Nova Scotia provides support to professional arts.

2019
Celtic
COLOURS
INTERNATIONAL FESTIVAL



Project Investments

We are home to full spectrum of organizations that support all facets of the cultural sector.

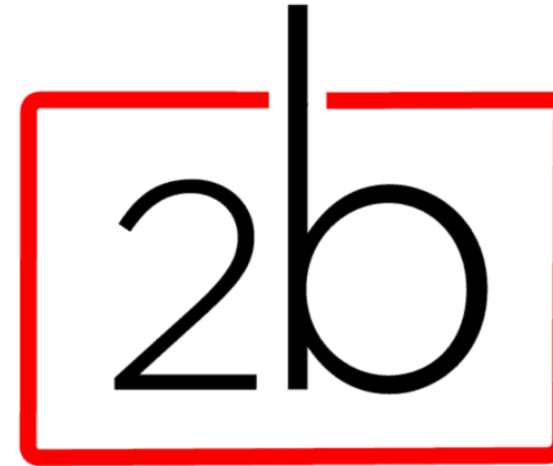
They have access to \$10.5 Million project funding including:

- Support4Culture
- Culture Heritage Division project support
- Arts Nova Scotia project support



Impact

“The 2018-19 season was 2b’s strongest export year ever with 204 performances reaching 28,149 audience members. 2b shows tours to 24 cities, seven countries and five continents in 2018-19” – Colleen MacIsaac, 2B Theatre Managing Director



Cultural Hubs

Culture Link (Halifax)



The Convent (Sydney)



Community Cultural Support

Ross Creek Centre
for the Arts



MacPhee Centre for
Creative Learning



Questions

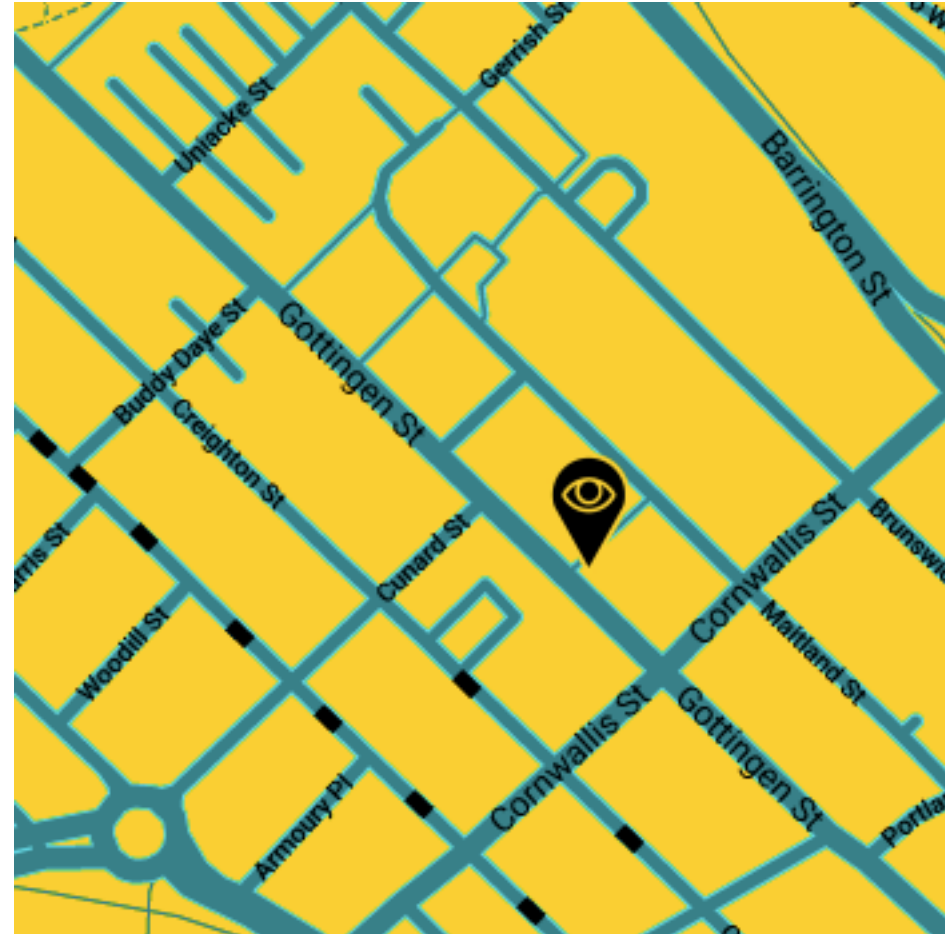


EYELEVEL

ARTIST RUN CENTRE & BOOKSTORE

Eyelevel is here, presenting itinerant and ephemeral exhibition & events, printed matter & artist books, and providing residencies & research opportunities in support of challenging contemporary art practices

- Founded in 1972 as an all-women gallery
- A nonprofit & registered charity
- An artist-run centre
- Lead to the development of:
 - Live Art!
 - Centre for Art Tapes
 - Atlantis, Association of Artist Run Centres



Who is Eyelevel?

- 45,000 attendees at our exhibitions here and around the world
- 4,700 people connecting with us on social media and through our newsletters
- 100+ artists supported through our programs each year
- 37 local members paying monthly or annual membership fees
- 23 regular volunteers supporting our programming and operations
- 10 people on our Board of Directors
- 5 long-term studio residents
- 1 permanent full-time staff



How does Eyelevel Operate?

We are a democratic member-based organization. Most activities are carried out by our Artistic Director (Eyelevel's only staff member) with support and guidance from volunteer committees and the Board Of Directors.

Eyelevel's Revenues:

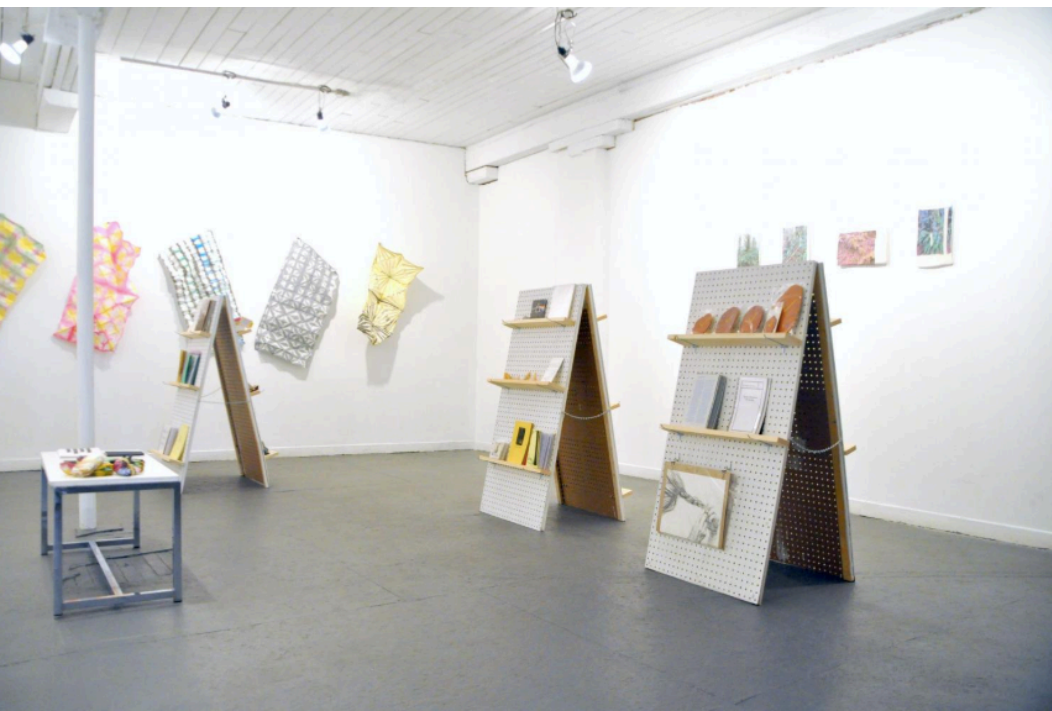
- 93% from Gov funding
 - 66% from the federal Gov
 - **17% from the Province**
 - 10% from the HRM
- 3% from fundraising & donations
- 2% from earned revenues

Eyelevel's money goes towards:

- 53% on programming
- 25% on staff and volunteer costs
- 20% on facility costs
- 2% on administration

With an average budget of \$150,000 a year





in 2014, Eyelevel went “spaceless” giving up the conventional white-wall gallery to present artworks in spaces throughout the city, province and world. This has lead Eyelevel towards:

- Outdoor exhibitions
- Partnerships with other organizations
- Performances and events
- Artist residencies and creating studio space

Eyelevel's primary challenges:

SPACE

- Affordable, accessible space
For our bookstore, office & studios
and for programming & events
- That welcomes and supports
2SLGBTQIA+, BIPOC & QPOC artists
and audience

TIME

- Staff hours
- Volunteer capacity & knowledge
- Research & learning
- Active and effective outreach and
audience development



ON SPACE:

Eyelevel has moved 3 times since 2014. Our new space (opened Nov 29, 2019) houses our bookstore, office, community meeting space and 4 small artist studios.

Despite no longer having a gallery, space continues to be a concern for Eyelevel. A lack of publicly accessible space limits our ability to interact with the public/arts community and perform basic operations like holding board meetings and managing our art book collection.

Eyelevel is dedicated to programming in the North End. This neighborhood is home to most of our membership, accessible from all parts of the HRM and remains relatively affordable (but that is quickly changing).

Our current space, while affordable, does not meet many of our needs. It is not:

- Welcoming to foot-traffic, and easily recognizable
- Wheelchair accessible
- Free of costly and time-consuming maintenance issues
- Secure and stable



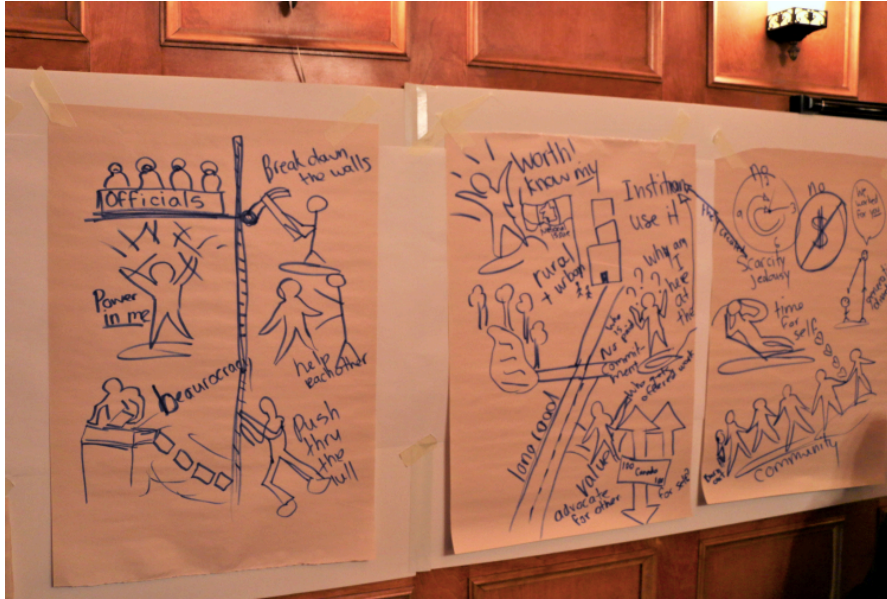


Image from Visioning an Indigenous-led artist
Run centre in the Atlantic, Photo by Glenn Knockwood

ON SPACE:

“It's important that we embrace Indigenous communities at large and not just band councils and cultural friendship centers. This is about art for community and overcoming colonial structures. There may need to be connection with state led reconciliation, however apprehension surrounds this.”

—ANONYMOUS PARTICIPANT (Imagining an Indigenous ARC)

With guidance from a closed-space visioning event by Atlantis, we see the following space-based needs asked of us:

- Space for childcare
- Community/collective working and creating space
- Safe(r) space
- Mentorship and art-making resources
- An emphasis of services and resources over exhibition space

ON TIME:

Eyelevel is operated through an average of:

- 2,220 hours of paid time (permanent and contract staff)
- 1,200 hours of volunteering by our Board of Directors
- 1,500 hours of volunteering by our committees and regular volunteers
- 100+ hours of unpaid overtime/unused vacation donated by staff each year

Burnout has been an ongoing and systemic issue for Eyelevel. Most Directors serve a tenure of about 3 years before quitting, citing burnout and lack of resources as their primary concern for leaving.

Eyelevel has difficulty maintaining experienced, knowledgeable board members. Our Board turns over completely an average of every 2 years, with many board members citing burnout and lack of support as their primary reason for leaving.

Despite reducing programming to a more manageable level, Eyelevel struggles with meeting administrative deadlines, taking advantage of fundraising opportunities, and making time to build knowledge





ON TIME:

Eyelevel has never been able to support more than 1 permanent staff position, despite identifying the need to hire a second staff many years ago. This has caused:

- Difficulty in retaining knowledgeable, experienced staff
- Over-reliance on Board and other volunteer positions
- Over reliance on short-term contracts
- Reduced institutional knowledge/frictional time loss
- Inability to mentor and foster young cultural workers
- A lack of diversity in Eyelevel's staff
 - No BIPOC directors
 - Lack of economic diversity
 - Only able-bodied staff
 - Staff forced to quit when they start families

VOLUNTEERING IS A PRIVILEGE!

What can be done?

- More robust provincial & municipal funding
- Support with recruiting, training and retaining volunteers
- Acknowledgement that meaningful, not tokenizing diversity means higher costs
- Support of **artist-driven** multi-tenant art spaces
- Support with promoting events of smaller arts organizations
- Better funding for professional development programming for board and staff
- Easier access to facility funding and accessibility funding
- Less onerous grant application processes, such as multi-year operating fund applications
- Support connecting small arts organizations with major donors

