

# Nanaimo Art Gallery Feasibility Study

## Phase 1 Final Report

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Delivered to

**Nanaimo Art Gallery**

Delivered by

**Nordicity**



## Contents

Executive Summary	2
<b>1. Project Background</b>	<b>2</b>
1.1 Local Context	8
1.2 The Evolving Role of Art Galleries	9
<b>2. Comparative Review</b>	<b>15</b>
2.1 Benchmarking Nanaimo Art Gallery	15
<b>3. Case for Change</b>	<b>22</b>
3.1 Why is a New Art Gallery Facility Needed Now?	22
3.2 How a New Facility Supports City Goals	25
3.3 Building on Nanaimo Art Gallery’s Existing Strengths	30
3.4 Community-Identified Drivers of Change	32
<b>4. Functional Program</b>	<b>37</b>
4.1 Public Space Descriptions	37
4.2 Detailed Functional Program	38
<b>5. Operating Model</b>	<b>42</b>
<b>6. Concept Options</b>	<b>44</b>
6.1 Unfeasible to Renovate Existing Building	44
6.2 New Build at 150 Commercial Street	45
6.3 Greenfield Site	50
6.4 Concept Options Analysis	54
<b>7. Next Steps for Implementation</b>	<b>55</b>
<b>Appendix A. Case Studies of Comparator Galleries</b>	<b>57</b>
7.1 Kamloops Art Gallery	57
7.2 Polygon Art Gallery	62
7.3 Ottawa Art Gallery	70
7.4 Two Rivers Gallery	82
<b>Appendix B. Links Between the Gallery and <i>City Plan - Nanaimo Reimagined</i></b>	<b>89</b>

## Executive Summary

### Background

As a **premier cultural asset in the City of Nanaimo** and the surrounding region, and as one of the City's most significant investments in culture, Nanaimo Art Gallery contributes to the vibrancy of the community.

The *Cultural Plan for a Creative Nanaimo 2014-2020* recognizes the important role that the Gallery plays. One of the Plan's priorities is to expand Nanaimo Art Gallery to become "a '**Class A**' public art gallery".<sup>1</sup> In 2013, Nanaimo City Council approved a **three-phase plan for facility development** at 150 Commercial Street. This plan is currently in progress, and Nanaimo Art Gallery and the City have successfully completed the first two phases. This work included transferring management of 150 Commercial Street to Nanaimo Art Gallery, consolidating Gallery operations at that location, and completing a series of renovations.<sup>2</sup>

This feasibility study marks the beginning of Phase 3 – the Expansion of the Gallery. Nanaimo Art Gallery engaged **Nordicity and Iredale Architecture** ("the Project Team") to assess how the Gallery could meet the needs of a growing Nanaimo. From October 2021 to June 2022, the Project Team conducted an **exploratory feasibility study** to answer the following questions:

- How should Nanaimo Art Gallery grow to meet the needs of the community?
- How does a future art gallery fit the wider City agenda for arts, culture, and recreation?
- What aspects of the current facility work well, and what is not working?
- What does a future art gallery need to have? Which main programming and services should it offer?
- How would a future art gallery operate?
- Can the existing building at 150 Commercial Street be redeveloped to meet the needs of the community?
- What would it cost to realize the next phase of development for Nanaimo Art Gallery?

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<sup>1</sup> A *Cultural Plan for a Creative Nanaimo 2014-2020*, Cultural Asset Plan, page 46. While the Plan does not define "Class A", this classification refers to a level of relative humidity (RH) and temperature within a museum/gallery. RH fluctuation is linked to measurable damage in artifacts. Following the Canadian Conservation Institute's definition, a Class A facility has "Good [RH and temperature] control, some gradients or seasonal changes." There are five Classes of Control: AA to D, where AA is the highest. Source: Grattan, D., and Michalski, S. (N.D). Environmental guidelines for museums, Canadian Conservation Institute, Government of Canada <https://www.canada.ca/en/conservation-institute/services/preventive-conservation/environmental-guidelines-museums.html>

<sup>2</sup> These renovations have included improving the exhibition space and expanding the Gallery's footprint within the building to create the Art Lab programming space. Additional renovations led by the Nanaimo Art Gallery Society include improvements to the store, lobby, facade, expansion of Art Lab, and the kitchen and shared office hub.

## Methodology

The study involved **primary and secondary research** to assess the needs of the community and the operating requirements of the Gallery, and to analyze potential sites for the facility. First, the Project Team conducted an environmental scan. The scan included a review of relevant internal documents, City plans and strategies, and research into the evolving role of galleries.

Next, the Project Team engaged directly with the community between January to April 2022. The engagement involved:

- **11 interviews** with local artists, City of Nanaimo staff, Petroglyph Development Group, Nanaimo Chamber of Commerce, and Vancouver Island University faculty members;
- **2 focus groups** – the first with Nanaimo Art Gallery staff and Board, and the second with artists and community partners including Tourism Nanaimo, Vancouver Island Regional Library, Nanaimo Art Council, and Nanaimo Museum;
- **Open house** event with over 120 attendees;
- **Online survey**, completed by over 100 community members; and,
- **Design charrette** with Gallery staff and Board, City of Nanaimo staff, and community partners to plan the functional program for a future art gallery – i.e., the spaces it must have and what they must offer.

Following the community engagement phase, the Project Team **analyzed the space requirements** for the Gallery. The Project Team then created a functional program, developed a high-level operating model, and **explored the feasibility of 3 development routes**, creating architectural concepts for routes 2 and 3:

**Route 1:** Redeveloping the existing building (a former bank building at 150 Commercial St);

**Route 2:** Building a new gallery facility on the existing site at 150 Commercial St; and,

**Route 3:** Building a new facility on a greenfield site (i.e., an undeveloped site that has not previously been built on).

## Summary Findings

The study revealed a **crucial need for a new and expanded Nanaimo Art Gallery**. The current building is not accessible to visitors or staff with disabilities or mobility issues. There are **ongoing operational limitations** due to the building's structure and floor plan which persist despite recent renovations. These limitations include a lack of space for exhibitions and programs and unsatisfactory conditions for preserving a growing permanent collection. The issues are not surmountable within the existing building, which was not designed to be an art gallery.

The research also identified **numerous opportunities for the Gallery to increase its positive impact** if it were housed within a purpose-built, expanded facility.

### Key Research Findings

- **There is solid community support for an expanded gallery:** 60% of community members surveyed consider it a priority to expand Nanaimo Art Gallery's size.

- At only 5,000 sq. ft., Nanaimo Art Gallery is **much smaller than other public galleries** in cities of comparable size. For example, Kamloops and Prince George have at least four times more space.
- Many touring exhibitions are too large to be accommodated at Nanaimo Art Gallery.
- Currently, the Gallery **can only host one exhibition and one program at a time**. During quarterly installations, there are 3-week periods in which the public has no exhibition to view.
- **The current facility does not meet accessibility standards** for a public building.
- **The community values having the Gallery in Downtown but wants the facility to incorporate outdoor space.**
  - 50% of survey respondents described the central location as one of the “top 3 best things” about the Gallery.
  - Participants indicated a strong desire for the facility to have a sense of connection to Nanaimo’s land and water, with access to outdoor areas.

### Supporting City Priorities

With a new, expanded facility, the Gallery can increase its positive impact within Nanaimo and contribute to many goals of **City Plan - Nanaimo Reimagined**:

City Goal	Contribution
 <p>A GREEN NANAIMO: RESILIENT &amp; REGENERATIVE ECOSYSTEMS</p>	<p>The future facility could be a <b>green, energy-efficient building</b>, built to be <b>climate change resilient</b>. A green building opens the project up to new funding sources, such as Infrastructure Canada’s Green and Inclusive Community Buildings program.</p>
 <p>A CONNECTED NANAIMO: EQUITABLE ACCESS &amp; MOBILITY</p>	<p>The future facility would be fully accessible, ensuring <b>equitable mobility for all persons</b> (Goal 2.4) – contributing to social inclusion.</p>
 <p>A HEALTHY NANAIMO: COMMUNITY WELLBEING &amp; LIVABILITY</p>	<p>A larger facility would increase <b>community and individual wellness</b> through expanded programming and impact (contributing to Goal 3.6, Recreation, Culture, and Wellness).</p>
 <p>AN EMPOWERED NANAIMO: RECONCILIATION, REPRESENTATION &amp; INCLUSION</p>	<p><b>Equity &amp; Inclusivity</b> (Goal 4.2): The facility would be inclusive and welcoming and would follow universal design principles. It would celebrate Nanaimo’s <b>identity</b> and <b>honour Indigenous culture</b> with a focus on Snunemuxw. Multi-purpose, flexible spaces would enable a wider range of cultural programs (Goal 4.5.2, Spaces &amp; Places).</p>
 <p>A PROSPEROUS NANAIMO: THRIVING &amp; RESILIENT ECONOMY</p>	<p><b>Place Making &amp; Investment Attraction</b> (Goal 5.5) and <b>Tourism</b> (Goal 5.6): The facility would contribute to Downtown revitalization, driving visitation and spending. It would also increase <b>Human, Social &amp; Economic Capital</b> (Goal 5.2), providing new revenue-</p>

	generating activities, including income for local artists, helping to attract and retain talent.
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### Architectural Findings

The study confirmed that the facility should have **at least 18,000 sq. ft and up to 25,000 sq. ft. of indoor space** dependent on the size of its site. It should be located in a prominent Downtown location, and comprise:

- **2-3 changing exhibitions spaces** so that there is always at least one exhibition on display. These spaces would be flexible, and could accommodate multimedia and/or multidisciplinary presentations or performances.
- **Regional gallery** to exhibit works by local and regional artists from Vancouver Island, including Indigenous art by Snuneymuxw and other Coast Salish artists.
- **2+ large program studios** to provide flexible space for community programming.
- **Atrium** providing open, flexible space for multi-purpose/multi-disciplinary use and rental.
- **Outdoor space** to provide connection to the outdoor environment and space for different types of programming. The architectural design could creatively explore the connection to land and the importance of Snuneymuxw territory.
- **Café** or restaurant run by a third-party, to increase dwell time and create an additional revenue stream.
- **Larger gift shop**, offering more space to sell art and products by local artists.

### The Project Team explored the potential of three routes:

#### 1. Renovating the existing facility

The study considered constructing a 14,000 sq. ft. addition to the existing building. This was **deemed technically unfeasible** due to numerous complicating factors which would make a renovation more costly than a replacement building. Aside from the cost, this route would also result in a more complicated, less functional floor plan. Complicating factors:

- **Cost:** A new 3<sup>rd</sup> floor gallery would be required, involving a new system of foundations, posts and shear walls to strengthen the existing structure against seismic loading. It would be **difficult and expensive** to retrofit these elements. While associated renovation costs were not estimated, the cost would likely be higher than creating a replacement building on the same site.
- **Issues meeting “Class A” standard:** The entire existing mechanical HVAC system and electrical system would have to be replaced with a larger system size to control humidity within museum limits. Even then, the existing exterior wall system **cannot be completely sealed** to support a Class A museum-quality humidity-control system.
- **Floor-planning challenges:** The building’s existing column grid and main stairwell make it **impossible to create an open, flexible gallery design**. To meet accessibility requirements, a large access ramp (45’ x 5’) would have to be installed between the main gallery and Art Lab, taking up most of the main gallery floor space. Furthermore, it

would be difficult to construct a new third floor to meet space requirements without creating a secondary sub-floor, because the roof is split level.

- **Potential for hazardous waste:** The existing mechanical and plumbing likely contains hazardous asbestos-containing duct and plumbing insulation which would have to be removed. Recent renovations at the current site led to two abatement projects in the past six months.

## 2. New build at 150 Commercial Street

The Project Team studied the feasibility of developing a three-story new build on the existing site at 150 Commercial Street.

- **Strengths:** Central location in the existing Cultural District; the community already associates the location with Nanaimo Art Gallery; the Convention Centre parking lot could be leveraged.
- **Weaknesses:** The current Gallery would have to relocate during demolition and construction; disruption to nearby businesses; poor accessibility for trucks and buses.
- **Total cost** estimated at **\$21,036,886**.

## 3. New build at greenfield site

The Project Team also explored the feasibility of developing a new facility **at a greenfield site** (i.e., an undeveloped site that has not previously been built on). This location could be either in a park or at the waterfront close to the Downtown core. The team did not study the feasibility of a specific site, as further consultation with the City of Nanaimo is required first.

- **Strengths:** More space for indoor/outdoor areas; the existing Gallery could continue to operate throughout the construction period; possible to phase the building and eventually include multi-use performance spaces if desired in future.
- **Weaknesses:** Few greenfield sites meet all stakeholder criteria; could be seen as taking up “new” space.
- **Total cost** estimated at **\$19,555,642**.
  - This figure is lower than the estimate for a new building at 150 Commercial Street as it would not require demolition.

## Future Operating Model

The Project Team developed a high-level future operating model for an expanded Nanaimo Art Gallery facility.<sup>3</sup> While a more specific operating model will be developed based on a specific

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<sup>3</sup> The model was developed based on the past performance of Nanaimo Art Gallery, and recognizes the near tripling of square footage available for revenue generating activity in an expanded facility. Note, although the future facility would have minimum 18,000 sq. ft. of operating space, not all of it would be used for revenue generating activity (e.g., it includes exhibition preparation areas, collection storage space and offices for Nanaimo Art Gallery staff). The model assumes that a new Gallery will attract more visitors, membership, programming revenue, and private sector support (e.g., donations).

site, analysis suggests that a future gallery that meets the needs of the community is **financially viable** and comparable to galleries in similar sized jurisdictions (e.g., Kamloops, Prince George).

Conservatively, the new gallery is expected to **generate \$1.27M in revenues** (a 20% increase from 2021/22) on a **breakeven** model. This includes:

- Modest increases in public and private sector (e.g., donations) support.
- New revenue streams from additional earned revenue programming opportunities, including a leased café, and attractive rental space in the Atrium.

The operating model includes increased expenditures, recognizing that an expanded facility would have additional operating expenses such as higher staffing and curatorial costs.

## Looking Ahead

Priority next steps for Nanaimo Art Gallery include:

- **Conducting a siting survey** working with the City of Nanaimo's Real Estate team to determine site criteria and create a list of potential sites.
- **Site-specific business planning and projections** for 2-3 potential sites, including estimates for expected attendance numbers.
- **Creating a fund development strategy.** Identifying options for municipal funding or borrowing, and researching Federal/Provincial funds, potential sponsorships, or donors.
- **Further community engagement** to share Phase 1 research findings and gain additional feedback.
- **Continuing to explore potential partnerships**, e.g., with existing partners as well as Petroglyph Development Group, regional Indigenous artists, theatre/performing arts groups, and community groups.
- **Expanding the Gallery's connections and reach within Nanaimo**, including with Snuneymuxw First Nation.

## Report Roadmap

- **Section 1** introduces the local context and explores how art galleries are evolving.
- **Section 2** assesses Nanaimo Art Gallery in relation to four public art galleries in communities of similar size to Nanaimo.
- **Section 3** presents the case for change and why an expanded facility is needed now.
- **Section 4** presents a proposed functional program for the future facility.
- **Section 5** introduces a high-level operating model for the future facility.
- **Section 6** explores the feasibility of two concept options: 150 Commercial Street and a conceptual greenfield site. It explains why renovating the current building is unfeasible.
- **Section 7** outlines next steps following the Phase 1 study.
- **Appendices:**
  - **Appendix A** presents case studies on the art galleries included in the comparative review.
  - **Appendix B** demonstrates links between the future of the Nanaimo Art Gallery and *City Plan – Nanaimo Reimagined*.

## 1. Project Background

This feasibility study investigates how Nanaimo Art Gallery should grow to meet the needs of the community and what the future facility could be like. In October 2021, Nanaimo Art Gallery enlisted [Nordicity](#) and [Iredale Architecture](#) to conduct the study to answer the following questions:

- How should Nanaimo Art Gallery grow to meet the needs of the community?
- How does a future art gallery facility fit the wider City of Nanaimo agenda for arts, culture, and recreation?
- What about the current facility works well, and what is not working?
- What does a future art gallery need to have? Which main programming and services should it offer?
- How would a future art gallery operate, and how would this differ from current operations?
- Can the existing building at 150 Commercial Street be redeveloped to meet the needs of the community?
- What would it cost to realize the next phase of development for Nanaimo Art Gallery, and where could this funding come from?

The study involved the following activities:

- **An environmental scan** – including a review of relevant internal documents and City plans and strategies, as well as trends research into the evolving role of art galleries. The key findings of this scan are included in ‘Local Context’ (Section 1.1).
- **Community engagement** – including 2 focus groups, an Open House event, interviews, and an online survey, conducted between January to April 2022. The findings are outlined in the ‘Case for Change’ below (Section 3).
- **Design charrette** with Gallery staff and Board, City of Nanaimo staff, and community partners to plan the functional program for a future art gallery – i.e., the spaces it must have and what they must offer. Alongside community engagement findings, this session informed the Functional Program (Section 4).
- **Space requirement analysis** – bringing together internally-driven and community-driven space needs into the development of a functional program (Section 4) and high-level operating model (Section 5).
- **Concept development** – creating two architectural routes for a new art gallery facility, explored in Section 6.

### 1.1 Local Context

#### Revitalizing Nanaimo

Nanaimo Art Gallery is a public art gallery situated in Downtown Nanaimo on the traditional, ancestral, and unceded territory of Snuneymuxw First Nations. The Gallery is one of three cultural assets owned by the City of Nanaimo, alongside Nanaimo Museum and Port Theatre. In

addition to attracting visitors from outside of Nanaimo, the Gallery serves a regional population base of approximately 225,000 through exhibitions, educational programs, and outreach.

Nanaimo City Council has an **exciting vision for the revitalization of Nanaimo** as documented in the **City Plan - Nanaimo Reimagined** (see further detail in Section 3.2). As a foundational piece of the vision and plan, Nanaimo has become the first Canadian city to adopt Doughnut Economics<sup>4</sup> that challenges growth-driven capitalism. The Gallery contributes to many of the social foundations required to achieve the “safe and just space for humanity”, ranging from health and education to social equity and political voice (see research on the impact of the arts throughout Section 3).

As one of the City’s three major cultural assets, **Nanaimo Art Gallery is playing a key role in Nanaimo’s revitalization** and evolution. The revitalization of Downtown, which began in the 1990s with important street improvements, has continued with the relocation of the Nanaimo Art Gallery in 2015 from Vancouver Island University (previously Malaspina University-College) to 150 Commercial Street. Today, as Nanaimo responds to the impact of the COVID-19 pandemic, **the Gallery has the potential to reimagine the role of its facility** and how it can support artists and the wider local community – both now and in the future – while also attracting visitors from outside Nanaimo.

Throughout its history, the Gallery has adopted an innovative and engaging approach that **builds upon the creative talents of the city**. By creating a new, purpose-built facility, the Gallery would have an unrivalled opportunity to become a true cultural focal point for the community, and **a catalyst for further revitalization** of Nanaimo. As a welcoming place of contemporary art, enjoyment and learning, the Gallery already plays a unique role. By expanding, the Gallery can grow the possibilities of creativity and artistic imagination for the people of Nanaimo, the region, and beyond.

## 1.2 The Evolving Role of Art Galleries

The changing role of Nanaimo Art Gallery reflects the evolution of art galleries more broadly. A new Nanaimo Art Gallery facility would embody the following themes.

### **The Gallery as a Multi-disciplinary Artistic Hub**

Art galleries are evolving to become multi-use, social art spaces where artists across disciplines can converge with communities and establish new ties. Gallery spaces increasingly offer generous public facilities equipped with infrastructure that can be adapted for multimedia installations, performances, and other forms of artistic projects and art education.

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<sup>4</sup> City of Nanaimo (2021). Quickly Understand Doughnut Economics.  
[https://www.getinvolvednanaimo.ca/reimagine-nanaimo/news\\_feed/quickly-understand-doughnut-economics](https://www.getinvolvednanaimo.ca/reimagine-nanaimo/news_feed/quickly-understand-doughnut-economics)

This shift is driven by an increased demand for multi-disciplinary and shared spaces and a desire to attract more diverse audiences. A multi-disciplinary approach allows artists with various backgrounds to operate in gallery spaces, creating projects that may resonate with a wider range of communities. Additionally, it can also be a way to reduce operational costs by pooling resources.

#### **Case Study: Vancouver Art Gallery Expansion**

One example of a multi-disciplinary artistic hub is the [planned Vancouver Art Gallery expansion](#). The expansion, designed by Swiss architects Herzog & de Meuron, aims to drive creative innovation by operating as a multifunctional space.

More than just an art gallery in the traditional sense, the expansion is intended to transform the Gallery into a hub comprising a library, school, playground, laboratory, theatre, and community centre. Artists and audience members alike may interpret and engage with the Gallery in a range of ways, enabling it to fulfil its mission of enhancing visitor quality of life.

The expansion is set to occupy 270,000 sq. ft. in the southern two-thirds of the block bounded by the streets Cambie, Dunsmuir, Beatty, and West Georgia. When the Gallery reopens its doors, it will focus its efforts on creating links between artists, arts, and “culturally diverse communities throughout the city, province, and around the world.”

### **Indigenization**

Across Canada, Indigenous people have been traditionally underrepresented in contemporary galleries, exhibitions, and programming. Committing to and achieving reconciliation and decolonization in the art industry can take on multiple forms, from the Indigenization of exhibitions and programming to the adoption of new protocols, staffing practices, and governance models. A common practice is the prioritization of Indigenous art and artists. Interest in Indigenous arts and culture is quickly increasing, and Indigenous cultural tourism is now one of the fastest-growing sectors of the tourism industry. Within British Columbia alone, Indigenous cultural tourism has created and maintained nearly 1,200 jobs.<sup>5</sup>

To give an example, the National Gallery of Canada in Ottawa had predicted that its biggest attraction of 2019 would be a summer exhibition of portraits by the famed post-impressionist French master Paul Gauguin. The Gallery was surprised to see that its fall exhibition, [Àbadakone: Continuous Fire](#), was what captured the most audience attention. This exhibit, which put the spotlight on contemporary Indigenous art from around the world, attracted 3,600 people on its opening night, marking the largest attendance for any opening in the Gallery’s history. Within the first two months alone, Àbadakone had already recorded 31,000 visitors despite being exhibited during the fall-winter season, which is typically slower. This exhibition was impactful as it allowed representation of Indigenous knowledge and brought awareness to issues faced

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<sup>5</sup> B.C. Government (2021). Supports for Indigenous tourism businesses continue. Nov 16, 2021. <https://news.gov.bc.ca/releases/2021TACS0065-002176>

by Indigenous communities. Greg Hill, the first Indigenous curator at the National Gallery of Canada described how he “felt an energy of solidarity and generosity during the first few days of the exhibition, where [he] saw artists sharing and learning together and with visitors.”<sup>6</sup>

#### **Case Study: Qaumajuq Inuit Art Centre, Winnipeg Art Gallery**

[Qaumajuq](#), which translates to “It is bright, it is lit” in Inuktitut, opened to the public in March 2021. This innovative Inuit Art Centre, connected to the Winnipeg Art Gallery (WAG), is home to one of the world’s largest public collections of contemporary Inuit art. The space itself has created a 185,000 sq. ft. cultural campus in the heart of downtown Winnipeg, and the WAG describes it as a “cultural venue for Inuit in Canada, and a beacon of Inuit agency.”<sup>1</sup>

Indigenization, decolonization, and reconciliation were at the heart of Qaumajuq’s conception. The Centre has adopted governance policies and protocols to ensure that Inuit partners lead the development of design, exhibitions, and educational programming.

The WAG’s Indigenous Advisory Circle provides leadership and counsel in the development of related WAG activities. The Centre has adopted an artwork provenance policy to foster collaboration with Indigenous artists and their families, and an Indigenous Elder is responsible for caring for Indigenous artwork held by the WAG. This final protocol was adopted since Treaty 1 territory is not the original homeland of Inuit art and it is important that the spirit of the art is honoured and cared for through regular ceremony and prayer. WAG Director and CEO Stephan Borys hopes that Qaumajuq represents a positive example of reconciliation in action.

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<sup>6</sup> Canadian Art. ““Àbadakone” Creates Community.” November 21, 2019.  
<https://canadianart.ca/features/abadakone-creates-community/>

## Experiential Accessibility

In the context of an art gallery, experiential accessibility refers to the practice of **embedding inclusive design principles** into the experience of the physical space. These design principles are guided by the needs of individuals that have difficulty accessing visual art, who are often excluded from galleries in their traditional form. By providing tactile, audible, or other sensory tools, barriers to accessibility are reduced or removed.

The architecture and interior design of a building are paramount to enhancing the experience for people who experience accessibility barriers. Furthermore, universal or inclusive design principles can create a more positive visitor experience for all. Inclusive design can take the form of widening entrance and exit pathways, providing multiple seating areas in the gallery, having wheelchair-accessible spaces with loop induction systems installed, and creating sensory rooms.

### Case Study: “Being Human” Inclusive Design Exhibition, Wellcome Collection, London, UK

[Assemble](#), an exhibition design studio, was commissioned by the Wellcome Collection to design the permanent exhibition and gallery called “[Being Human](#).” The exhibition has over 50 artworks, divided into four thematic groups: Genetics, Minds and Bodies, Infection and Environmental Breakdown. The exhibition sets an example of best practices for accessibility because of the universal and inclusive design elements incorporated within its design.

Dubbed as the most accessible museum in the world, the Wellcome Collection’s exhibit, “Being Human”, was informed by recommendations from two advisory panels (science-based and panel of artists, activists, consultants focused on representation of disability and difference), and in consultation with disability groups.

The architectural design choices to increase accessibility include uncovering hidden windows to provide natural light to increase visibility, creating overhanging plinths to help wheelchair users access art labels, placing benches for films off centre to allow for wheelchair users equal viewing opportunities, displaying video screens at optimal level for wheelchair users, and maintaining open spaces throughout to help those with anxiety feel comfortable. In addition, another design studio, [Tactile Studio](#), helped develop braille and written text, and a tactile map and interpretations of key objects in the exhibition.

Some of the innovative ways galleries and museums are seeking to be more accessible is by creating a fully tactile museum specifically designed for people with vision impairment, such as Museo Tifologico in Madrid, Spain<sup>7</sup>, or the use of virtual reality at the National Gallery of

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<sup>7</sup> Tactile Museums (2022). Visiting a Tactile Museum with Your Blind Child. January 27, 2022. <https://www.wonderbaby.org/articles/tactile-museums>

Prague's 'Touching Masterpieces', which allowed "visually impaired and blind visitors to 'touch' some of the most famous sculptures at the museum."<sup>8</sup>

### **Creative Placemaking**

Galleries are increasingly recognized as strong contributors to placemaking and tourism marketing.<sup>9</sup> They are defining features and must-visit sites on many tourist itineraries, helping communities, towns, and cities to articulate their unique identity or brand.<sup>10</sup>

Throughout the parallel processes of placemaking and tourism marketing, it is important to preserve a sense of local ownership. This is essential for maintaining authenticity and is key to success in the eyes of both locals and tourists.<sup>11</sup> Within this space, **co-creation** is an emerging trend, where visitors or community members participate in the development of a gallery or museum.<sup>12</sup> Co-creation can involve a gallery designing experiences or programming based on visitor participation and feedback.<sup>13</sup> Tourists can also be active participants in co-creation as they interact directly with art galleries, as well as with local community members within them.

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<sup>8</sup> Enns, David (2018). Museum uses Virtual Reality to allow blind people to 'see' famous sculptures. March 28, 2018. <https://www.museumnext.com/article/museum-uses-virtual-reality-to-allow-blind-people-to-see-famous-sculptures/>

<sup>9</sup> Richards, G. (2020). Designing Creative Places: The Role of Creative Tourism. *Annals of Tourism Research*, Volume 85, 2020, 102922, ISSN 0160-7383, <https://doi.org/10.1016/j.annals.2020.102922>

<sup>10</sup> For example, a 2015 study of city tourism competitiveness found that the historical and cultural resources with the most weight were art galleries, followed by theatres. Source: Cibinskiene, A., and Snieskiene, G. (2015). Evaluation of City Tourism Competitiveness. *Procedia - Social and Behavioral Sciences*, Volume 213, 2015, Pages 105-110, ISSN 1877-0428. <https://doi.org/10.1016/j.sbspro.2015.11.411>

<sup>11</sup> European Commission, Directorate-General for Education, Youth, Sport and Culture, Sustainable cultural tourism, Publications Office, 2019, <https://data.europa.eu/doi/10.2766/400886>

<sup>12</sup> Arts Marketing (2015). Co-creation in the arts and events industry. October 29, 2015. <https://artsmarketing15.wordpress.com/2015/10/29/co-creation-in-the-arts-and-events-industry/>

<sup>13</sup> For example, the V&A has established a dynamic dialogue with children to enable them to have a voice in the museum and ensure the collections remain relevant to their lives. Source: Museum iD (n.d.). Co-creation, Collaboration and Creative Programming. <https://museum-id.com/co-creation-collaboration-and-creative-programming-by-emmajane-avery/>

**Case Study: Turner Contemporary Gallery, Margate, Kent, UK**

The [Turner Contemporary Gallery](#) in Margate, a seaside town with a population of 61,000 on England's southeast coast, strongly contributes to local placemaking and economic development. While Margate's context is very different to Nanaimo's, the Turner Contemporary Gallery is an interesting case study in downtown revitalization. Since opening in 2011, the Gallery has welcomed over 3.5 million visitors, engaged the local community, and added more than £70 million into the local county economy.

The Gallery, designed by David Chipperfield, is known to be one of the UK's leading art galleries to date and the building is recognized as an important cultural icon for the town of Margate. The art gallery celebrates the well-known English painter JMW Turner's special connection to the town, as his numerous visits to Margate inspired much of his work along the East Kent coast. The gallery includes a permanent collection of JMW Turner's works. Its architecture was based on the dramatic environment of sea and land with the unique light conditions which Margate is famous for, and which inspired JMW Turner.

In the 1980s, the once popular seaside town of Margate had become a 'no go' zone as holidaymakers flocked to other destinations for their beachside vacations. Thereafter, Margate spiraled into economic decline, with many shops and attractions closing. The town became one of the poorest communities in England.

The arrival of Turner Contemporary Gallery was a significant catalyst to Margate's revitalization. With visitors arriving for the Gallery, the town witnessed a remarkable transformation with the reopening of theme parks and establishing new shops, restaurants, and cottage industries of the Old Town. The most noticeable change was in the creative sector where artists, musicians, and designers flocked to Margate and set up shop because of the town's affordable and available spaces for creatives. The town also has a strong sense of community, which is often lacking in big cities like London. New art schools have opened up, training the future generation of artists, especially from within the local community.

## 2. Comparative Review

A comparative review was conducted to **benchmark Nanaimo Art Gallery versus a selection of similar organizations**. Nordicity conducted deep-dive research and analysis into the following art galleries:

**Table 1. Comparative Review Rationale**

Gallery Name	Reason for Inclusion
Kamloops Art Gallery	Similar city population size and demographics
Polygon Art Gallery, North Vancouver	Waterfront location featuring indoor and outdoor space; private donor support and events-focused programming
Ottawa Art Gallery	Mixed use development; innovative use of space throughout the gallery building
Two Rivers Gallery, Prince George	Similar city population size and demographics; focus on the accessibility of programs

The Project Team conducted desk research and reached out to the organizations directly to gather or clarify information where it was not publicly available. The desk research involved reviewing the galleries' websites and materials shared online, news articles, and organizational and municipal documents relating to the galleries' activities, governance, and funding.

See **Appendix A** for a full case study on each comparator gallery.

### 2.1 Benchmarking Nanaimo Art Gallery

**Table 2. Comparative Review Summary**

	Nanaimo Art Gallery	Kamloops Art Gallery	Polygon Art Gallery	Ottawa Art Gallery	Two Rivers Gallery
<b>Type of location</b>	Central downtown	Central downtown	Urban waterfront	Central downtown	Central downtown
<b>Local population</b>	90,505 (City of Nanaimo) and approx. 225,000	90,280 (City of Kamloops) and approx. 132,663	52,898 (City of North Vancouver) and approx. 148,269	934,243	79,000 (City of Prince George) and approx.

	Nanaimo Art Gallery	Kamloops Art Gallery	Polygon Art Gallery	Ottawa Art Gallery	Two Rivers Gallery
<b>served (2016 Census)</b>	including the Island's regional population base	including the Thompson-Nicola Regional District	including the North Shore regional population base		100,000 including the Regional District of Fraser-Fort George
<b>Attendance</b>	Estimated 24,000/year	35,000/year	80,000/year	340,000/year	36,700/year plus 8,000 outreach engagement
<b>Total facility size</b>	5,000 sq. ft.	20,853 sq. ft.	25,000 sq. ft.	52,212 sq. ft.	20,000 sq. ft.
<b>Business model</b>	Non-profit	Non-profit	Non-profit	Non-profit	Non-profit
<b>Relationship to the municipality</b>	Supported and operated at an arm's length from the City <sup>14</sup>	Supported and operated at an arm's length from the City.	Independent	Supported and operated at an arm's length from the City.	Supported and operated at an arm's length from the Regional District in a City-owned building.
<b>Governance</b>	Board of Directors (10 members)	Board of Trustees (11 members)	Board of Directors (14 members)	Board of Directors (13 members)  Mayor holds role as "Observer" on the Board	Board of Directors (12 members)

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<sup>14</sup> Pescod, N. Feb. 2020. Source: [Nanaimo Art Gallery requesting \\$200,000 to upgrade its downtown space – Nanaimo News Bulletin \(nanaimobulletin.com\)](https://www.nanaimobulletin.com/news/2020/02/nanaimo-art-gallery-requesting-200000-to-upgrade-its-downtown-space/)

	<b>Nanaimo Art Gallery</b>	<b>Kamloops Art Gallery</b>	<b>Polygon Art Gallery</b>	<b>Ottawa Art Gallery</b>	<b>Two Rivers Gallery</b>
<b>Building type</b>	Stand-alone facility	Dedicated facility found in a shared Civic facility with TNRD offices and public library	Stand-alone facility as part of the Shipyards redevelopment	Dedicated facility within a large mixed-use commercial and residential development	Stand-alone dedicated facility
<b>Year built</b>	1960s	1998	2017	2018	2000
<b>Cost to build facility and funding sources (where available)</b>	NA	Approx. \$10 million in 1998 (for the Gallery portion of the TNRD facility)	\$18 million \$2.5 million from City of North Vancouver; \$2.5 million from Provincial Government; \$2.5 million from Federal Government; rest from private donors	\$38 million (for the Gallery and University of Ottawa portion of the project) of the \$100 million project  \$6.5 million from Federal Government; private donors	\$5.5 million, approx. \$1 million through a capital campaign and the rest from the City of Prince George
<b>Overview of facility spaces, including size</b>	1 floor 1380 sq. ft. exhibition space 1120 sq. ft. programming	2 floors 4,500 sq. ft. of exhibition space	2 floors Over 10,000 sq. ft. of exhibition space	5 floors Over 10,000 sq. ft. of exhibition space  Over 55,000 sq. ft. of programmable space	2 floors Over 10,000 sq. ft. of programmable space

	<b>Nanaimo Art Gallery</b>	<b>Kamloops Art Gallery</b>	<b>Polygon Art Gallery</b>	<b>Ottawa Art Gallery</b>	<b>Two Rivers Gallery</b>
<b>Key gallery activities and programming</b>	Exhibits; exhibition tours; public talks; school programs; Artists in the Schools; studio programs; summer and Pro D camps for kids; teen programming; Art Lab Sundays; outreach events.	School programs; public talks and tours; studio programs; major exhibits; community exhibitions; publications.	Exhibits; digital events and activities (online videos, exhibits, performances); educational programs; 50 outreach programs; The Polygon Podcast; 8 Kids First Saturdays; school tours; 2 weeks Gallery School; Soft Action outreach program for Indigenous Youth; Chester Fields youth photography program; The Lind Prize; private gallery hours; Emerging Artist Mentorship Program.	Exhibits; publications; OAG Blog; Art Wise Older Adult OAG programming program; teacher and school programs; gallery tours; studio kids' programs; Happy Hour; kids and family programs; free-drop-in childcare (during exhibition receptions); events and talks; Art Tent - mobile art studio; kids summer camps.	Exhibits; Creative Space Sunday; Saturday Art Class; Spring Break Creativity Camps; Summer Creativity Camps; Pro D Day Creativity Camps; Good Trouble Youth Art Collective; Art Explorations; STEAM Explorations, School Tours, Homeschool Programs, Artists Talks with CNC students; Studio classes and workshops; Art Heals; Artist Connect.
<b>Staffing (FTEs + volunteers)</b>	9 FTEs Volunteers	15 FTEs 5-10 Volunteers	5 FTEs 20-25 Volunteers	38 FTEs 470 Volunteers	15 FTEs 15 Volunteers
<b>Financials</b>	Annual revenue: ~1.1M 2021	Annual revenue: ~\$1.4M 2019 48% grants and public sector	Annual revenue: ~\$2.5M 2019	Annual revenue: ~1.7M 2017 3.19M 2019	Annual revenue: ~\$1.4M 2019 66% grants and public sector

	<b>Nanaimo Art Gallery</b>	<b>Kamloops Art Gallery</b>	<b>Polygon Art Gallery</b>	<b>Ottawa Art Gallery</b>	<b>Two Rivers Gallery</b>
	24% Core Operating Revenue 27% Curatorial Programming Revenue 18% Educational Programming Revenue 9% Development Revenue 19% Building Maintenance & Projects Revenue 2% Gallery Store Revenue	funding, 52% self-generated revenue (24% program-generated through admissions, retail, studio, rentals; 28% private sector memberships, donations, sponsorships) (2019)  Economic impact is estimated at \$4M annually (2019)	35% from rentals, bookshop, and retail (2019)	3.18M 2020	funding, 34% self-generated revenue (22% public programs, 5% retail, 1.4% facility rentals, 1.5% memberships and admission)
<b>Admissions</b>	Admission by donation (suggested donation \$5)	Admissions free Thursdays sponsored by BCLC  Admission: adults \$5, families \$10, seniors \$3	Admissions by donation all day, every day	Admissions always free	Admissions by donation
<b>Main funding sources</b>	Memberships Donations Gallery Store Public Programs	Memberships Donations Sponsorship Small room rentals	Memberships Donations Sponsorship Venue rentals	Memberships Donations Venue rentals Major funders: City of Ottawa,	Memberships Donations Sponsors Venue rentals

	<b>Nanaimo Art Gallery</b>	<b>Kamloops Art Gallery</b>	<b>Polygon Art Gallery</b>	<b>Ottawa Art Gallery</b>	<b>Two Rivers Gallery</b>
	<p>Books, catalogues, and publications</p> <p>Major funders: City of Nanaimo, the Province of BC through BCAC and Gaming; Canada Council for the Arts</p>	<p>Major funders: City of Kamloops, the Province of BC through BCAC, Canada Council for the Arts</p>		<p>Ontario Arts Council and the Canada Council for the Arts</p>	<p>Major funders: BC Arts Council, Canada Council for the Arts, Government of Canada, Province of British Columbia, Regional District of Fraser-Fort George</p>

### **Key Takeaways from the Comparative Review**

Each comparator gallery has a considerably larger facility than Nanaimo Art Gallery (NAG). **Even the smallest comparator – Kamloops Art Gallery – is over four times bigger** (21,000 sq. ft., compared to Nanaimo Art Gallery 5,000 sq. ft. current facility).

Similar to Nanaimo Art Gallery, **all comparator galleries are housed in central locations** in their respective cities. All comparator galleries operate using a non-profit model, are governed by a board of directors or trustees, and have a small number of dedicated hardworking staff and volunteers. While each gallery has a variety of membership and donor level options, they are all also additionally supported financially through sponsorship and government funding.

Despite their similarities, each comparator gallery's exhibits, community initiatives and programming models vary significantly. **Ottawa Art Gallery appears to have the most clearly defined strategy** of all the galleries reviewed, having a robust mandate and plan guiding its board and staff. **Kamloops Art Gallery is notable for its intentional approach to diverse programming and supporting the work of Indigenous artists.** The Gallery supports Indigenous artists through continually expanding the galleries permanent collection of Indigenous work, as well as hiring Indigenous artists to lead programs and workshops. **Polygon Art Gallery is unique in that it does not hold a permanent collection.** Instead, it chooses to focus on supporting artists by rotating exhibits frequently and having exhibit programs such as Chester Fields to highlight local youth. The **Two Rivers Gallery focuses on providing accessible exhibition and programming experience** to its community. The facility includes a Makers program and also has a robust outreach program to engage with local and regional levels of the community.

Looking at all four peer galleries, partnerships and collaboration with Indigenous people occurs primarily mainly through hosting Indigenous collections, exhibiting Indigenous artwork and hiring Indigenous artists to lead programming. Based on the comparative review, it did not appear that any of the peer galleries pursued partnership with local Indigenous communities for the development of the Gallery spaces themselves or the fabric of the building. However, Nanaimo Art Gallery could follow the trail of some other organizations by **Indigenizing the Gallery from the ground up** – from its architecture to its name(s), processes and operations – working with local Indigenous partners. Winnipeg Art Gallery (outlined above in 'The Evolving Role of Art Galleries') offers one example of a gallery that has followed this approach.

### 3. Case for Change

This Case for Change for a new art gallery facility is based on the following research, conducted by Nordicity between January to April 2022:

- **11 Interviews** with City of Nanaimo staff, local artists, and key local organizations including Petroglyph Development Group, Nanaimo Ladysmith Public Schools, Nanaimo Chamber of Commerce, and Vancouver Island University's Department of Recreation & Tourism Management (Dr. Patrick Brouder, BC's Regional Innovation Chair for Tourism and Sustainable Rural Development, and Dr. Suzanne de la Barre).
- **2 Focus Groups:** A first focus group with Nanaimo Art Gallery staff, and a second with community partners. Participants in the second focus group included representatives of Tourism Nanaimo, Nanaimo Museum, Vancouver Island Library, Nanaimo Arts Council, Burnaby Art Gallery, as well as artists, Gallery members, donors, arts educators, former board members, and a Snuneymuxw Elder.
- **Open House** event with over 120 attendees, including members of the public, artists, Gallery members, community partners, and municipal officials. Open House guests shared their thoughts on the future gallery facility needs in conversation, via a collaborative mural board, and a survey (described below).
- **Survey**, conducted in person at the Open House and online. The survey questions were informed by interview findings, and asked respondents to choose 'top 3' strengths of the current Gallery, challenges of the current building, and priorities for the future gallery facility.
- **Environmental review** of relevant internal Nanaimo Art Gallery documents and City of Nanaimo strategies and plans.
- **Comparative review** of art galleries. The Project Team researched four art galleries of similar size or mandate to Nanaimo Art Gallery. The purpose was to see how Nanaimo Art Gallery compares to them, highlighting relevant lessons.

#### 3.1 Why is a New Art Gallery Facility Needed Now?

There are numerous reasons why a new art gallery facility is becoming crucial. Not only does the current building pose operational challenges, but there are also **numerous identified opportunities** (and associated rationales) that the Gallery may miss if it remains within the current facility. These opportunities are:

##### **Increasing Space, Increasing Impact**

- **To expand programming space to increase community engagement and impact.** The community engagement for this study revealed almost unanimous agreement that the existing facility is too small. At present, it is difficult for Nanaimo Art Gallery to meet the needs of artists and audiences because limited space restricts activities. As highlighted by the comparative review research, other communities in Canada of Nanaimo's size typically have a footprint that is three to four times bigger. As the existing facility was not built to be a gallery, the interior architecture poses additional challenges. An expanded footprint could enable the Gallery to expand programming activities and usages in support of the community.

- **To attract a wider range of exhibitions, including high profile exhibitions.** Increased exhibition space would enable the Nanaimo Art Gallery to attract a wider range of art exhibitions. Currently, there are frequently exhibitions that the Gallery simply cannot house due to its size and the lack of adequate environmental controls. The current facility has no climate control system at present due to the existing facility's HVAC systems and the building envelope itself, meaning that building cannot ensure safe storage and preservation of the Gallery's permanent collection and cannot host many travelling exhibitions. Galleries, like Vancouver Art Gallery and the National Gallery of Canada, require records of stable climate measurements. Attracting a wider range of exhibitions would contribute to increased community learning and inspiration, as well as creating more opportunities to gain more arts investment from outside Nanaimo.
- **To create more visibility and income for local artists.** A larger facility would mean more space to exhibit regional artists' work, more teaching opportunities for artists due to increased programming, and more art and gift sales thanks to a bigger shop.
- **To forge connections to outdoor space.** The community engagement findings indicate a strong desire for the facility to have a sense of connection to Nanaimo's land and water. Incorporating outdoor space would add to the sense of place, contributing to placemaking efforts within the city. Outdoor areas would also be beneficial for Indigenous arts programming, for example, for carving and cedar weaving preparation.
- **To foster interdisciplinary connections.** Incorporating flexible spaces into the Gallery would strengthen community networks in Nanaimo by creating multidisciplinary areas.
- **To enable new revenue-generating activities.** A new art facility could house revenue-generating spaces such as a café, flexible spaces that could be rented out for events, and a bigger gift shop. These additions would increase the Gallery's financial sustainability.

### **Broader Community Benefits**

- **To contribute to the vitality and rejuvenation of Nanaimo.** Creating a new art gallery facility would help meet the strategic priorities of the *City Plan – Nanaimo Reimagined*. Specific opportunities include contributing to Goal 3 for A Healthy Nanaimo, Goal 4 for An Empowered Nanaimo, and Goal 5 for A Prosperous Nanaimo. See Section 3.2 and Appendix B below.
- **To help strengthen the sense of local identity.** A purpose-designed building – with regional gallery showcasing artists from the area – could powerfully highlight what makes Nanaimo unique. There is an opportunity to increase awareness of Snuneymuxw heritage, art and culture, especially if the building is designed in partnership with Snuneymuxw First Nation and/or Indigenous artists and communities from across the region.
- **To help the local economy recover from COVID-19.** Creating a purpose-built facility has the potential to increase visitation to Nanaimo and increase dwell time. Research

indicates that cultural tourists spend more and stay longer than other travellers.<sup>15</sup> Increasing visitor numbers and inspiring them to spend more time in the city has a direct positive impact on local business income. Not only would a new facility attract regional visitors and those from further afield, it could also help encourage Nanaimo residents to spend more time and money in Downtown. For example, in 2019, approximately \$400 million was spent at local businesses before/after cultural events in the Vancouver Island and Gulf Islands super region.<sup>16</sup>

- **To increase accessibility and social inclusion.** The current building does not meet the required accessibility standards of a public building. It is not accessible to visitors or staff with disabilities or mobility issues. For example, people with mobility issues cannot easily enter Art Lab programming space as there are steps and no elevator is available. Furthermore, the facility's poor acoustics make it difficult to hear audio installations or participate in group conversations when other activities taking place in the building. A new, accessible facility would remove these barriers to inclusion. The staff hub, offices, and meeting rooms are also inaccessible for those with mobility issues.
- **To boost community and individual wellness.** Half of Canadians say that their mental health has worsened since the pandemic.<sup>17</sup> However, the arts and culture can contribute to improved health outcomes. Numerous studies emphasize the positive associations between arts participation and better mental health.<sup>18</sup> An expanded art gallery facility would enable more people to participate in arts programming, contributing to community wellbeing – a particularly important goal in light of COVID-19.
- **To build the resilience of the local economy by driving visitation and spending.** Attracting more spending in Nanaimo is critically important as local businesses recover from pandemic closures. A new facility would further raise the profile of the city, as an increased footprint would mean that the Gallery could host more exhibitions and more visitors. Raising the city's profile and reputation could, in turn, inspire increased investment in Nanaimo from outside the city and potentially outside the region.

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<sup>15</sup> Americans for the Arts (2017). Arts & Economic Prosperity.

[https://www.americansforthearts.org/sites/default/files/aep5/PDF Files/ARTS\\_AEPsummary\\_loRes.pdf](https://www.americansforthearts.org/sites/default/files/aep5/PDF%20Files/ARTS_AEPsummary_loRes.pdf)

<sup>16</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.

[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

<sup>17</sup> Angus Reid (2022). Two Years of COVID-19: Half of Canadians say their mental health has worsened; women under 55 hit hardest. March 11, 2022. <https://angusreid.org/covid-19-pandemic-anniversary-mental-health/>

<sup>18</sup> University of Calgary (2020). Brain research shows the arts promote mental health. June 11, 2020. <https://ucalgary.ca/news/brain-research-shows-arts-promote-mental-health>

### 3.2 How a New Facility Supports City Goals

The vision for an expanded, “Class A”<sup>19</sup> Nanaimo Art Gallery facility was identified as a community priority in [A Cultural Plan for a Creative Nanaimo 2014-2020](#).<sup>20</sup> Indeed, developing an expanded Nanaimo Art Gallery is already **part of a three-phase plan** for facility development at 150 Commercial Street, which the Nanaimo City Council approved in 2013 as part of a co-management agreement between the Gallery and the City of Nanaimo.<sup>21</sup> Nanaimo Art Gallery and the City have already successfully realized phases 1, 2, and 2.5 of the plan,<sup>22</sup> and this feasibility study marks the beginning of Phase 3 – expansion of the Gallery.

#### **Contributing to the City Plan - *Nanaimo Reimagined***

It is timely to consider plans for a new art gallery facility. A new, expanded art gallery facility would directly contribute to the goals of the **City Plan - *Nanaimo Reimagined*** (Table 3). Key themes are discussed below, and additional detail is provided in Appendix B.

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<sup>19</sup> “Class A” refers to a level of ambient relative humidity (RH) and temperature within a museum/gallery. RH fluctuation is linked to measurable damage in artifacts. Following the Canadian Conservation Institute’s definition, a Class A facility has “Good [RH and temperature] control, some gradients or seasonal changes.” There are five Classes of Control: AA, A, B, C, and D, where AA has the highest level of control. Source: Grattan, D., and Michalski, S. (N.D). Environmental guidelines for museums, Canadian Conservation Institute, Government of Canada <https://www.canada.ca/en/conservation-institute/services/preventive-conservation/environmental-guidelines-museums.html>

<sup>20</sup> A key theme arising from the Cultural Plan’s community engagement was the need for “Expansion/consolidation of the Nanaimo Art Gallery into a ‘Class A’ facility at 150 Commercial Street”. Source: City of Nanaimo (2014). *A Cultural Plan for a Creative Nanaimo 2014-2020*, p. 8. <https://www.nanaimo.ca/docs/social-culture-environment/plan-culturalplanforacreativenanaimo.pdf>

<sup>21</sup> City of Nanaimo (2020). Next Phase for Nanaimo Art Gallery Development and Implementation. Staff Report for Decision, February 19, 2020. <https://pub-nanaimo.escribemeetings.com/filestream.ashx?DocumentId=28592>

<sup>22</sup> To date, the phased project has involved relocating Nanaimo Art Gallery from Vancouver Island University to amalgamate staff and services at 150 Commercial Street in downtown in 2015, and renovating the existing building at 150 Commercial. This has involved improving the exhibition space and expanding the Gallery’s footprint within the building to create Art Lab programming space (completed early 2022). While this renovation has been beneficial, space remains limited and there is a pressing need for a rethink of the facility to meet the needs of the community.

**Table 3. Connections with City Plan – Nanaimo Reimagined Goals**

City Goal	Contribution
 <p><b>A GREEN NANAIMO: RESILIENT &amp; REGENERATIVE ECOSYSTEMS</b></p>	<p>The future facility could be a <b>green, energy-efficient building</b>, built to be <b>climate change resilient</b>. A green building opens the project up to new funding sources, such as Infrastructure Canada's Green and Inclusive Community Buildings program.</p>
 <p><b>A CONNECTED NANAIMO: EQUITABLE ACCESS &amp; MOBILITY</b></p>	<p>The future facility would be fully accessible, ensuring <b>equitable mobility for all persons</b> (Goal 2.4) – contributing to social inclusion.</p>
 <p><b>A HEALTHY NANAIMO: COMMUNITY WELLBEING &amp; LIVABILITY</b></p>	<p>A larger facility would increase <b>community and individual wellness</b> through expanded programming and impact (contributing to Goal 3.6, Recreation, Culture, and Wellness).</p>
 <p><b>AN EMPOWERED NANAIMO: RECONCILIATION, REPRESENTATION &amp; INCLUSION</b></p>	<p><b>Equity &amp; Inclusivity</b> (Goal 4.2): The facility would be inclusive and welcoming and would follow universal design principles. It would celebrate Nanaimo's <b>identity</b> and <b>honour Indigenous culture</b> with a focus on Snuneymuxw. Multi-purpose, flexible spaces would enable a wider range of cultural programs (Goal 4.5.2, Spaces &amp; Places).</p>
 <p><b>A PROSPEROUS NANAIMO: THRIVING &amp; RESILIENT ECONOMY</b></p>	<p><b>Place Making &amp; Investment Attraction</b> (Goal 5.5) and <b>Tourism</b> (Goal 5.6): The facility would contribute to Downtown revitalization, driving visitation and spending. It would also increase <b>Human, Social &amp; Economic Capital</b> (Goal 5.2), providing new revenue-generating activities, including income for local artists, helping to attract and retain talent.</p>

- **Community wellness**

- A new art gallery facility has strong relevance to **Goal 3: A Healthy Nanaimo**, and particular relevance to **target C3.6 Recreation, Culture, and Wellness** specifically. Target C3.6 refers to *“high quality City facilities that meet growing demands and are inclusive, accessible, and sustainable, providing environments that support physical, mental, and emotional wellness.”*
- Furthermore, if the future facility incorporates outdoor space, it would have particular relevance to C3.6.8, *“provide opportunities, amenities, and educational programs that encourage people to be active and participate in wellness, recreation, cultural, and environmental stewardship activities in parks, open spaces, and natural environments.”*
- Engaging with art and cultural programming has been proven to be a significant driver for improved wellness. For example, a 2020 research study on arts and mental health using longitudinal data from 23,660 individuals found that **frequent arts participation and cultural attendance were associated with lower levels of mental distress** and higher levels of life satisfaction, with

arts participation also associated with **better mental health**.<sup>23</sup> There is also emerging evidence that arts-based activities have health benefits for people living with dementia, increasing wellbeing, quality of life, cognitive function, and communication skills. For example, a longitudinal mixed-methods study ‘Dementia and Imagination’ (2020)<sup>24</sup> of arts activities conducted with 125 people with mild to severe dementia and 146 caregivers in the UK resulted in a more than **5:1 social return on investment (SROI)**, creating £5.18 of social return on each £1 spent.<sup>25</sup> Among numerous positive outcomes, the most prominent outcome was that 36.7% of patients with dementia experienced an increase in wellbeing, generating a social value of £373,350 (\$550,318 USD).<sup>26</sup>

- Closer to home, Nordicity’s recent Arts Impact Assessment for Vancouver Island and the Gulf Islands (2021) found that **97% of participants believe that the local arts sector improves personal wellbeing** (mental and/or physical).<sup>27</sup> This regional finding tallies with the results of numerous academic studies that have investigated the impact of the arts on mental and cognitive health.
- Nanaimo Art Gallery’s programming contributes to the social and mental wellbeing of Nanaimo residents. It creates opportunities for healthy creative

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<sup>23</sup> Wang, S., Mak, H.W. & Fancourt, D. Arts, mental distress, mental health functioning & life satisfaction: fixed-effects analyses of a nationally-representative panel study. *BMC Public Health* 20, 208 (2020). <https://doi.org/10.1186/s12889-019-8109-y>

<sup>24</sup> Jones, C., Windle, G., & Edwards, R. T. (2020). Dementia and Imagination: A Social Return on Investment Analysis Framework for Art Activities for People Living With Dementia. *The Gerontologist*, 60(1), 112–123. <https://doi.org/10.1093/geront/gny147>

<sup>25</sup> Source: Jones, C., Windle, G., & Edwards, R. T. (2020). Dementia and Imagination: A Social Return on Investment Analysis Framework for Art Activities for People Living With Dementia. *The Gerontologist*, 60(1), 112–123. <https://doi.org/10.1093/geront/gny147> Social Return on Investment (SROI) analysis measures values that are not traditionally reflected in financial statements, aiming to capture both the economic impact and social outcomes of an intervention to the community, estimating costs and benefits, including money generated and/or money saved. The ‘Dementia and Imagination’ study applied financial proxies to outcomes including increased well-being/improved mood, increased confidence/self-esteem and reduced social isolation/increased sense of belonging. The primary source of financial proxies was the [HACT Social Value Bank](#), the largest bank of methodologically consistent and robust social values, which can be used provide an assessment of social impact, provide evidence of value for money, and compare the impact of different programs.

<sup>26</sup> Jones, C., Windle, G., & Edwards, R. T. (2020). Dementia and Imagination: A Social Return on Investment Analysis Framework for Art Activities for People Living With Dementia. *The Gerontologist*, 60(1), 112–123. <https://doi.org/10.1093/geront/gny147>

<sup>27</sup> Survey of 1,500 respondents across the Vancouver Island and Gulf Islands super region. Source: Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group of six regional arts councils (The Old School House in Qualicum Beach, Ladysmith Arts Council, Hornby Island Arts Council, Cowichan Valley Arts Council, Salt Spring Arts Council, and Comox Valley Arts). [https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

expression and connection with others – an impact that would be expanded if there were more room for programming.

- **Community empowerment and inclusion**

- A new facility for Nanaimo Art Gallery would strongly contribute to most targets within **Goal 4: An Empowered Nanaimo**, and especially **C4.2 Equity and Inclusivity** and **C4.5 Culture**. For example, **C4.5.2 Spaces and Places** outlines the aim to “*establish flexible and innovative cultural facilities that anticipate and enable a wide range of cultural programs and can accommodate a variety of production, exhibition, and performance experiences*”. Additionally, **target C4.5.3** seeks to “*make arts and culture visible and accessible throughout the city, in each of the designated Urban Centres, with a special focus on Downtown*”.
- Local museums – including art museums like Nanaimo Art Gallery – help people to feel a shared sense of belonging and involvement. The research literature on the impact of the arts demonstrates how participation, consumption, and inclusion contribute to social cohesion and other positive outcomes at a community level, increasing intercultural and intergenerational understanding.<sup>28</sup>
- The local arts sector has very high levels of volunteering, which encourages civic mindedness and community connection.<sup>29</sup> A new art gallery facility would provide extra space for programming, increasing opportunities for participation and volunteerism.

- **Economic development, placemaking, and investment attraction**

- A new facility would help the city to achieve **Goal 5: A Prosperous Nanaimo**. It has strong relevance to **C5.5 - Placemaking & Investment Attraction**, and specifically the desired outcome of “*Preservation, enhancement, and celebration of Nanaimo’s unique features that contribute to quality of life for people and*

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<sup>28</sup> For example, see François Matarasso’s influential paper [Use or Ornament? The Social Impact of Participation in the Arts](#) (1997), which investigated the impact of over 60 participatory arts programs worldwide and found community empowerment and social cohesion to be two of six key impacts of participation in the arts, alongside personal development, health and wellbeing, local image and identity, and imagination and vision. More recently, Stern and Seifert’s [The Social Wellbeing of New York City’s Neighborhoods: The Contribution of Culture and the Arts](#) (2017) found that the presence of cultural resources in a neighbourhood was significantly associated with improved outcomes around personal security, schooling, and health. The study also highlighted how the cultural ecosystem in a neighbourhood contributes to social connection and political and cultural voice. These papers are just two of an extensive literature indicating that arts participation contributes to community empowerment and cohesion.

<sup>29</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.  
[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

*businesses, including assets like the waterfront, Downtown, arts and culture scene, natural areas, recreational opportunities, and more.”*

- Arts facilities and museums are increasingly being recognized for their strong contribution to economic development.<sup>30</sup> The **total direct economic output of arts and culture activity in the Vancouver Island/Gulf Islands upper region was more than \$900 million in 2019.**<sup>31</sup> Beyond direct economic contributions via employment and revenue generation, arts activities also provide significant indirect benefits. For example, approximately \$400 million was spent at local businesses before/after cultural events in the region in 2019.<sup>32</sup> An expanded art gallery facility would provide **more opportunities for arts and culture events** (including through renting space). Nordicity Arts Impact Assessment of Vancouver Island and the Gulf Islands found 91% of survey respondents reported spending money at local businesses before or after cultural events.<sup>33</sup> In Nanaimo Regional District, the average individual from Nanaimo spends \$56 in local businesses for each cultural outing/event that they attend.<sup>34</sup>
- Nordicity’s recent Arts Impact Assessment for the Vancouver Island and Gulf Islands super region (2021) found 94% of survey participants agreed **the local arts sector helps to create a distinct local identity.**<sup>35</sup> This distinct identity helps to attract visitors, new residents, and investment, which in turn benefits local businesses by driving footfall and spending.
- Additionally, art galleries play a prominent role in **attracting cultural tourism**, which has a significant economic impact. Nordicity’s Arts Impact Assessment found that **arts tourism generated \$140 million in labour income; contributed \$190 million to GDP; and supported 3,030 FTEs in the**

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<sup>30</sup> Arts BC (n.d.). [Culture as an Economic Engine](#). BC’s Guide to Arts & Culture.

<sup>31</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.  
[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

<sup>32</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.  
[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

<sup>33</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.  
[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

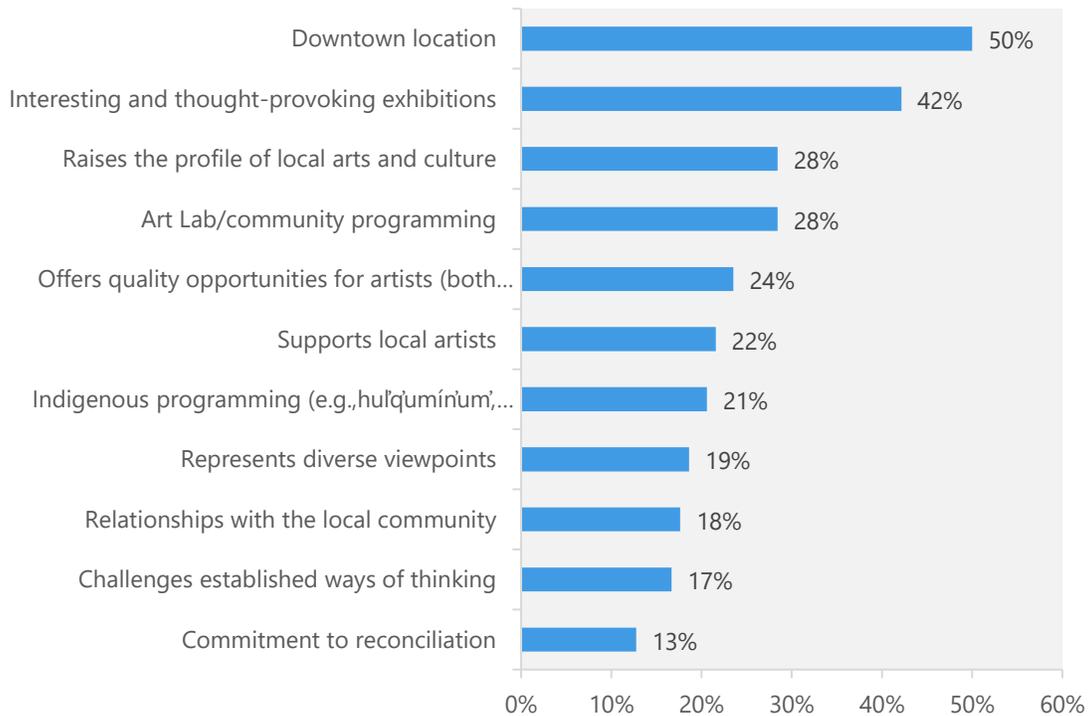
<sup>34</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region - Regional Summary. Prepared for the Digital Innovation Group, October 2021.

<sup>35</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.  
[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

**Vancouver Island/Gulf Islands super region in 2019**, significantly attributed to spending on accommodation, food and drink and retail purchases.<sup>36</sup> Qualitative findings indicated that the local arts and culture sector is also important for tourists that are not primarily interested in the arts; even tourists initially attracted by nature often want to visit galleries, attend cultural festivals, or buy local artworks, which can promote longer visitor stays.

### 3.3 Building on Nanaimo Art Gallery’s Existing Strengths

**Figure 1. What are the top 3 best things about Nanaimo Art Gallery? (n=102)**



According to the community, Nanaimo Art Gallery’s **biggest strengths** are its:

- **Downtown location.** Located in the heart of Downtown Nanaimo, the Gallery is a short distance from other key sites like the museum, conference centre, and local businesses like shops and restaurants. As such, the Gallery is part of both the physical and social fabric of Downtown. The central location means that the Gallery can benefit from incidental footfall from locals and tourists as part of their existing trips to Downtown, rather than needing to attract them to a less frequented part of the city. Survey results

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<sup>36</sup> Nordicity (2021). Arts and Culture Impact Assessment: Vancouver Island and Gulf Islands Super Region. Prepared for the Digital Innovation Group, October 2021.  
[https://www.digarts.ca/files/ugd/ee599c\\_0f4b6706b6d94025b680164443496467.pdf](https://www.digarts.ca/files/ugd/ee599c_0f4b6706b6d94025b680164443496467.pdf)

found that 50% of respondents identified the Gallery's Downtown location as the top thing about the Gallery (see Figure 1).

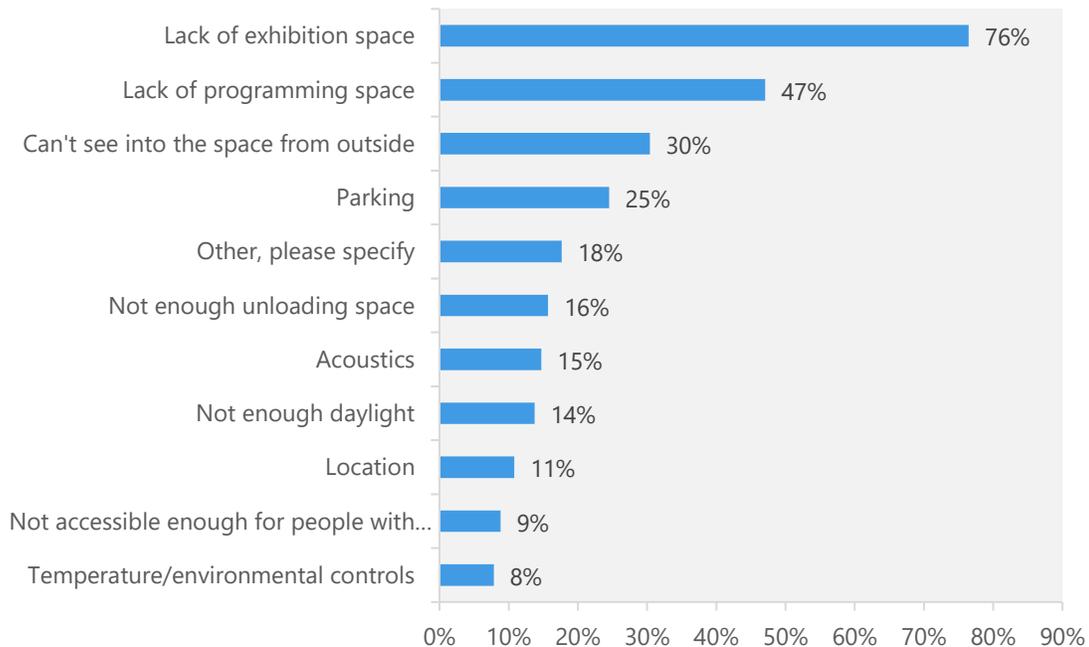
- **Interesting and thought-provoking exhibitions.** Community engagement findings show that locals love the diverse, wide range of exhibitions that Nanaimo Art Gallery attracts and curates. For example, *We Do Not Work Alone* is an example of an exhibition that was curated in house. Featuring ceramics from the Gallery's permanent collections, paired with ceramics made by contemporary artists, the Gallery invited the community to learn about ceramics in Nanaimo and across the province and engage with the collection through the Pot Library. The Gallery also attracts high quality touring exhibitions, as recently demonstrated with the popular *BOMBHEAD* exhibition, previously exhibited at the much larger Vancouver Art Gallery.
- **Efforts to raise the profile of local arts and culture.** Nanaimo Art Gallery frequently exhibits works by local and regional artists, showcasing artworks from up-and-coming artists as well as established creatives. Community engagement participants especially praised the Gallery's store as a key strength, as it sells high-quality art and items made by local artists – raising the profile of the local art sector while providing economic opportunities.
- **Art Lab and community programming.** Nanaimo Art Gallery has a strong focus on inspiring local people to explore their creativity and connect with others. Community engagement participants praised the Gallery's range of programming for children, youth, and adults. Specific programs mentioned include the appreciate the Gallery's Hul'q'umi'num classes, taught by Snuneymuxw Elder Gary Manson and Adam Manson, and the TD Artists in Schools program.
- **Celebration of Snuneymuxw art and culture.** The Gallery has made a long-term commitment to honouring Indigenous communities and paying respect to Snuneymuxw people and territory. To date, this has included working with Indigenous artists on exhibitions and prioritizing their work in permanent collection acquisitions, providing teaching opportunities, and working with Indigenous staff, community groups, knowledge holders, language champions and Elders to develop programs that stimulate learning and discussion.
- **Great staff.** Focus group participants, interviewees, and Open House attendees praised the Gallery's staff for their welcoming attitude, hard work, commitment, flexibility to adapt, and curatorial skills.

However, **Nanaimo Art Gallery's work and potential impact is limited by the current building.** These challenges are detailed below, followed by opportunities and benefits that a new facility would offer.

### 3.4 Community-Identified Drivers of Change

#### Challenges

Figure 2. What do you see as the 3 biggest challenges with the current gallery building? (n=102)



There are several **critical challenges** driving the need for a new facility. These are:

- Insufficient space.** Lack of space was the most consistent finding across survey, interviews and focus group research. The majority of survey respondents felt that lack of space is one of the biggest challenges facing the Gallery (combination of responses to lack of programming and exhibition space). Reflecting this finding, the comparative review desk research found similar galleries in Canada have at least four times more space. Even the smallest comparator – Kamloops Art Gallery – has exhibition space of comparable size to the entire current Nanaimo Art Gallery building (4,500 sq. ft. in comparison to 5,000 sq. ft. respectively). Nanaimo Art Gallery can currently host only one exhibition at a time, and during quarterly installations, there are 3-week periods in which the public has no exhibition to view. Furthermore, there is no excess space to rent out to other parties, limiting the Gallery’s activities and revenue generation opportunities. The lack of exhibition space also means that many touring exhibitions are simply too large to be accommodated at Nanaimo Art Gallery. Programming space is also an issue; Art Lab can only host one class or program at a time, limiting the Gallery’s potential community outreach and impact.

“I think Nanaimo Art Gallery is doing an amazing job with limited space, and think this will only increase with a larger, purpose-built facility.”  
 - Survey participant

- **Limited visibility into the Gallery from outside.** Numerous participants said it is hard to tell what the Gallery is like from outside. The exterior still looks like a bank, and participants described passersby not realizing that there is a gallery there. Participants frequently suggested that opening views into the exhibition space would increase visitor numbers.
- **Restricted parking.** Nearly a quarter of survey participants saw parking as a problem, making this the fourth most cited issue. This problem was also raised in focus groups and several interviews. Although there is a relatively robust supply of parking Downtown, there is a limit of two hours in many locations. This time limit is considered insufficient, as many wish to pair a gallery visit with lunch or a shopping trip.
- **The current facility does not meet accessibility standards** for a public building, meaning that the Gallery cannot provide equitable access to visitors. As discussed above, several spaces are inaccessible for individuals with mobility issues. For example, visitors must walk up a small flight of stairs to access Art Lab and the office space, meeting room, kitchen, and staff washrooms are inaccessible for individuals using wheelchairs or with mobility challenges.

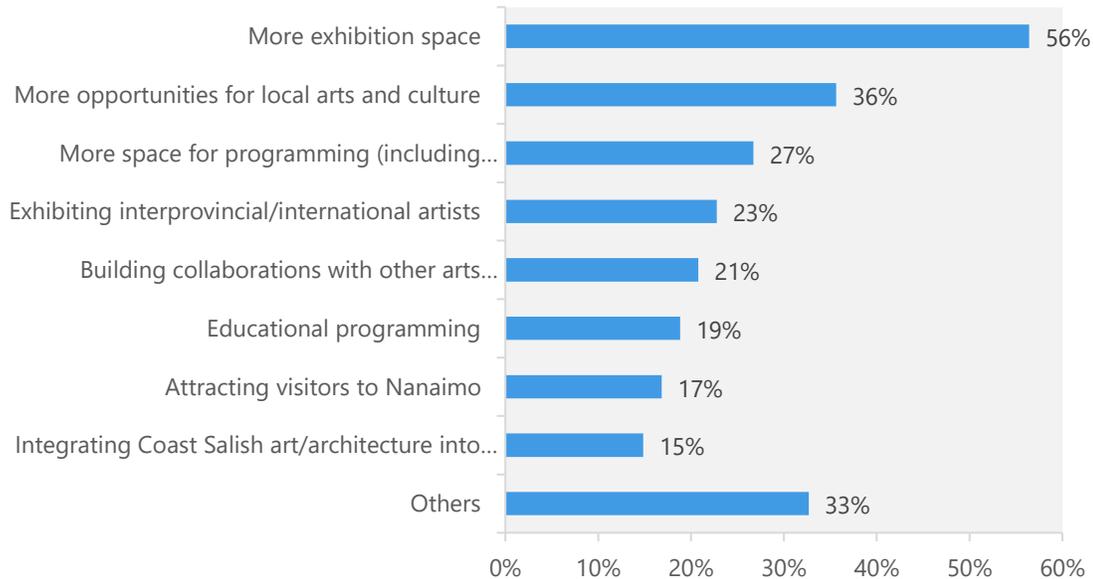
**Other challenges** with the current building include:

- **Insufficient temperature and environmental controls.** The lack of controls limits the types of artworks and therefore exhibitions that can be shown at the Gallery. Therefore, the Gallery is missing out on being able to host various travelling exhibitions. Additionally, the lack of stable temperature and humidity affects the permanent collection which requires a climate-controlled storage space to preserve the Gallery's collection for the future generations, as required by the organization's mandate.
- **Unloading challenges.** Currently artworks must be unloaded at the front of the Gallery. Space must be blocked off on Commercial Street and art is unloaded through the front doors of the Gallery, through public areas. This process makes it difficult to set up and take down exhibitions.
- **Lack of outdoor space.** The current building has no outdoor space and little connection to nature. Focus group participants and some interviewees felt that this is a missed opportunity, considering Nanaimo's beautiful natural surroundings. The lack of outdoor space can also restrict programming. For example, there is no suitable area to prepare cedar wood for weaving workshops. The comparative review of similar art galleries found that other Canadian galleries typically have access to outdoor areas such as courtyards, patios, or terraces.
- **Safety concerns relating to the location.** Although most participants described the current Gallery's Downtown site as a strength, some are reluctant to visit the current location. Fear of crime in Downtown Nanaimo can deter some residents from visiting.
- **Not enough daylight.** Some areas of the building, such as the shop, lack natural lighting. Natural ambient lighting could contribute to a more open and inviting atmosphere, while avoiding direct light which could damage artworks.
- **Poor acoustics.** Participants described acoustic challenges posed by the current building. Sound travels very easily around the building, which can be disruptive. The

lack of sound insulation limits the type of programming that can take place, such as audio installations. Poor acoustics can make guided tours or presentations difficult.

## Opportunities

**Figure 3. What should be the top 3 priorities for the future gallery? (n=101)**



The community engagement findings highlighted **key considerations and exciting opportunities** for a future art gallery facility. The most prominent themes are as follows:

- Expand the size of the Gallery.** 60% of survey respondents consider this a priority.<sup>37</sup> 56% of respondents said that the Gallery needed more exhibition space (Figure 3) – the most common response to the question ‘what should be the top 3 priorities for the future gallery?’. Additionally, 27% of respondents said that there should be more space for programming, including outdoor space. Several interviewees and focus group participants noted that an expanded footprint would enable the Gallery to increase its impact by hosting more than one exhibition at a time, attracting larger touring exhibitions, hosting more programming in response to community demand, and allowing for new revenue-generating opportunities like event rental space (discussed further below).
- Provide more opportunities for local arts and culture.** Over a third of survey respondents see this as a priority (Figure 3). Specific opportunities named by participants include exhibition space specifically for local artists to show their work – e.g., having a specific gallery or area that would rotate exhibitions. Participants also

<sup>37</sup> 60% is a combined figure, representing respondents who indicated that either more exhibition space or more programming space is ‘top 3’ opportunity. (e.g., if an individual named both more exhibition space *and* more programming space as top 3 opportunities, that individual is only counted once).

requested more networking opportunities for artists, more collaborative opportunities working with the Gallery. For example, paid work, and to give back to the community.

- **Increase accessibility and inclusion** – both in terms of physical accessibility of the building and social relevance. Several interviewees suggested that the Gallery could broaden access to underserved groups by exploring programs relating to wellbeing, such as programming for seniors, those suffering from brain injuries, addictions, trauma, and/or mental health issues. These programs could occur within a gallery facility but could also take place also in other locations out in the community. Several participants stressed that wellbeing is a key theme that could help make the Gallery more relevant to a wider audience.
  
- **Indigenize the Gallery, honouring Snuneymuxw people, territory, and culture.**  
 While the Gallery has valuable relationships with several Snuneymuxw artists and Elders, there is a need to build a stronger relationship with the Snuneymuxw First Nation (SFN) at an organizational level. Given the Gallery’s presence on the territory and role in reflecting the identity of Nanaimo, it is important to take an intentional approach to reconciliation and relationship building as an integral part of the journey towards the new facility. By consulting with the Nation, the Gallery may be able to integrate Snuneymuxw culture more fully, potentially growing engagement with Snuneymuxw citizens. Depending on the Nation’s priorities, this approach may include expanding programming such as the Hul’q’umi’num language classes, incorporating oral histories into the Gallery, working with Snuneymuxw artists on the architectural design, and/or creating new programs depending on community priorities. If there is desire from SFN, the Gallery could seek to partner on the new facility.
  
- **Make the architecture itself a draw**, potentially working with Indigenous artists/architects on the design. Incorporating Coast Salish design and materials into a building can create an more captivating space, and is also a way to pursue sustainable building methods while respecting the land and territory upon which the Gallery resides. Examples of Coast Salish architectural design include the Sneakw development by the Squamish Nation (e.g., Coast Salish design in the concrete and glass under the Burrard Street Bridge) and the new Vancouver Art Gallery (integrating woven Coast Salish basket patterns into the façade). Participants noted that Coast Salish design can be conceptual rather than literal, and does not necessarily need to use traditional materials.
  
- **Foster community connections beyond current networks**, to become a more intrinsic part of Downtown life. The research highlighted the Gallery’s existing strong relationships within the community. Nonetheless, there is an opportunity to grow community connections further, especially among people who may not be used to engaging with a gallery. Some people see the Gallery as “high brow”, while others said residents often do not see the relevance of the Gallery to their lives if they are not already interested in the arts. As such, it could be beneficial for the new facility to

“An art gallery should be an architectural and programmatic gem within the city that inspires residents to interact and engage with, experience and discuss art and its role, purpose and benefits to the city.”

- Survey participant

explore programming targeting community members who would not traditionally interact with the Gallery – for example, reaching new audiences including those in hospital or unhoused. In doing so, the Gallery could embed itself ever more meaningfully and beneficially within the social fabric of Nanaimo. The Gallery could also seek to connect with new and underserved groups by meeting people “where they are at” outside of the facility walls. A new facility could also offer satellite spaces to other organizations on an ongoing or temporary basis.

- **Create access to outdoor space.** Although the existing gallery location is relatively close to the harbour and several parks, there is currently no visual connection inside or outside of the building. Once inside, there are no views of the water or parkland, nor natural elements. Creating access to outdoor space was a common theme raised in focus groups, interviews, and the survey (27% of respondents). Reasons cited included enhancing the natural connection to increase wellbeing, strengthen the sense of place of being in Nanaimo, and helping to Indigenize the Gallery by enhancing its connection to the land and water. Focus group participants noted the potential conflict between keeping the Gallery Downtown but still have a strong outdoor connection, and suggested that an outdoor terrace could meet that need.
- **Include more multi-disciplinary flexible spaces.** Participants often mentioned the idea of a future facility having a flexible space, for example space that could be used for performing arts, like a black box theatre. Some interview and focus group participants described how flexible space could help meet the need for more performing arts space in Nanaimo, while also fostering valuable interdisciplinary artistic connections.
- **Explore new revenue streams.** Through research and interviews, rentals, catering, and special event packages were identified as a common but lucrative revenue opportunity often pursued by galleries that should be considered by Nanaimo Art Gallery. The comparative review research showed that providing rentals is a huge source of revenue for comparator galleries. For example, venue rentals can make up 10-15% of Ottawa Art Gallery’s annual revenues. Rentals are also a key focus for the Polygon Gallery in North Vancouver.

## **4. Functional Program**

With the research findings to hand, the Project Team analyzed space requirements for the gallery facility. This included reviewing the types and sizes of spaces required, key adjacencies, and overall site requirements (e.g., parking, location/access) to ensure that the gallery facility is fully accessible to both the public and Nanaimo Art Gallery staff.

### **4.1 Public Space Descriptions**

The sections below describe key features for proposed public spaces, based on engagement findings and relevant practice.

#### **Regional Gallery**

The facility would include a regional gallery to exhibit works by local and regional artists from Vancouver Island. The exhibition program would continue to include Indigenous art, including art by Snuneymuxw and other Coast Salish artists, reflecting Nanaimo Art Gallery's commitment to paying respect to Snuneymuxw people, culture, and territory. Several Snuneymuxw participants in the feasibility study research noted that it would be beneficial to have a focus on Snuneymuxw artists, to communicate the unique identity of the Gallery's specific location. As such, exhibitions of Indigenous artworks in this space could centre Snuneymuxw artists while also providing space for neighbouring Indigenous artists.

#### **Changing Exhibitions**

The community engagement findings validated the Gallery's need for more space for exhibitions, including more than one gallery to house changing exhibits. The Gallery should have at least two changing exhibition spaces. Having multiple exhibition spaces will mean that there is always at least one exhibition on display, even when one or two of the exhibition spaces are in the middle of an installation. The exhibition spaces could be connected, so that they can be used either as two smaller galleries or one large exhibition space. This flexibility would not only allow the Gallery to host a wider range of art exhibitions, but also attract a broader audience. Additionally, the exhibition spaces could be blacked out and host multimedia and/or multidisciplinary presentations or performances.

#### **Program Studios**

Expanding programming space is another key need highlighted by the community engagement. The existing Gallery's Art Lab space is highly popular, but not big enough to meet current or future requirements. The Gallery has found that public programming, especially for children and families, is one of the best ways to attract community support and impact the community. Programs also have the potential to generate significant revenue. As such, the new facility should include at least two large program studio spaces. The studios should be flexible, and ideally open (e.g., with glazed windows, potentially near the entrance) to make activities at the Gallery clearly visible to those outside on the street. The aim for the clear views is to seek to reduce barriers to participation by removing the 'mystery' of what takes places inside the Gallery, and to demonstrate that it is an open, active, and engaging space for everyone.

### Atrium

As highlighted by the feasibility study research, art galleries are increasingly becoming multi-use, multi-disciplinary spaces. Such spaces act as hubs for local creatives to meet, fostering new collaborative and artistic priorities. An open atrium could provide multipurpose, flexible public space for the community to gather and could be rented out. Additionally, the atrium could create a stunning sense of arrival for visitors to the Gallery. The space could be glazed, to open views into the Gallery, emphasizing and indoor/outdoor connection to the local environment.

### Outdoor Space

Community engagement made it clear that the new facility must have a connection to the natural environment. The architectural design for a new facility could creatively explore the connection to land and the importance of Snuneymuxw territory to the organization. As a result of the pandemic many people feel more comfortable participating in activities outside. A flexible outdoor space could be used for exhibitions, installations, public programs, and talks.

### Café

The feasibility study research indicates that the new facility should house a café or restaurant. The reasons are two-fold; to increase dwell time at the Gallery (e.g., increasing its desirability as a leisure location) as well as creating new revenue-generating opportunities. Relevant practice indicates that renting the café space to a third-party local business may be the most promising route forward. Letting the space to a third-party tenant would provide operational simplicity and offer the opportunity to enlist and promote a local food and beverage business.

### Gift Shop

It was noted by stakeholders that the new facility should include a larger gift shop, creating more space in which to sell arts and products from local artists. Not only would the larger shop offer more commercial opportunities for artists, but it would also have broad appeal to Nanaimo residents and visitors alike looking to purchase unique items from local makers.

## 4.2 Detailed Functional Program

The table below provides a detailed breakdown of the proposed future gallery space, totalling **at least 18,000 sq. ft. and up to 25,000 sq. ft.** depending on site size.

(All spaces would be designed to current building code, e.g., including lighting, heating, ventilation, and air conditioning (HVAC), exiting, sound specifications and durability.)

**Table 4. Functional Program**

Space	Sq. Ft.	Adjacencies	Specification
<b>Program Areas</b>			
Regional Gallery	1200	Stand alone Can be blacked out	Environmental and Humidity Controls
Changing Exhibitions	1200	Can connect with the adjacent Changing Exhibition space Can be blacked out	Environmental and Humidity Controls

Space	Sq. Ft.	Adjacencies	Specification
Changing Exhibitions	1200	Can connect with the adjacent Changing Exhibition space Can be blacked out	Environmental and Humidity Controls
Programming Studio 1	1200	Dividing Wall, Glazed Wall, washrooms, and entrance close by	Exterior Daylighting, open to Atrium, Flexible, Wet Area and Cabinets
Programming Studio 2	1200	Glazed wall, washrooms, and entrance close by	Exterior Daylighting, open to Atrium, Flexible, Wet Area and Cabinets
Café	600	Door to Outside and to Atrium, close to washrooms	Daylit, Sound Absorption, Washroom Access
Kitchen	100	Deliveries through front door from street	Stainless Steel Counters, 2 sinks, commercial dishwasher
Shop	600	Door to outside and to Atrium	Shelving, Storage room
Shop Storage	80	Deliveries through front door from street	Lockable, no windows, humidity control
Atrium	1500	Can be booked for events, lock-off to all rooms except WC	Daylit, high ceiling, acoustic controls
Public Washrooms	400	Gender Neutral, Door to Atrium	Tile on floor and walls, metal partitions, washroom fixtures
<b>Offices</b>			
Director	120		Acoustic control, high light level
Admin Coordinator	100		
Curator	100		
Assistant Curator	100		
Programmer	100		
Programmer	100		
Indigenous Coordinator	100		
Fundraiser	100		
Communications	100		
Volunteers and Interns	160		
Meeting Room	100		
Staff Washroom	64		
Kitchen	100	If possible, adjacent to Atrium to host events	
<b>Utility Areas</b>			
Loading Bay	200	Semi Trailer turning radius	Covered, Accessible to Semi Trailer, 16' ceiling

Space	Sq. Ft.	Adjacencies	Specification
Shipping and receiving	300	Adjacent to loading bay	16' ceiling, weather protected
Temporary Storage	400	Crate storage, adjacent to shipping and receiving	Storage Racking, 16' ceiling
Preparation	800	Clean prep space	HVAC and Dust Exhaust, Power, 60 Lux lighting
Workshop	300	Table Saw, Cutting, Gluing, Ventilation	HVAC and Dust Exhaust, Power, 60 Lux lighting
Collections Storage and Archive	1000		Humidity Control, no exterior UV light
<b>Service Areas</b>			
Mechanical Room	150		No Exterior windows, HVAC
Electrical Room	100		No Exterior windows, HVAC
Elevator	81	Combined freight and passenger elevator	No Exterior windows, HVAC
Elevator Machine room	60		No Exterior windows, HVAC
<b>Sub Total</b>	<b>14,015</b>		
30% Walls and Circulation	4,205		
<b>Total Area</b>	<b>18,220</b>		

Additional site program considerations for outdoor areas are included below:

**Table 5. Outdoor Areas**

Space	Sq. Ft.	Adjacencies	Specification
<b>Outdoor Areas</b>			
Entrance Patio and Bus Drop-Off	800	Main entrance	Curb let down for people with physical disabilities; covered bus shelter if possible
Vehicle Drop-Off	400	Main entrance	Asphalt and brush finish concrete, benches
Covered Bike Storage	200	Main entrance	Shelter structure and steel railings to lock bikes
Side entrance for School Buses and Tour Groups	800	Secondary access road	Entrance canopy, HC operable door
School Bus Lay By	400	Secondary access road	Asphalt and brush finish concrete
Truck Entrance	500	Main access road	Asphalt, bollards, security gate

Space	Sq. Ft.	Adjacencies	Specification
Parking Entrance	500	Main access road	Asphalt, security gate
Outdoor Sculpture and Performance Space	1500	Main atrium	Concrete paving, detailed landscaping, amphitheatre seating, lighting
Outdoor Café Seating	600	Main entrance	Exposed aggregate concrete, canopy for weather protection, lighting
Water Feature and Soft Landscaping	500-3000	Outdoor Café Seating, Main entrance	Pump, ozone and circulation system, pond, soft landscaping
Surface Parking 10 stalls	450	Main entrance	Asphalt, curb, brush finish concrete sidewalks, lighting
Underground Parking 35 stalls	2800	Elevator and direct outdoor stairs to main entrance courtyard	Asphalt, lighting
Underground Garbage Truck Access, Recycling, Garbage	400	Main freight elevator	Asphalt, lighting
<b>Total Area</b>	<b>9,850-12,350</b>		

## 5. Operating Model

The Project Team developed a high-level future operating model for an expanded Nanaimo Art Gallery facility. While a more specific operating model will be developed based on a specific site, analysis suggests that a future gallery that meets the needs of the community is **financially viable and comparable to galleries in similar sized jurisdictions** (e.g., Kamloops, Prince George).

The table below should be seen as a preliminary operating model, building from the spatial program described above. The model remains at a high-level to maintain flexibility as further details are defined during Phase 2. More specifically, selecting a site **will allow for more nuanced attendance projections and footfall analysis** required for more detailed estimates and projections.

The revenue and expenditure estimate below are largely based on Nanaimo Art Gallery’s past performance (adjusted for ~3x increase in revenue generating space, recognizing the near tripling of square footage available for revenue generating activity).<sup>38</sup> In addition, the model was developed using the assumption that a new gallery facility will attract more visitors, membership, programming revenue, and private sector support (e.g., donations). To ensure reliability, the estimates have also been compared against figures from similar institutions or galleries comparable in size to the envisioned future space. It assumes a similar operating arrangement – operating as a separate entity in a City-owned building.

Conservatively, the Gallery is expected to **generate \$1.27M in revenues** (a 20% increase from 2021/22) on a **breakeven** model. This includes modest increases in public and private sector (e.g., donations) support as well as new revenue streams from additional earned revenue programming opportunities, a leased café, and attractive rental space in the Atrium. Expenditures have also increased in line recognizing additional curatorial costs, staffing for additional programming, and other operating expenses.

**Table 6. Nanaimo Art Gallery High-Level Operating Model**

Revenues		Assumptions/Sources
Public Sector	\$875,000	~20% increase assuming modest additional City of Nanaimo operating support due to increased provision of a 'public good' through more programming space. <b>It also assumes larger curatorial (and operating) grants from CCA and BCAC.</b> This is comparable to the similar sized Kamloops Art Gallery, which received ~\$900k in public sector revenue (including nearly \$450k from the City of Kamloops).
Private Sector	\$166,4000	~30% increase from 2019 high (\$128k) due to increased opportunity for program delivery and subsequent support from community donors and corporate sponsors – e.g., for educational programming.

<sup>38</sup> Note, although the future facility would have minimum 18,000 sq. ft. of operating space, not all the space would be used for revenue generating activity (e.g., it includes exhibition preparation areas, collection storage space and offices for Nanaimo Art Gallery staff).

Revenues		Assumptions/Sources
Membership	\$10,000	Double most recent figure, assuming greater interest due to more rotating galleries and new programming. Aligned with Kamloops Art Gallery figure.
Gallery Visits (Admission donations)	\$24,000	Double most recent figure, based on expansion of the curatorial space and increased rotating exhibitions (more traffic to see new art).
Earned Programming Revenue	\$82,000	Double most recent figure, based on twice the size of programming space and commonly noted demand/waiting lists.
Café	\$42,000	Based on a pure concession (e.g., lease) out model at \$3,500 per month. Aligned with comparable Mackenzie Art Gallery's (Regina) recent <i>Request for Operators</i> and recognition that cafes are not significant revenue generators for galleries.
Gallery Shop Sales	\$57,200	30% increase from 2021-22 high of \$44,000 assuming more traffic to see new art (and to participate in programming).
Atrium Rentals	\$15,000	Based on 20 rental days at \$750/day - in between Nanaimo Museum rates (\$500/day) and Dorchester Hotel (\$1200/day).
<b>Total Revenues</b>	<b>\$1,271,600</b>	~25% increase in revenue from most recent figure, also aligns closely with similar sized gallery and population in Kamloops.
<b>EXPENDITURES</b>		
Core Operating Expenses	\$333,750	25% increase from most recent figures, assuming many fixed costs for administration.
Curatorial Programming Expenses	\$537,350	120% increase most recent figure, given the additional space (assuming some fixed costs such as outreach, shared staffing across different spaces)
Educational Programming Expenses	\$260,000	30% increase in given additional programming space (assuming fixed costs such as outreach, shared staffing)
Development and Marketing Expenses	\$60,000	Significant decrease as new website is complete and less costs for 'new building' consulting - slightly less than similar sized galleries.
Building Maintenance & Projects	\$40,000	Significant decrease as renos would no longer be required - aligned with comparable sized gallery in Kamloops
Gallery Shop (incl. consignment fees)	\$40,500	20% increase to reflect same increase in revenue
<b>Total Expenditures</b>	<b>\$1,271,600</b>	
<b>NET SURPLUS (DEFICIT)</b>	<b>\$ -</b>	

## 6. Concept Options

Iredale Architecture **explored the potential of three routes**: Renovating the existing facility, creating a new build at the existing site (at 150 Commercial Street), or creating a new build at greenfield site.

Renovating the current building on the existing site was considered but deemed unfeasible, as explained below. Therefore, it was not explored further as an option. Iredale Architecture considered and evaluated the other **two scenario options**. Either of these options could meet the priorities identified and align with the space and operating model described herein. Iredale Architecture developed these two sketch plans to convey the possible look and feel of each conceptual route.

### 6.1 Unfeasible to Renovate Existing Building

The study considered the possibility of expanding Nanaimo Art Gallery with a 14,000 sq. ft. addition to its existing 5,000 sq. ft. building. The architects deemed this option **technically unfeasible** due to numerous complicating factors which would make a renovation more costly than a replacement building. Aside from the cost, this route would also result in a more complicated, less functional floor plan. Complicating factors:

- **Cost:** A new 3<sup>rd</sup> floor gallery would be required, involving a new system of foundations, posts and shear walls to strengthen the existing structure against seismic loading. It would be **difficult and expensive** to retrofit these elements within the existing building and to cut and patch existing columns and walls in the confined site area, which is bounded on three sides by existing buildings. While associated renovation costs were not estimated, the cost would likely be higher than creating a replacement building on the same site.
- **Issues meeting “Class A” standard:** The entire existing mechanical HVAC system and electrical system would have to be replaced with a larger system size to control humidity within museum limits. Even then, the existing exterior wall system **cannot be completely sealed** to support a Class A museum-quality humidity-control system.
- **Floor-planning challenges:** The building’s existing column grid and main stairwell make it **impossible to create an open, flexible gallery design**. To meet accessibility requirements, a large access ramp (45’ x 5’) would have to be installed between the main gallery and Art Lab, taking up most of the main gallery floor space. Furthermore, it would be difficult to construct a new third floor to meet space requirements without creating a secondary sub-floor, because the roof is split level. The effect of these complicating factors would make a renovation more costly than a replacement building and would result in a floor plan that was more complicated and less functional.
- **Potential for hazardous waste:** The existing mechanical and plumbing likely contains hazardous asbestos-containing duct and plumbing insulation which would have to be removed. Recent renovations at the current site led to two abatement projects in the past six months.

## 6.2 New Build at 150 Commercial Street

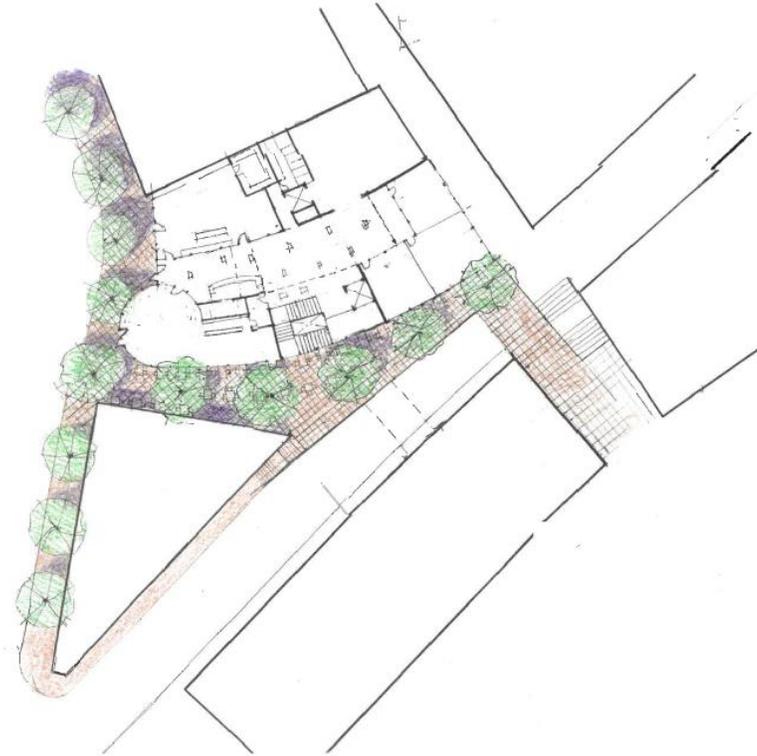
The first option involves a three-story new build on the existing site at 150 Commercial Street (Figures 4 and 5). This scheme takes advantage of the existing vacant parking area behind the Gallery to create a covered truck loading area that allows delivery of artworks directly into a climate-controlled storage and curatorial area. A new freight elevator allows easy transport of artwork up to galleries and programmable space located on the second and third floors above. This scheme also creates efficiencies on construction costs by using the existing parking below Diana Krall Plaza to provide 35-40 parking off-street spaces for Gallery visitors during major events. In addition, a new outdoor sidewalk and pedestrian bridge (across Wharf Street) will connect the Gallery directly to Diana Krall Plaza, helping to support the revitalization of that space.

The proposed design – illustrated in the sketches below – provides two main entrances (one off Wharf Street and one off Commercial) which both open into a dramatic three story timber- and steel-frame atrium that could host public events and house a range of changing exhibits or performances. The Wharf Street entrance enters the three-story atrium at the lowest level, while the Commercial Street entrance enters at the 2<sup>nd</sup> (or main) floor level. A regional gallery as well as extensive programmable space, shops and a café are located at the main floor level, opening off the atrium so that activities and art are highly visible to visitors. The third-floor level is entered off a grand atrium stairway and glass elevator, and houses flexible climate-controlled exhibit spaces able to present a range of exhibits, including world-class travelling exhibits. Offices and meeting spaces are also located on the third floor.

**Figure 4. 150 Commercial Street Exterior View**



Figure 5. 150 Commercial Street Aerial View



## 6.2.1 Floor Plans

The section below details floor plans for each story of the building.

**Figure 6. Main Floor**

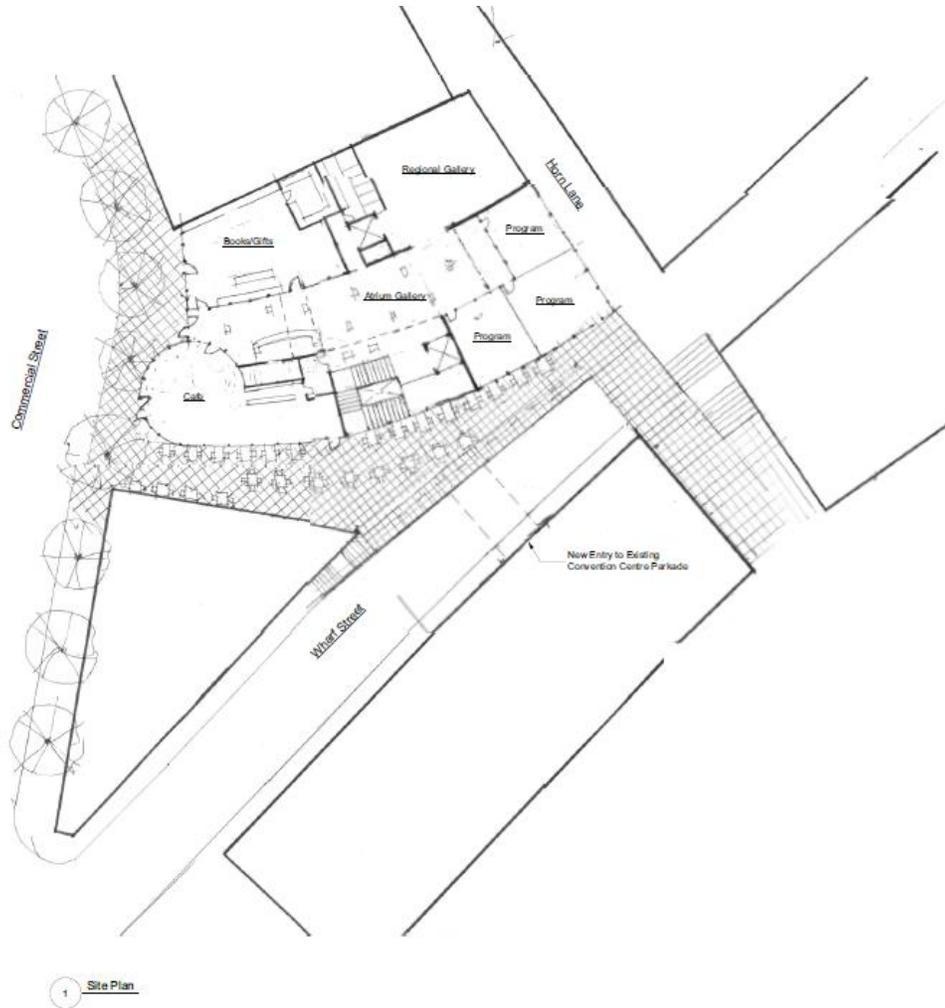


Figure 7. Ground Floor

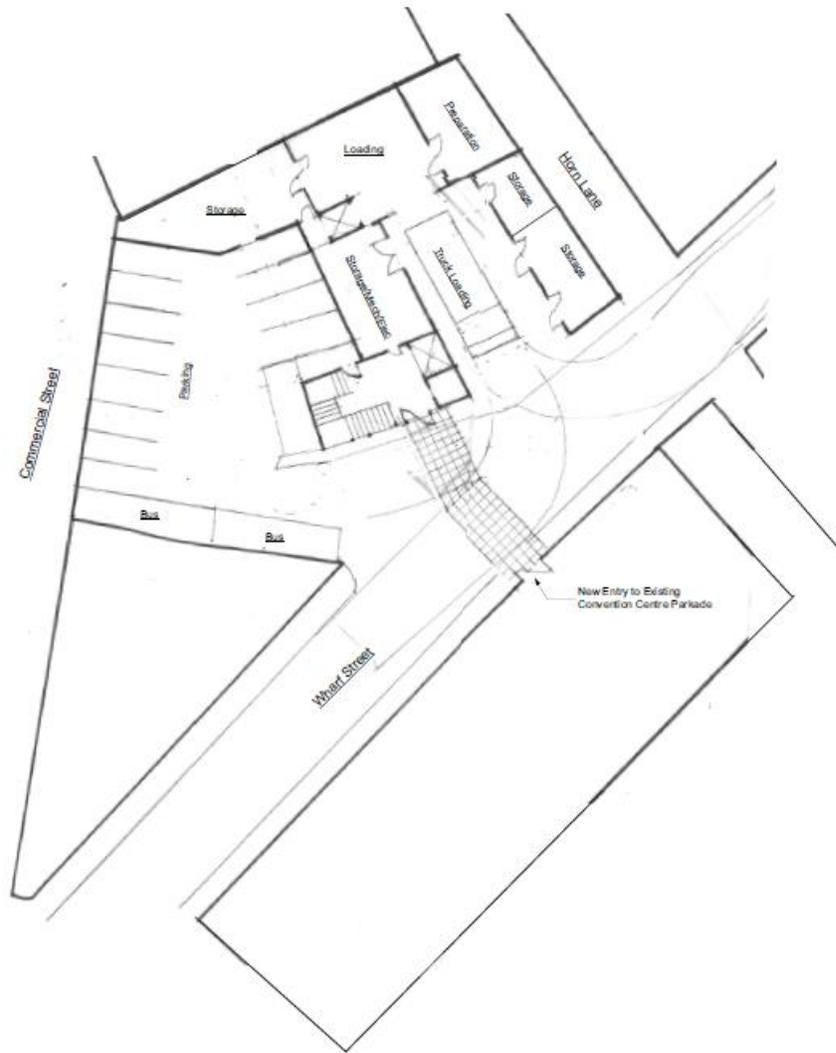
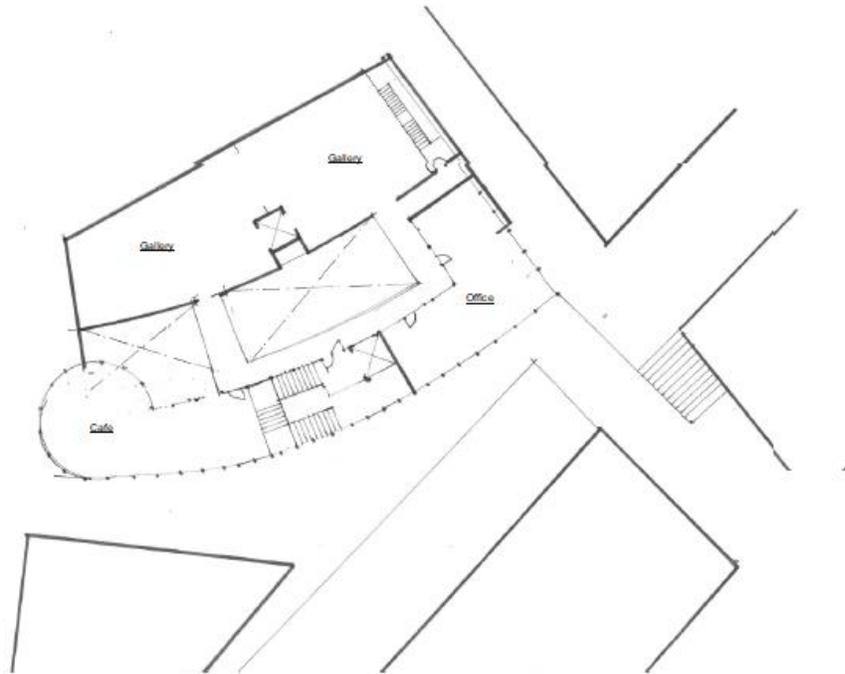


Figure 8. Upper Floor



### 6.2.2 Cost Estimates

As tabulated below, the total cost estimate for the existing site (including demolition and site preparation) is **\$21,036,886**.

Table 7. 150 Commercial Street Cost Estimates

Cost Category	Estimated Cost
Building Cost	\$ 11,798,125
Site Cost	\$ 4,002,450
Escalation to 2025 20%	\$ 3,160,115
<b>Expected Construction Budget</b>	<b>\$ 18,960,690</b>
Architecture and Engineering 9%	\$ 1,706,462
Project Management 1%	\$ 189,607
Permits	\$ 94,803
Disbursements	\$ 85,323
<b>Additional Costs Total</b>	<b>\$ 2,076,196</b>
<b>Total Budget</b>	<b>\$ 21,036,886</b>

### 6.3 Greenfield Site

The second option proposes a site-agnostic greenfield site. Ideally, it would be located in a park or close to the waterfront (in or near the Downtown core), as suggested throughout the community engagement. A key advantage of a new greenfield site is that the existing gallery can continue to operate during construction. Furthermore, the existing building can serve a social purpose after the Gallery moves to the new location (e.g., as a location for community groups).

The site would fulfill one of the key engagement findings – that the Gallery be integrated with outdoor space and provide an ‘indoor-outdoor’ feel. The exterior would feature extensive glazing to allow people to see inside/through the building, creating an inviting feel. The main floor would again include important and welcoming public spaces such as a café, shop, flexible programming space, a major regional gallery, and a flexible atrium space that could house a range of exhibits and events. The upper floor would again contain climate-controlled gallery space, with views outside from the atrium gallery.

The offices would be located on the main floor (Figure 11, ‘Administration’). Parking for 35 vehicles would be built underneath the building. Access for school buses and school groups would be provided via a separate entrance. Easy access for semi-trailers to load and unload travelling exhibits would be provided through a dedicated climate-controlled loading area under the building. Finally, in a larger site such as this, the Gallery could feature add-ons such as a future ~200 seat theatre and attractive natural features such as a pond.

**Figure 9. Greenfield Site Exterior View**

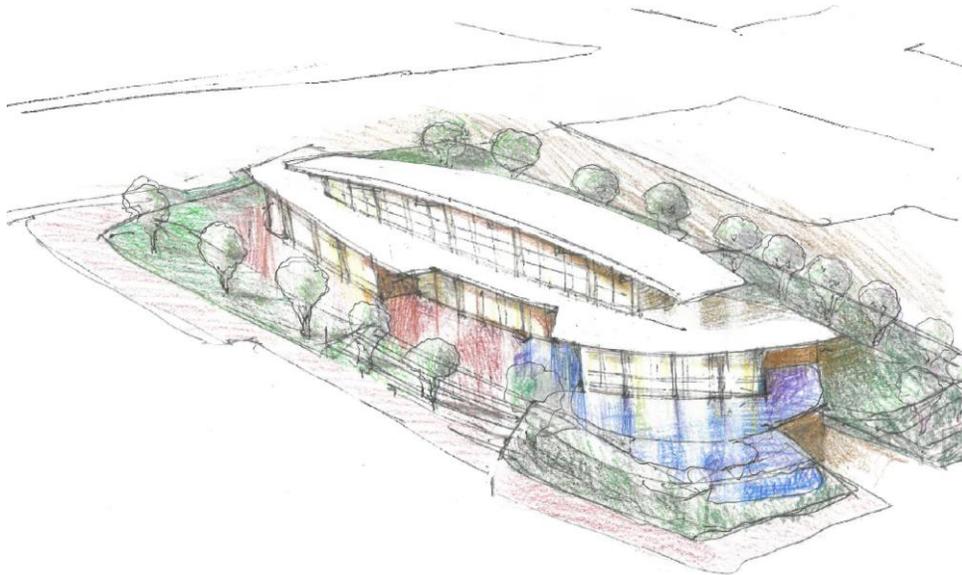
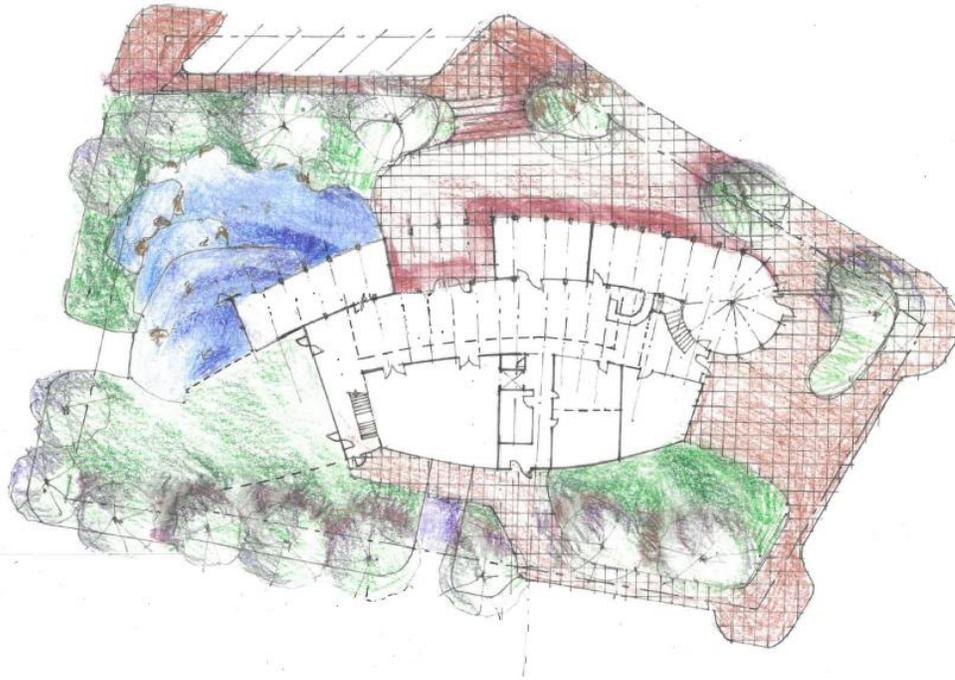


Figure 10. Greenfield Site Aerial View



### 6.3.1 Floor Plans

The section below details floor plans for each story of the building.

Figure 11. Main Floor

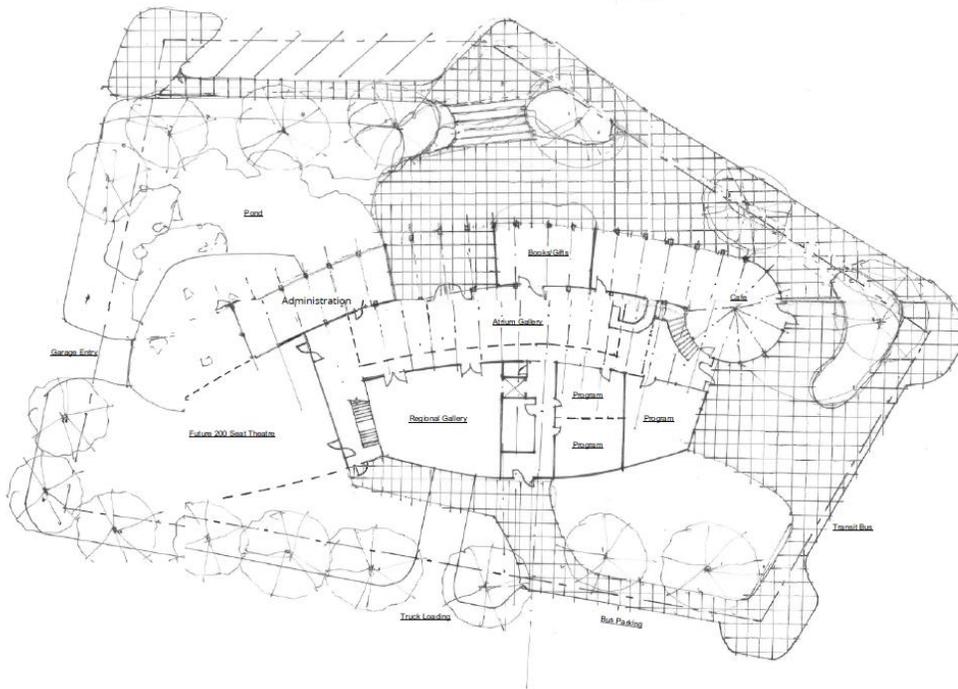
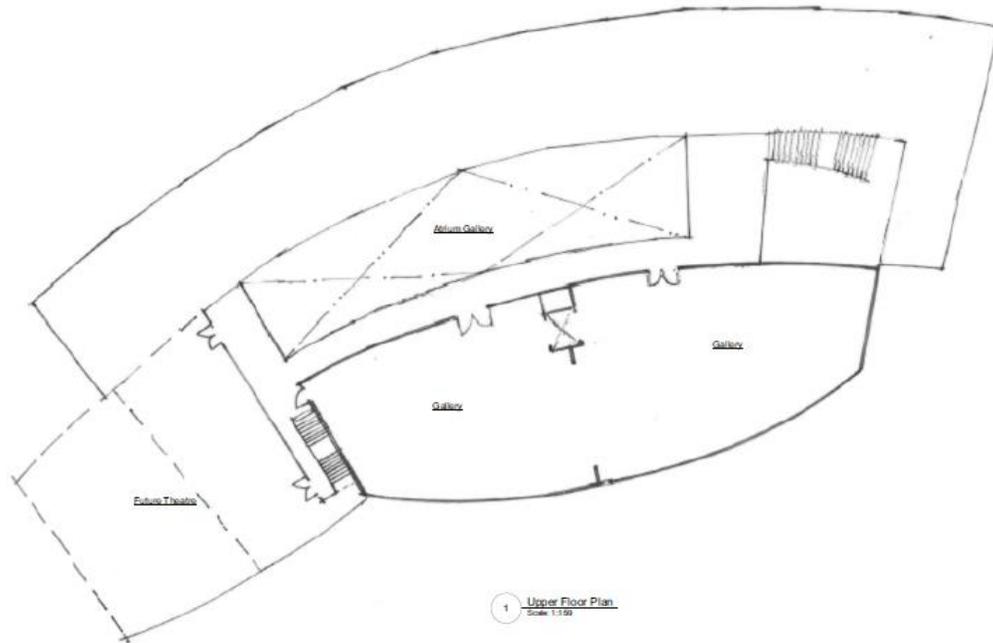


Figure 12. Ground Floor



Figure 13. Upper Floor



### 6.3.2 Cost Estimates

The table below illustrates the estimated costs for a greenfield site. As this conceptual route is currently site-agnostic, the estimated cost may be different for a specific location.

Table 8. Greenfield Site Cost Estimates

Cost Category	Estimated Cost
Building Cost	\$ 11,798,125
Site Cost	\$ 2,889,904
Escalation to 2025 20%	\$ 2,937,606
<b>Expected Construction Budget</b>	<b>\$ 17,625,635</b>
Architecture and Engineering 9%	\$ 1,586,307
Project Management 1%	\$ 176,256
Permits	\$ 88,128
Disbursements	\$ 79,315
<b>Additional Costs Total</b>	<b>\$ 1,930,007</b>
<b>Total Budget</b>	<b>\$ 19,555,642</b>

## 6.4 Concept Options Analysis

As tabulated below, each option has both strengths and weaknesses:

**Table 9. Concept Options Analysis**

Option	Strengths	Weaknesses
150 Commercial	<ul style="list-style-type: none"> <li>Central location in existing cultural district</li> <li>The location is already associated with the art gallery</li> <li>The site can leverage existing Convention Centre parking</li> </ul>	<ul style="list-style-type: none"> <li>The current Gallery would have to relocate during the demolition and construction period</li> <li>Disruption to nearby businesses</li> <li>Poor accessibility for trucks and buses</li> <li>Some noted during engagement it is hard to find parking for longer than 2 hours, which can be a barrier</li> </ul>
Greenfield Site	<ul style="list-style-type: none"> <li>More space and opportunity for indoor/ outdoor use</li> <li>Less expensive/destructive to construct (e.g., no demolition required)</li> <li>Opportunity for a phased build out to eventually include additional spaces such as a theatre</li> </ul>	<ul style="list-style-type: none"> <li>Scarcity of sites that meets the needs identified by stakeholders</li> <li>Perception that the Gallery would be taking up 'new' space (even if it may be already paved)</li> </ul>

The projected \$19 million **cost of the greenfield site option is roughly \$2 million less than creating a new building on the existing site** at 150 Commercial Street. The Commercial Street option is more expensive due to the following redevelopment charges:

- Demolishing the existing building and disposing of hazardous waste.
- Renovating the existing parkade under Diana Krall Plaza to gain access across Wharf Street to the new art gallery facility.
- Covering over a section of Wharf Street to gain access at gallery level to Diana Krall Plaza.

Note, the greenfield site estimate is for a site-agnostic location and the cost may differ for a specific site.

## 7. Next Steps for Implementation

The following are recommended next steps to pursue the vision for a new art gallery facility:

- **Conducting a siting study.**
  - Work with the City of Nanaimo’s Real Estate team to conduct a siting survey, first determining site criteria and then creating a list of potential sites.
- **Site-specific business planning and projections.**
  - Developing a more detailed business plan including projections based on more specific details for 2-3 potential sites. A key part of this analysis will be developing reasonable **estimates for expected attendance numbers**.
  - For example, a greenfield site in a park may experience less organic footfall than a Downtown location but may benefit from more ‘destination’ visits where visitors plan to stay longer to enjoy the space and perhaps spend time in a gift shop or café.
  - Another key input will be Class A/B construction estimates once a final site and functional program has been established.
- **Continue to explore potential partnerships.**
  - Explore the **potential to partner with Petroglyph Development Group** (PDG) to create the new art gallery facility. If a formal partnership is not desirable to either party, seek to consult with PDG and Snuneymuxw First Nation on the remit and best site for the Gallery, working alongside the City of Nanaimo.
  - Consider the potential to **work with Indigenous artists from the region on the design** for the future art gallery facility – preferably artists from Snuneymuxw First Nation.
  - Consider whether there could be a **formal partnership with a theatre/performing art groups** for the future Gallery. For example, such a partner could be a key tenant of the facility, with a dedicated office and some sharing of operational resources.
  - Evaluate feasibility of **partnering with community groups (including current tenants)** who may lease space in the proposed future gallery facility.
- **Create a fund development strategy.**
  - Research **options for municipal funding/borrowing** at the City of Nanaimo’s disposal and determine the scale of funds available from various public sources.
  - Create a **fund development strategy** considering: existing and upcoming programs for accessing financial support via the Federal and Provincial Governments; potential contributions through sponsorships and philanthropic naming; and fund development options (such as possible structures for contractors and/or third-party fundraising operations).
- **Community engagement on gallery site options to gain additional feedback.**

- Share Phase 1 research findings with the community – potentially presenting boards with key findings in public spaces such as the library or the mall.
- Once specific potential site options have been identified with the City of Nanaimo and key partners, there should be **further community consultation** on the final site. This consultation may include an online portal presenting different site options and architectural concepts; a public survey; in-person and online events to present and discuss each option, with facilitated Q&A; a formal Town Hall event co-hosted with the City; and/or pop-up events around the city to visually present options to invite feedback and comments.
- **Expand the Gallery’s connections and reach within Nanaimo.**
  - Community engagement participants noted that **programming relating to holistic wellbeing and mental health** may be a positive way to forge new connections in the community. This type of programming may take place outside of the existing art gallery facility – for example, in other community spaces in the city that priority audiences are more familiar with than the Gallery. It may also involve specific training for Nanaimo staff and art instructors.
- **Develop a clear public communications campaign to build community support.**
  - Nanaimo Art Gallery should **work with a communications specialist** to create a campaign to advocate for the new facility. The communications should clearly explain the valuable role the Gallery plays in the community and why a new facility is needed. The campaign should communicate not only the Gallery’s current **positive impact** on the community, but also what the potential could be in the case of a new facility.
  - The communications must **pre-empt likely objections**, such as concerns about financing/tax increases, financial saturation in the arts and culture sector, or locating the Gallery in particular sites. Ideally, the campaign should take place once key promising funding avenues have been identified, but before a final site (or sites) have been agreed. Reducing contention around funding and specific site selection will allow more opportunity to advocate for the Gallery’s value to the community.
  - Wide community support will be key to the creation of a future gallery facility. Not only would extended and intentional community outreach mean that more residents can benefit from the Gallery, it could also **help increase the Gallery’s perceived relevance**.
- **Track nuanced data regarding attendance, participation and earned revenues (e.g., membership vs donations).**
  - Accurate figures will help Nanaimo Art Gallery to advocate more strongly for its value and the importance of a new facility. These numbers can be used to attract funding for the facility as well as to win wider community support.
  - Additionally, accurate participation numbers will enable the Gallery to track and evaluate engagement over time.

## Appendix A. Case Studies of Comparator Galleries

### 7.1 Kamloops Art Gallery



(images from: The KAG, and Tourism Kamloops)

**Address:** 465 Victoria St #101, Kamloops, BC V2C 2A9

**Size:** 20,853 sq. ft.

**Year built:** 1998

**Architect:** Peter Cardew and Nigel Baldwin

**Gallery website:** [www.kag.bc.ca](http://www.kag.bc.ca)

Located in the centre of downtown Kamloops, the Kamloops Art Gallery (KAG herein) was incorporated in 1978, and in 1998, moved to a purpose-built civic building, designed by award-winning architects Peter Cardew and Nigel Baldwin. Alongside the Gallery, the civic building also houses the Thompson-Nicola Regional District (TNRD) government offices and the downtown Kamloops branch of the TNRD Library.<sup>39</sup> The Gallery houses work from a diverse array of mediums such as news media, painting, sculpture, printmaking, photography, drawing, video, performance art, and web-based work.<sup>40</sup> The KAG strives to be known for the quality of its programs, and the diverse community it is able to reach and serve.<sup>41</sup> It is also said to enjoy a national reputation for its exhibitions and publications, and has developed relationships with national and international artists, curators, critics and scholars.<sup>42</sup>

The KAG has a permanent collection which consists of some 3,100 pieces of work.<sup>43</sup> The collection is described to focus on contemporary Canadian art, as well as several historic

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<sup>39</sup> About us. The KAG. Accessed 5 Dec 2021. <<https://kag.bc.ca/about-us>>

<sup>40</sup> The KAG Blog. "The Kamloops Art Gallery." The KAG. Accessed 5 Dec 2021. <<https://kamloopsartgallery-blog.tumblr.com/>>

<sup>41</sup> Ibid.

<sup>42</sup> About us. The KAG. Accessed 5 Dec 2021. <<https://kag.bc.ca/about-us>>

<sup>43</sup> Ibid.

regional Canadian works in an effort to reflect the local area.<sup>44</sup> Some notable pieces of KAG's collection include works by local artist [Gary Pearson](#), Lebanese Canadian photographer [Jayce Salloum](#), and the pioneering Canadian contemporary artist [Garry Neill Kennedy](#).<sup>45</sup> Some examples of recent exhibitions include [Presences by Samuel Roy-Bois](#), [Pleasant Field by Anyssa Fortie](#), and [Cling by Tywla Exner](#). The Gallery hosts approximately 12-15 exhibits per year out of their three galleries, with an exhibit rotated approximately every 3 months.

The KAG vision is to *"engage minds to realize a vibrant community."*<sup>46</sup> The Gallery's mission is to *"foster community engagement with art through exhibitions, programs and collections."*<sup>47</sup> They describe their values as *"striving for excellence; collaborative; equitable and inclusive; innovative; sustainable; [additionally] being committed to artists and audiences, dedicated to teaching and learning, and connected to communities."*<sup>48</sup>

### **Key Learnings from the KAG**

The Kamloops Art Gallery has an especially established and intentional approach to diverse programming and supporting the work of **First Nations artists**. For example, the Gallery has pursued offering multigenerational programming through its KAG Studios program, workshops, and receptions. The Gallery also boasts one of the largest public collections of First Nations works by a multitude of artists (described further below). While this collection is laudable for its size and commitment to highlighting Indigenous arts, there is a lack of information on whether there is any sort of community-based partnerships with local First Nations. However, it is understood that partnerships can lead to new programming, grant opportunities, and grassroot-based initiatives.

Additionally, the Kamloops Art Gallery is a good example of a gallery as a **tenant within a shared larger community space**. Not only is the Gallery in a desirable location, but the shared facility also supports the Gallery in terms of pooling resources and facility cost sharing.

### **Architectural Design**

The Kamloops Art Gallery was designed by Vancouver architects Peter Cardew and Nigel Baldwin. The unique space within downtown Kamloops has been described as *"colourful, entertaining, intriguing, and inviting."*<sup>49</sup> Varied building materials were used with contrasting textures. Red brick on the north and east faces pay tribute to Kamloops' building history. A rich

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<sup>44</sup> "Permanent Collection." The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/collections> >

<sup>45</sup> The KAG Blog. "The Kamloops Art Gallery." The KAG. Accessed 5 Dec 2021. < <https://kamloopsartgallery-blog.tumblr.com/> >

<sup>46</sup> Vision. The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/about-us> >

<sup>47</sup> Mission. The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/about-us> >

<sup>48</sup> Values. The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/about-us> >

<sup>49</sup> Keegan, Trish. (2018). "Kamloops Art Gallery disappears behind clumsy new construction." Accessed 19 Jan 2022. < [Kamloops Art Gallery disappears behind clumsy new construction | CFJC Today Kamloops](#) >

mustard colour covers the west face, while concrete is used inside and out throughout the space. Additionally, there are blue steel railings, light fixtures, gates and bridges inside – a nod to the city’s iconic train overpass pedestrian bridge downtown.<sup>50</sup> Slanted walls, peaked and sloped roofs, and windows surrounding the entrance invite patrons inside. There, ceiling skylights pour light into the atrium between the Gallery and the library and into upper floor offices. Once inside, wood and glass are used throughout, creating a warm and bright feeling.

Not only were the architects able to design a structure that was aesthetically pleasing and practical, but also able to satisfy three tenants (gallery and small businesses) and two property owners (TNRD). The former Kamloops Art Gallery Director Jann Bailey’s worked and advocated tirelessly to build a new public art gallery for Kamloops.<sup>51</sup> The opportunity to collaborate on a much-needed larger downtown library and new TNRD offices offered an ideal solution. The efforts of library, art gallery, city and TNRD staff, along with regional and city politicians and the architects resulted in the realization of this special building for the city.<sup>52</sup>

### **Overview of Facility Spaces**

The 20,853 sq. ft. two-floor Kamloops Art Gallery includes 4,500 sq. ft. of exhibition space, an admissions area, store area, two multipurpose studio/workshop/lecture rooms, a packing and acclimatization area, the collection storage vault with an adjoining workroom, administration and curatorial offices, and research library.<sup>53</sup> In addition to the dedicated space for the Gallery includes shared space with the other building tenants. This includes an open courtyard, which offers a respite from the busyness of streets, while also invites one to enter and explore, walk a little further and take a look through the Gallery windows at the artwork on display. The space has also been used in the past for library and gallery events.

### **Accessibility**

The Kamloops Art Gallery has stated that it is committed to ensuring equitable access to its exhibitions and programs for all people, including persons with disabilities and accompanying support persons.<sup>54</sup> Work to create a welcoming, accessible spaces for everyone is stated through the following:

- **Mobility and/or Wheelchair Accessibility:** The doors at the main entrance have an automatic door opener. The two floors of the KAG are wheelchair accessible with elevator access. The Gallery is accessible up a long, low-incline ramp on the first floor. Street parking is available with loading zone for pick up and drop off located outside the entrance on 5th Ave. A handicap parking spot is available across the street from the

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<sup>50</sup> Ibid.

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> “The Gallery History.” The KAG. Accessed 4 Dec 2021. <<https://kag.bc.ca/about-us>>

<sup>54</sup> “Accessibility.” The KAG. Accessed 5 Dec 2021. <<https://kag.bc.ca/contact-us>>

Gallery on Victoria Street. A standard-sized wheelchair is available for complimentary use at the Gallery.

- Washrooms: KAG is equipped with a wheelchair-accessible gender-inclusive single-user washroom located on our 1st floor in the Studios. Please check in the admissions desk for access. Building is also equipped with wheelchair-accessible, multi-stall, public washrooms in the atrium. Both the male and female washrooms include a family change table. A drinking fountain and benches are located next to the public washrooms.
- Support Persons: Admission is free for all support persons.
- Service Animals: Service animals are welcome at KAG.
- Rest Areas: Rest areas are available on both floors. A drinking fountain and benches are located next to the public washrooms.

### Key Gallery Activities and Programming

**Attendance:** approximately 35,000 a year

The Kamloops Art Gallery states that the goal of their programming activities is to attract people of all ages and encourage self-expression and experimentation while learning and being challenged.<sup>55</sup>

The following table provides a list of the Gallery’s key activities and programs:

Activity/Program	Description	Cost (if applicable)
<a href="#">Art Camps</a>	The KAG holds a variety of day camps throughout the year, with each camp unique and connected to the current exhibitions.	Varies per camp from free to a small fee
<a href="#">Artist Talks and Tours</a>	Occur online and in person	Varies
<a href="#">KAG Studios Program</a>	Studio programs are offered to a variety of ages and skills, with a focus on various artistic mediums. Programs are designed to encourage creative freedom, in an open-minded space.	Varies
<a href="#">School Programs</a>	Facilitated programs to support the development of students’ creative and critical thinking capacities. Tour and tour and workshop options are offered. Teacher Guides which are developed to accompany each	\$36 for school members, but up to \$125 for a tour and workshop

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<sup>55</sup> “Programming.” The KAG. Accessed 5 Dec 2021. <<https://kag.bc.ca/about-us>>

Activity/Program	Description	Cost (if applicable)
	exhibition in preparation for a visit can be found <a href="#">here</a> .	
<a href="#">Events</a>	The KAG's programs and events offer opportunities for people of all ages to learn how art connects us with our daily lives. The Gallery hosts numerous talks, art series, workshops, receptions, fundraisers and more throughout the year.	
<a href="#">Publications</a>	The KAG supports publications for various artists projects and exhibitions available to accompany an exhibit or sold in the Gallery store.	
<a href="#">Library and Archives</a>	The library collection includes books, exhibition catalogues from across Canada, periodicals including Border Crossings, Canadian Art Magazine, and C Magazine, along with art-related CDs and DVDs.	
Artist-led Youth Residency Program	This was a pilot in partnership with Thompson Rivers University starting in 2020. This opportunity provided students to gain experience as Research Assistants to fulfill a dual role of program co-designers and test youth participants.	

### Financial Information and Fundraising Approach

The Kamloops Art Gallery is a non-profit public art gallery that is registered under the Societies Act of BC and registered as a federal charity. It is understood that the Gallery operates at an arms-length from the municipality, receiving regular funding and support for its work.

33% of KAG's operating budget comes from self-generated and private sector revenues.<sup>56</sup> For government funding, the KAG receives approximately \$300k a year from the local government. This counts for approximately 50%-75% of their annual government funding, with the rest from provincial and federal jurisdictions.

Other main sources of funding for the Gallery include:

- Memberships (\$35 individual, \$65 family, \$150 Directors Circle, \$20 senior, \$35 senior couple, \$25 artist, \$150 school or community group, \$250 business or corporate, \$25

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<sup>56</sup> Ibid.

for out-of-town individual, \$45 for out-of-town family, \$15 for out of town senior, and \$25 for out of town senior couple);

- Donations where individuals can select a one-time or reoccurring amount (individual, donors, art donors, corporate donors, and government and foundation donors); or,
- Sponsorship.<sup>57</sup> In becoming a sponsor, the business or individual receives advertising or promotion of its brand, products or services.<sup>58</sup>

The Gallery also holds regular fundraising events such as the Mayors Gala for the Arts, and the Gallery's popular Luxury Vacation Lottery.<sup>59</sup> Unfortunately fundraising events were seriously impacted by COVID-19 for the year of 2020.

### **Partnerships, Collaborations, and Indigenization**

The noteworthy partnership which the KAG highlights includes how the KAG co-commissioned with the UBC Morris and Helen Belkin Art Gallery Canada's participation in the 51st Venice Biennale with the work of Rebecca Belmore in 2005.<sup>60</sup> Smaller partnerships in the past have included with Thompson Rivers University, and The British Columbia Arts Council.

The Kamloops Art Gallery is situated on the traditional unceded lands of the Tk'emlúps te Secwépemc with Secwepemcúlecw; the traditional territory of the Secwépemc people and have been honored so over the facilities website. Seasonal Exhibits which the Gallery has held with a lens on Indigenous work include Cel-cela basket pattern (2021), riverpeoplenationstatepeople (2017), Lawrence Paul Yuxweluptun: Unceded Territories (2016). The Gallery boasts one of the strongest collections of contemporary works by First Nations artists including: Carl Beam, Rebecca Bellmore, Bob Boyer, Joane Cardinal-Schubert, Dana Claxton, George Littlechild, Jim Logan, Mary Longman, Mike MacDonald, Teresa Marshall, David Neel, Ed Archie NoiseCat, Daphne Odjig, Ed Poitras, Jane Ash Poitras, Lauren Wuttunee, and Lawrence Paul Yuxweluptun.<sup>61</sup> The Gallery holds Canada's largest public collection of works on paper by the Indigenous artist Daphne Odjig.<sup>62</sup>

## **7.2 Polygon Art Gallery**

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<sup>57</sup> "Support Us." The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/support-us> >

<sup>58</sup> "Sponsorships." The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/sponsorships> >

<sup>59</sup> "Kamloops Art Gallery Annual Report 2020." The KAG. Accessed 5 Dec 2021. < [KAG Annual Report 2020.pdf](#) >

<sup>60</sup> About us. The KAG. Accessed 5 Dec 2021. < <https://kag.bc.ca/about-us> >

<sup>61</sup> The KAG Blog. "The Kamloops Art Gallery." The KAG. Accessed 5 Dec 2021. < <https://kamloopsartgallery-blog.tumblr.com/> >

<sup>62</sup> Ibid.



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**Address:** 101 Carrie Cates Ct, North Vancouver, BC V7M 3J4

**Size:** 25,000 sq. ft.

**Year built:** 2017

**Architect:** Patkau Architects

**Gallery website:** [www.thepolygon.ca](http://www.thepolygon.ca)

Located at the foot of Lonsdale in North Vancouver, the Polygon Art Gallery is a public art gallery for contemporary visual art with a focus on photography and related media. The facility has become notable feature for the community and drawing visitors from across the Lower Mainland for its prominent location near the waterfront promenade, the Lonsdale Quay Public Market, and waterfront view of the Burrard Inlet and Vancouver city skyline. In addition to this premier location, the footprint of the Gallery space includes a popular outdoor plaza including water features and open public space which is being viewed as a new community node for the area.

The Polygon Gallery originally operated as the Presentation House Gallery located at Chesterfield Avenue, before moving to the current location on Carrie Cates Ct. At the time, Presentation House Gallery was part of a trio of facilities including a museum and theatre that ran out of the Presentation House Arts Centre.<sup>63</sup> The location at Chesterfield Avenue was originally built as a girl's school in 1902 but was later used as a police station and North Vancouver city hall before becoming a dedicated community arts space in 1976.<sup>64</sup> After operating for some forty years out of this location, gallery administrators and the Gallery board

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<sup>63</sup> Griffin, K. (2017). The Vancouver Sun. "The Polygon Gallery creates art destination in revitalized Lower Lonsdale." Accessed Dec 2 2021. Retrieved from <<https://vancouversun.com/news/local-news/the-polygon-gallery-creates-art-destination-in-revitalized-lower-lonsdale>>

<sup>64</sup> "History of the Presentation House Theatre." Accessed Dec 2 2021. Retrieved from <<https://www.phtheatre.org/about-pht/history/>>

began thinking and planning relocation of the Gallery to a larger, stand-alone space.<sup>65</sup> Through several years of dedicated work, the Gallery was able to secure the development of its own stand-alone space at the Lonsdale Quay and was named the Polygon Gallery in 2017 in recognition of its initial funder Polygon Homes and the Audain Foundation.<sup>66</sup>

The Polygon Art Gallery is a non-collecting facility and therefore does not have a permanent collection. The Gallery hosts approximately 10-12 exhibitions per year. The Gallery's inaugural exhibition in 2017 was [N. Vancouver](#), which focused on the North Vancouver's early history and the evolution of the area. Since then, the Gallery has held several notable exhibitions including [Our Land Narrative; A Lingerin Shadow: Online Screening](#) a short film series in response to the health pandemic; the [Chesterfields](#) youth photo exhibit, a youth photo competition which occurs every year; as well as the [Lind Prize](#) and exhibit to celebrate emerging local artists which occurs every year.

The Gallery's vision is *"to be a vibrant art institution that inspires and provokes cultural insight through adventurous programming, prioritizing the presentation and the presentation by works of artists who reflect the diversity of its community."*<sup>67</sup> Furthermore, the Gallery is *"committed to championing artists and cultivating engaged audiences, providing a fun and welcoming environment to all ages."*<sup>68</sup>

### **Key Learnings from PAG**

The Polygon Art Gallery is especially relevant to the Nanaimo Art Gallery as **its proximity to the water also plays a huge role in shaping its identity**. Although the establishment of a stand-alone built-to facility for the Polygon Art Gallery is advantageous, its prominent location near the Lonsdale Quay and Market is what **ensures high pedestrian traffic and visibility**. This location, with seamless flow between indoor and outdoor spaces, encourages the public to dwell longer at the Gallery. This case study emphasizes that the Nanaimo Art gallery should consider a facility and location that is in a central high pedestrian traffic area and allows for a breadth of multiuse purposes of its space and organic connecting between people to occur. The fact that the space was also **designed to be rented for special occasions and events** is a win-win for the Gallery in terms of revenue, and community use.

One relatively unusual aspect of the Gallery is that it does not host a permanent collection of work. Instead, the Gallery continually rotates new exhibits in and out, offering diverse programming and supporting a wide range of artists. The programming includes a focus on

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<sup>65</sup> Henning, C. (2017). CBC. "Former Presentation House Gallery find new North Vancouver home." Accessed Dec 2 2021. Retrieved from <<https://www.cbc.ca/news/canada/british-columbia/polygon-gallery-opens-in-north-vancouver-1.4408510>>.

<sup>66</sup> Ibid.

<sup>67</sup> The Polygon Gallery. "Who We Are." Accessed Dec 2 2021. Retrieved from <<https://thepolygon.ca/gallery/about/>>

<sup>68</sup> Ibid.

supporting up-and-coming youth through initiatives such as the Lind Prize and Chesterfields, and also People of Colour and Indigenous artists through the Gallery's "Response" initiative.

### **Architectural Design**

The Polygon Gallery was built by Patkau Architects, a local architecture firm based in Vancouver, BC. The inspiration behind the design was as a "response to the history and character of both the Gallery and its new location at the Shipyards on Lower Lonsdale".<sup>69</sup> Additionally, the site is described by the architects as playing the role of, "*more site-maker than site response, the building standing at the front of urban waterfront renewal where infrastructure is reimagined, and culture outgrows an industrial past.*"<sup>70</sup> The main mass of the building is lifted from the ground plan, appearing as a singular cohesive form.<sup>71</sup> The buildings saw-toothed profile clad in layers of mirrored stainless steel beneath expanded aluminum decking which reflects light and is animated by the changing light of day.<sup>72</sup> Inside with a large open concept floor plan, the Gallery feels extra spacious and free of obstacles.<sup>73</sup> A system of steel purlins provides a track for lighting (high-efficient LED), data, media, suspended works, and temporary partitions.<sup>74</sup> In contrast to the stainless steel and aluminum-based design are the white oak flooring found throughout the Gallery; providing a continuous central channel for ventilation, electrical, and data chase that give ready access to freestanding works and temporary partitions for any configuration.<sup>75</sup> The main floor has floor-to-ceiling walls on three sides on concrete while the eastern facing wall is floor-to-ceiling glass to invite the public to not only look inside but to see through the Gallery.<sup>76</sup> Conversely, the upper floor maintains an enclosed gallery space.<sup>77</sup>

### **Overview of Facility Spaces**

The 25,000 sq. ft. gallery is a two-level facility which includes many multi-purpose spaces for exhibits, programs, and rentals. The main floor includes a community space with exhibition area (Chan Family Gallery), Nemesis Café, administrative area (lobby), and gift shop. The second floor

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<sup>69</sup> Ibid.

<sup>70</sup> The Polygon Gallery. Patkau Architects. Accessed Dec 2 2021. Retrieved from <<https://patkau.ca/projects/polygon-gallery/>>

<sup>71</sup> The Polygon Gallery. "Who We Are." Accessed Dec 2 2021. Retrieved from <<https://thepolygon.ca/gallery/about/>>

<sup>72</sup> Ibid.

<sup>73</sup> "Polygon Gallery / Patkau Architects" 26 Jul 2021. ArchDaily. Accessed 2 Dec 2021. <<https://www.archdaily.com/965676/polygon-gallery-patkau-architects>> ISSN 0719-8884

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

<sup>76</sup> The Polygon Gallery. "Who We Are." Accessed Dec 2 2021. Retrieved from <<https://thepolygon.ca/gallery/about/>>

<sup>77</sup> Ibid.

includes three upstairs exhibit spaces (Freybe Gallery + Denna Homes Gallery, and TD Bank Group Gallery), one multipurpose room, a bookstore, catering kitchen, three offices, and a large outdoor balcony. Washrooms can be found on both floors. A full breakdown of the spaces are as follows:

- Main floor gallery 2,000 ft<sup>2</sup>
- Seaspan Pavilion 2,325 ft<sup>2</sup>
- TD Bank Gallery 985 ft<sup>2</sup>
- Freybe Gallery (exhibitions) 4,200 ft<sup>2</sup>
- Denna Homes Gallery 535 ft<sup>2</sup>
- Balcony 950 ft<sup>2</sup>
- Admissions/ retail 1970 ft<sup>2</sup>

A full floor plan of the Gallery can be found [here](#).

### **Accessibility**

The Polygon Gallery states that it is committed to inclusivity, believing that art should be accessible to all people.<sup>78</sup> The Gallery's actions to meet this commitment include:

- To create a welcoming, barrier-free spaces for everyone, reflected through their programs and policies, gallery design, and administration.
- Staff who speak many languages, and who can provide multi-lingual exhibition tours in English, Farsi, French, Mandarin, and Spanish.
- Removing financial barriers to participation by having by-donation admission, exhibition tours, talks, and outreach programs. Additionally, the Polygon provides free admission passes to community organizations that serve underserved audiences.
- A fully accessible building, and includes an elevator, wheelchair accessible washrooms, and resting areas as well as providing accessibility tours for anyone with a disability or who feels barriers to participation during typical tour.
- Ensuring that its presentation of work as well as staff is representative and reflective of the community, including supporting a diversity of genders, cultures, first languages, sexualities and generations.

### **Key Gallery Activities and Programming**

**Attendance:** approximately 80,000 a year

The following table provides a list of the Gallery's key activities and programs:

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<sup>78</sup> The Polygon Gallery. "Access for Everyone." Accessed Dec 2 2021. <  
<https://thepolygon.ca/gallery/access-for-everyone/>>

Activity/Program	Description	Cost (if applicable)
<a href="#">Kids First Saturdays</a>	Kids First Saturdays is an opportunity for families to create an in-house art project based on the exhibitions being showed in the Gallery. It occurs 8-10 times a year on the first Saturday of the month. The program is geared towards children between 5 to 12 years old.	By donation
<a href="#">Gallery School</a>	Gallery School is Polygon’s elementary school program which invites teachers to move students outside of their classrooms for an entire week, The program is designed to be an immersive program which uses an interdisciplinary approach to help young learners draw new connections to the world around them through art.	No cost
<a href="#">School Tours</a>	School Tours are for schools or university groups. The Polygon Gallery are pleased to offer guided tours by a member of its curatorial team.	\$50 recommended donation per group
<a href="#">Tours</a>	Gallery tours are by donation on Polygon Saturdays and Thursdays where guests gain unique insight into the galleries exhibitions through a guide. Tours also available in French, Cantonese, or Mandarin.	By donation
<a href="#">Private Guided Tours</a>	The Polygon offers one-hour tours in which a gallery curator will offer insights into the exhibition on display, the building, and the artworks.	\$150 a group during business hours \$350 outside of business hours
<a href="#">The Polygon Podcast</a>	This podcast focuses on artists and creators, giving prominence to the critical importance of their voices.	Subscribe on iTunes, Spotify, or Google Podcasts
<a href="#">Response</a>	Response is an outreach program to support Indigenous youth. Response incites ways of responding artistically to historical and contemporary images of Indigenous cultures through a series of workshops led primarily by Indigenous artists, culminating in a	n/a

Activity/Program	Description	Cost (if applicable)
	yearly showing of participants' work in the Polygon Gallery in winter.	
<a href="#">Chester Fields</a>	Chester Fields is the Polygon's youth photography program. In collaboration with Metro Vancouver secondary school teachers, hundreds of high school students hone their visual literacy and learn about photography through their own artmaking. The program culminates with an exhibition of student work, providing firsthand learning about the presentation, interpretation, and public reception of photography.	n/a
<a href="#">The Lind Prize</a>	The Lind Prize is an Emerging Artist Prize established to support merging artists working with photography, film, and video. Every year, post-secondary visual art instructors are invited to nominate a student enrolled in a BFA or MFA program in British Columbia. Shortlisted students are profiled in an exhibition, and the winner is awarded a commissioning prize, for the production of a new work to be displayed at The Polygon.	n/a

### Financial Information and Fundraising Approach

The Polygon Gallery is a non-profit organization that is registered as a British Columbia Photography and Media Arts Society Charitable Organization.

The Gallery receives from the City of North Vancouver, province, and federal government annually. The breakdown of government funding received during 2021 includes \$316,000 from the municipality (including annual Permissive Tax Exemption), \$169,500 from the provincial government, and \$305,000 from the federal government.

Other main sources of funding which the Gallery pursues include through:

- Memberships (\$100)
- Donations (one-time gifts, reoccurring gifts, and tribute gifts)
- Cooperate giving (options such as Annual Leadership Support, Endowment Gifts, or Legacy Gifts), or more through what they call a "Deeper Commitment" or supporting as a "Leadership Member." This level of support is for people who would like to give more or receive certain sponsorship benefits from the Gallery. Levels of commitment include the Artist Circle (\$1,000), Publication Circle (\$5,000 where individuals receive

recognition in a Polygon publication over a course of a year), and Exhibition Circle (\$10,000 including recognition on the title wall of one exhibition over the course of a year).

- A monthly giving program, where an individual can set the amount they would like to give each month through direct deposit. A full brochure describing the various support options and investment summary to this fundraising approach can be found [here](#).

Of significant importance to the Polygon business model are gallery rentals which are used to directly fund the Gallery's exhibitions and programs. According to annual reports, approximately 20% of Polygons annual revenues come from space rentals.<sup>79</sup> The Polygon Gallery, boasts a city skyline view and a clean, contemporary aesthetic building. The Gallery welcomes all types of private events such as weddings, business events, and conferences (not including public ticketed events, art exhibitions or art auctions).<sup>80</sup> The Gallery has an extensive venue rental program with several rental options, catering services, and recommendations for other service providers for private events. The [2022/2023 Rental Package](#) and [2022 Micro Events Package](#) can be found here.

### **Partnerships, Collaborations and Indigenization**

The Polygon Gallery is situated on the unceded territories of the Skwxwú7mesh (Squamish), sə́lilwətaʔ (Tsleil-Waututh), and xwməθkwəyəm (Musqueam) Nations and is committed to the process of reconciliation with Indigenous peoples and urban Indigenous communities.

A text description provided by Polygon states: *"The Polygon is committed to the development of lens-based practices and to creating pathways for new voices within the medium, particularly as it works to articulate new narratives from artists traditionally outside the Eurocentric standard of many art galleries. Importantly, The Polygon prioritizes the presentation of work by artists who reflect the diversity of its community."*<sup>81</sup>

As described above in Programs and Activities, the Gallery has the Response program which is dedicated to working with Indigenous youth. The Gallery also identifies how it supports Indigenous artists through exhibitions, and work opportunities such as tours and kids' programs. A noteworthy relationship which the Polygon has formed includes ongoing consultation with the Squamish Nation, which is stewarded by Chief Janice George, who sits on the Gallery's Board of Directors. Additionally, the Polygon engages Ta7talíya Nahanee of Nahanee Creative to facilitate and implement its decolonizing practices.

Other types of relationships the Polygon Art Gallery has formed include with the BMO Financial Group, who the Gallery has collaborated with to ensure admission is by donation all day, every day.

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<sup>79</sup> The Polygon Gallery. Annual Report 2019. Financial Statement.

<sup>80</sup> The Polygon Gallery. "Rent the Gallery." Accessed 2 Dec 2021. < <https://thepolygon.ca/gallery/rentals/>>

<sup>81</sup> The Polygon Gallery. "Who We Are." Accessed 2 Dec 2021.< <https://thepolygon.ca/gallery/about/>>

### 7.3 Ottawa Art Gallery



(images from KPMB)

**Address:** 50 Mackenzie King Bridge, Ottawa, ON K1N 0C5

**Size:** 55,000 sq. ft.

**Year built:** 2018

**Architect:** Barry Padolsky Associates Inc. Architects and KPMB Architects

**Gallery website:** [www.oaggao.ca](http://www.oaggao.ca)

Just steps away from the Federal Parliament buildings, the Rideau Canal, and the CF Rideau Centre, Ottawa Art Gallery (OAG) is in the heart of central Ottawa. OAG focuses on a spectrum of visual arts practices, including but not exclusive to, the region in a national and international contexts.<sup>82</sup> With the entrance described as a “big white cube that at night is illuminated with different colours,” the Gallery is seen as a focal point for the area “like a beacon of creativity” for the retail, arts and theatre district in Central Ottawa.<sup>83</sup> Spanning a spacious 50,000 sq. ft. of programmable public space,<sup>84</sup> the facility attracts all types of visitors both locally and internationally.

The OAG was founded in the late 1980s as “the Gallery at Arts Court” by a group of local artists and community leaders.<sup>85</sup> The Gallery was officially named as the Ottawa Art Gallery in 1992.<sup>86</sup>

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<sup>82</sup> Ibid.

<sup>83</sup> Cusack, L. (2020). The Ottawa Art Gallery is ‘your’ gallery, and you can visit for free. CTV News. Accessed 3 Dec 2021. < <https://ottawa.ctvnews.ca/the-ottawa-art-gallery-is-your-gallery-and-you-can-visit-for-free-1.5186463> >

<sup>84</sup> “About the Facility” The OAG. Accessed 3 Dec 2021. < <https://www.oaggao.ca/about-oag> >

<sup>85</sup> “A Proud History.” The OAG. Accessed 3 Dec 2021. < <https://www.oaggao.ca/about-oag> >

<sup>86</sup> Ibid.

In 1993, the Gallery's Board of Directors met for the first time and registered as a tax-exempt charity, as well as separating from the Ottawa Arts Centre Foundation and officially becoming its own entity.<sup>87</sup> Originating in the Arts Court civic culture facility found at Daly Avenue, the Gallery shared the space with several other organizations for four decades.<sup>88</sup> While the need for a more adequate gallery facility was recognized in the late 1990s, the City was able to commit to the development a new municipal gallery building in 2012.<sup>89</sup> Through a public-private partnership between the City of Ottawa and private sector to create a mixed-use culture and residential development, the OAG was able to move into its own dedicated facility beside the existing Arts Court facility in 2018.<sup>90</sup>

The current gallery space has several exhibition spaces including dedicated space for two permanent collections. The OAG is home to the Firestone Collection of Canadian Art which includes some 1,600 works of 20<sup>th</sup> century Canadian artists such as Lawren Harris, Emily Carr and A.Y. Jackson.<sup>91</sup> Additionally, the Gallery has built a significant permanent collection of more than 1,020 works by historical and contemporary Canadian artists with strong ties to the Ottawa-Gatineau Region.<sup>92</sup> The collection is said to represent a wide range of artistic practices including paintings, graphic arts, sculpture, photographs and news media including works by artists such as Lynne Cohen, Evergon, and Jeffrey Thomas.<sup>93</sup> As for temporary and seasonal exhibits, the Gallery hosts approximately 10-15 exhibits a year. Some high profile and recent exhibitions the Gallery has held include [Retainers of Anarchy by Howie Tsui](#), [The National Portrait by Douglas Coupland](#) and [Plastic Beach by John Healey](#).

The OAG's mandate is, "to be the most vital visual arts institution in Ottawa."<sup>94</sup> Additionally, it strives to be seen as "a leader in the arts community, presenting new ideas and providing a

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<sup>87</sup> "[Vision and Mission](#)". Ottawa Art Gallery. Archived from [the original](#) on January 5, 2018. Accessed 3 Dec 2021.

<sup>88</sup> KPMB. (2018). "The beginning of a new chapter in Ottawa's cultural history." KPMB. Accessed 3 Dec. 2021. <https://ottawamagazine.com/arts-and-culture/the-untold-story-of-how-oags-new-building-came-to-be-a-peek-at-their-upcoming-exhibitions/>

<sup>89</sup> Gessell, P. (2017). "The untold story of how OAG's new building came to be + a peek at their upcoming exhibitions." Ottawa Magazine. Accessed 3 Dec. 2021. <<https://ottawamagazine.com/arts-and-culture/the-untold-story-of-how-oags-new-building-came-to-be-a-peek-at-their-upcoming-exhibitions/>>

<sup>90</sup> KPMB. (2018). "The beginning of a new chapter in Ottawa's cultural history." KPMB. Accessed 3 Dec. 2021. <https://ottawamagazine.com/arts-and-culture/the-untold-story-of-how-oags-new-building-came-to-be-a-peek-at-their-upcoming-exhibitions/>

<sup>91</sup> "Vision and Mandate." The OAG. Accessed 3 Dec 2021. < <https://www.oaggao.ca/about-oag> >

<sup>92</sup> "Permanent Collection." The OAG. Accessed 3 Dec 2021. < <https://www.oaggao.ca/permanent-collection> >

<sup>93</sup> "Vision and Mandate." The OAG. Accessed 3 Dec 2021. < <https://www.oaggao.ca/about-oag> >

<sup>94</sup> Ibid.

*cultural meeting place to actively promote relationships and exchanges between artists and various diverse facets of the community.”<sup>95</sup>*

### **Key Learnings from OAG**

The Ottawa Art Gallery is especially relevant to the Nanaimo Art Gallery as it also aims to be innovative in its approach to **multi-purpose spaces, accessibility, and community initiatives**. For example, the Gallery provides **free childcare services** during gallery exhibition opening sessions, as the Gallery understands that these services increase access for parents and families. Additionally, the Gallery has a **plethora of spaces which can be used for both public and private events**, as outlined below. Notably, the Ottawa Art Gallery was also the only gallery in the review that described its **community-based initiatives** in detail, working with and supporting other local organizations. The Gallery’s efforts to partner with and empower Indigenous artists and organizations in the community is commendable. Its board’s development of a Strategic Plan to adopt an inclusive lens, fuel the love of arts and artists, and pursue multi-channel initiatives (on-site, off-site and online) is a laudable way to provide direction to a gallery and track progress of a gallery’s goals.

### **Architectural Design**

The Ottawa Art Gallery was designed by Barry Padolsky Associates Inc. Architects and KPMB Architects. The primary façade of the Gallery is an expanded metal mesh suspended in front of metal siding embedded with continuous LED strips that produce a subtle shimmering effect at night.<sup>96</sup> This has been described to create an effect *“where the mesh dissolves into the sky as it extends beyond the solid box behind, abutting these other materials on the façade.”<sup>97</sup>* Additionally, the design includes strategically placed windows for controlled daylight into the galleries.<sup>98</sup> Inside reveals a modern contemporary feel, with suspended staircases, wood paneling, white floors and walls, and brass and mixed-metal details. The stairs suspended above the Jackson Café and brass fixtures and furnishing of the café are inspired by the original marble and brass staircase from the Firestone residence designed in 1980.<sup>99</sup> The stairs were restored and relocated to OAG, were a crucial piece of inspiration carried throughout the design building and are now showcased in the main entrance.<sup>100</sup>

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<sup>95</sup> Ibid.

<sup>96</sup> KPMB. (2018). “The beginning of a new chapter in Ottawa’s cultural history.” KPMB. Accessed 3 Dec. 2021. <https://ottawamagazine.com/arts-and-culture/the-untold-story-of-how-oags-new-building-came-to-be-a-peek-at-their-upcoming-exhibitions/>

<sup>97</sup> Ferello, J. (2018) “The new Ottawa Art Gallery dissolves into the sky with clever detailing.” The Architect’s Newspaper. Accessed 3 Dec 2021. <<https://www.archpaper.com/2018/06/the-ottawa-art-gallery-hovers-above-ground-in-an-expanded-metal-box/>>

<sup>98</sup> Ibid.

<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

The Gallery was one part of a larger project in the revitalization and redevelopment of a downtown city block which also included a residential and hotel tower, and multipurpose space for the University of Ottawa’s Theatre Department.<sup>101</sup> Efforts were made to ensure flow and movement between the buildings, such as connecting the new OAC with the existing Arts Court, as well as encouraging pedestrians to use the Gallery building as a shortcut between the Mackenzie King Bridge and Daly Avenue.<sup>102</sup>

### Overview of Facility Spaces

The Ottawa Art Gallery spans a total of five floors with more than 55,000 sq. ft. of programable space. The Gallery has a total of six exhibition spaces, including two exhibition spaces which house their permanent collections. It also includes two outdoor rooftop terraces (one approximately 2,500 sq. ft., and the other offering a view of the Ottawa Peace Tower), the Jackson Lounge and Bar (with catering available), a conference room, a large multi-purpose room, the Café Jackson, a lobby and check-in area, administration office, special large group entrance, courtyard, OAG gift shop, Sky Lounge (Salon Azur BMO Sky Lounge), and OAG studio for programs and activities (school programs, artist-led and community-led workshops, and intimate screenings). Washrooms can be found on floors one, three, four and five.

A full review of OAC Room sizes are as follows:

OAG Room Measurements		
Name	Room #	Square feet (sq. ft.)
OAG Café	1101	1767.43
OAG Café Kitchen	1102	562.84
Studio Workshop & Art Lab	1103	1243.55
Group Landing Pad	1104	577.16
Universal Washroom	1505	92.14
Collections Storage - Paintings	1105A	841.52
Collection Storage - Sculpture	1105B	1997.03
Collections Storage - Paintings 2	1105C	799.97

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<sup>101</sup> Henault, O. (2018). “Seeing the Bigger Picture: Ottawa Art Gallery Expansion and Arts Court Redevelopment, Ottawa, Ontario.” Accessed 3 Dec 2021. <[Seeing the Bigger Picture: Ottawa Art Gallery Expansion and Arts Court Redevelopment, Ottawa, Ontario \(canadianarchitect.com\)](http://canadianarchitect.com)>

<sup>102</sup> Ibid.

OAG Room Measurements		
Collections Storage - Paper	1105D	229.49
Crate and Transit Storage	1106	874.78
Crate and Transit Quarantine	1106A	101.40
Collections Workshop	1107	738.08
Collections Workshop - Vestibule	1107A	48.98
Clean Room Workshop	1108	416.03
Entrance Lobby	1403	963.26
Entrance Lobby - Vestibule	1403A	89.99
General Corridor	1405	1181.99
General Corridor	1410	317.43
Concourse Corridor	1411	343.15
Shared Loading Dock	1412	2618.21
OAG Loading Dock	1413	316.24
Men's Washroom	1501	216.89
Women's Washroom	1502	204.51
Garbage Room	1414	399.45
Art Rental	2101	629.37
Art Rental Storage	2101A	476.09
Gallery Shop	2102	682.32
Gallery Shop Storage	2102A	124.97
OAG Lobby (MacKenzie St)	2103	1262.61
OAG Lobby - Vestibule	2103A	77.28
Coats & Lockers	2104	110.22
General Corridor	2401	579.31
OAG Lobby Corridors	2405	503.54
OAG Lobby Corridors	2410	219.26
Electrical Closet	2501	7.86
OAG Washroom	2502	112.81
OAG Washroom	2503	74.59

OAG Room Measurements		
Firestone Gallery	3101	2297.88
General Corridor	3401	567.69
OAG Corridor	3404	102.04
Firestone Gallery Lobby	3413	686.31
Multipurpose Room	4101	4095.35
Multipurpose Room - Vestibule A	4101	61.35
Multipurpose Room - Vestibule B	4101A	60.17
Multipurpose Coat Room	4102	100.86
Multipurpose Room (Seating Area)	4103	178.90
Changing Exhibition Galleries	4104	1378.53
Changing Exhibition Galleries	4104A	1596.83
Changing Exhibition Galleries	4104B	1422.13
Storage In Changing Exhibition Space)	4104C	61.46
Catering Kitchen	4105	224.10
Multipurpose Storage Room	4106	246.28
Storage (Close to Catering Kitchen)	4106B	74.70
General Corridor	4401	1853.87
OAG Corridor	4404	301.28
General Corridor	4411	451.87
Electrical Closet	4501	6.89
Women's washroom	4506	400.53
Women's washroom - Vestibule	4506A	58.34
Men's washroom	4507	214.96
Men's washroom - Vestibule	4507A	63.83
North Terrace	*	1988.20

OAG Room Measurements		
South Terrace	0	2447.28
Tech Booth	5102	681.68
Tech Booth Vestibule	5102A	0.00
Dimmer Room	5103	99.89
Vestibule	5403	62.75
Archive Gallery	6101	594.92
Permanent Gallery	6102	1763.67
Permanent Gallery Seating Area	6102A	175.99
Project Spaces 1	6103	544.87
Project Spaces 2	6104	443.04
OAG Corridor	6401	102.58
OAG Corridor	6403	272.00
OAG Corridor	6404	308.06
Universal Washroom	6502	93.65
Universal Washroom	6503	46.18
Universal Washroom	6504	46.07
Electrical Closet	6505	6.89
OAG Administration	7101	2386.04
Conference Room	7102	608.48
OAG Office 1	7103	155.11
Staff Kitchen	7110	102.80
Printing Room	7111	61.46
Office	7111A	61.46
General Corridor	7401	118.19
OAG Corridor	7403	261.99
OAG Corridor	7404	54.25
OAG Corridor	7405	55.86
OAG Corridor	7406	129.49
Electrical Closet	7503	6.67
Data Room	7504	62.22
OAG Washroom	7505	33.69

OAG Room Measurements		
OAG Washroom	7505	33.69
Universal Washroom	7507	95.26
TOTAL		52212.28

A full floor plan of the facility can be found [here](#).

### Accessibility

The Ottawa Art Gallery describes itself as, “committed to providing a barrier-free environment.”<sup>103</sup> Actions to target this include:

- providing free admission to all;
- ensuring all entrances, galleries and venues are fully accessible;
- providing an accessible drop-off location for Para Transpo at 10 Daly Avenue;
- multi-user washrooms;
- free childcare services during exhibition opening receptions and from 3 pm to 7 pm on Fridays;<sup>104</sup> and,
- a variety of exhibition experience access tools available to visitors including noise-cancelling headphones, close-captioning for gallery films and tablets, and accessible guided tours.<sup>105</sup>

### Key Gallery Activities and Programming

**Attendance:** Approximately 340,000 visitors a year

The Ottawa Art Gallery summarizes its core activities as the following:<sup>106</sup>

- Collections: Research, collecting and preserving primarily regional art in perpetuity for the citizens of Ottawa and the enjoyment of all
- Exhibitions: Interpreting and presenting art and other visual arts practices with a focus on Ottawa within a national and international context
- Public programs: Creating partnership and public programs that engage the community with art and culture

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<sup>103</sup> The Ottawa Art Gallery. “Accessibility.” Accessed 3 Dec 2021. < <https://www.oaggao.ca/accessibility>>

<sup>104</sup> Ibid.

<sup>105</sup> Ibid.

<sup>106</sup> “Core Activities.” The OAG. Accessed 3 Dec 2021. < <https://www.oaggao.ca/about-oag>>

- Arts leadership: Creating a space for communing with art and celebrating culture in our city

The following table provides a list of the Gallery's key activities and programs:

Activity/Program	Description	Cost (if applicable)
Virtual Guided Tours	Live real-time tour via live-stream slide show discussion where one of the Gallery educators will provide insight to participants on the Gallery of your choosing.	\$60 a group
Public Tours	Tours are an engaging way to experience the Gallery.	Self-Guided free \$60 per group Guided tour with Gallery Educator
Workshops	With the guidance of a Gallery Educators, participants create their own printing plate and print a series of images to take home. All skill levels are welcome. Option to combine the workshop with a tour exists.	\$30 per participant
Virtual School Tours	Using a live-stream platform of choice, students view images for OAG guided by a Gallery Educator. Students are led in an engaging discussion, provided the opportunity to ask questions, and participate in a short activity.	Free of charge
Guided School Tours	Students receive a guided tour from a Gallery Educator and led in an engaging discussion.	Free of charge
School Workshops	School workshops are designed to be stimulating investigations of the ideas and materials used in the exhibitions. This option can also be combined with the guided tour.	\$5 per student
Contemporary Indigenous Arts in the Classroom	This project aims to provide elementary and high school-level teachers with curriculum-linked lesson plans designed by contemporary Indigenous artists. The goal is to build students' cultural competence and respect for diverse Indigenous peoples, while encouraging critical thinking about colonialism in Canada.	Free of charge

Activity/Program	Description	Cost (if applicable)
	Ottawa-based artists Jaime Koebel (Métis, Cree) and Barry Ace (Anishinaabe) have each developed an art lesson for elementary and high school level students respectively.	
OAG Comes to your School	If unable to come to the Gallery, OAG's Gallery Educators can make in-class visits. Gallery Educators come equipped with reproductions and all the materials needed for an engaging creative workshop.	\$5 per student
Events and Workshops	OAG hosts a variety of workshops and events catered to all different ages and abilities. Occurring several times a month and often designed based on the season. Calendar can be found <a href="#">here</a> .	Free of charge
Kids and Family	OAG holds a variety of kid friendly programming including Creative Sundays and Toddler Mornings. OAG is also available for Birthday Parties.	Free of charge to a small fee \$225 birthday parties for up to 10 children
Studio Programs	OAG hosts a variety of studio programs throughout the year available for all different ages and focusing on different artistic mediums	Free of charge to a small fee
Happy Hour	Occurring the second Wednesday of every month, OAG invites adults 19+ to enjoy a drink and a light snack and take part in a discussion about a preselected work of art. A Gallery Educator will then guide participants through a hands-on exploration of techniques or themes connected to the work	\$20 per participant
OAG Summer Camps	Each week, an artist from the region joining OAG and guide campers through an activity.	Costs vary per program from \$125 a week and up
Community Initiatives and Partnerships	OAG offers a variety of opportunities to be involved in the community through various community initiatives and partnerships. Opportunities includes	Free of charge to a small fee

Activity/Program	Description	Cost (if applicable)
	mentorship programs, community-led arts projects, and lecture series.	
Gallery Volunteering	Volunteering at the Gallery is a good way to give back to the community, meet new people, and connect with the local arts scene. Volunteers can choose from many rewarding volunteer opportunities that suit their skills and interests. Volunteers also receive perks such as an all-access VIP pass to OAGs annual volunteer party and free training from gallery staff.	None
ArtWise	ArtWise gives older adults in the Ottawa region the opportunity to collaborate with peers and create OAG programming that reflects their interests, draws on their experience, and promotes intergenerational engagement with the arts.	None
Youth Council	The Gallery’s Youth Council meets 1-2 evenings monthly to discuss and organize programs that highlight and support the creative potential of the next generation of arts leaders. Council members are between the ages of 15 and 25. They work closely with gallery staff, contributing ideas and sharing interests while gaining experience working in the arts. Projects include planning workshops, talks and events, field trips and collaborations with local artists on public art installations.	None

### Financial Information and Fundraising Approach

The Ottawa Art Gallery operates as a not-for-profit, registered charitable organization, governed by a volunteer board of directors. Recognized as a municipal public gallery and receiving financial support from the City of Ottawa, the Ottawa Art Gallery is supported at an arm’s length by the City of Ottawa (including having the Ottawa Mayor on its Board of Directors in the role of “Observer”).<sup>107</sup>

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<sup>107</sup> “Board of Directors.” The Ottawa Art Gallery. Accessed 3 Dec 2021. <<https://www.oaggao.ca/board-directors>>

Other main sources of funding which the Gallery pursues include:

- Memberships (Core level for students, seniors, artists \$40; Individual \$40; household \$100) as well as those who are wishing to contribute further (Advocate \$90 individual, \$120 couple; and Enthusiast \$300 individual, and \$600 couple).<sup>108</sup>
- Donations (single or recurring gift), or as larger donor contribution recognition at different levels such as Luminary, Champion, Benefactors, Patrons, Associates, Leaders, Legacy endowments, and community partners (individuals, corporate, and community organizations) in their Annual Reports.
- Major support the City of Ottawa (as mentioned previously), the Ontario Arts Council and the Canada Council for the Arts.

The Ottawa Art Gallery also offers a variety of rental spaces for events such as weddings and conferences. Room capacities and rental rates can be found in the following tables:

## ROOM CAPACITIES

	SQ. FT.	THEATRE	60" ROUNDS	HALF ROUNDS	COCKTAILS
Alma Duncan Salon	3,660	245	180	120	350
North Terrace	1,796	80	—	—	120
South Terrace	1,914	120	—	—	160
Sky Lounge	540	20	—	—	80
Galerie Annexe	1,105	48	48	30	100
Boardroom	570	20 seats, conference table only			
Jackson	1,765	46 seated, 70 cocktail reception			

## RENTAL RATES

	DAY RENTAL (8AM – 5PM)		EVENING RENTAL (5PM – 11PM)	
	NON-PROFIT	STANDARD	NON-PROFIT	STANDARD
Alma Duncan Salon	\$1,397	\$1,995	\$1,537	\$2,195
North Terrace	\$557	\$795	\$697	\$995
South Terrace	\$648	\$925	\$858	\$1,225
Sky Lounge	\$487	\$695	\$648	\$925
Galerie Annexe	—	—	\$837	\$1,195
Boardroom	\$277	\$395	—	—
Jackson	—	—	\$665	\$950

### EVENT INQUIRIES:

Beth Evans | bevens@oaggao.ca | 613-233-8699 +231 | oaggao.ca/rent-space

Rates do not include 15% coordination fee, and are subject to change without notice.

OAG  
GAO

The Ottawa Art Gallery is guided by a Strategic Plan 2021-2023. The plan can be found [here](#).

<sup>108</sup> "Be a member." The Ottawa Art Gallery. Accessed 3 Dec 2021. <<https://www.oaggao.ca/membership>>

### Partnerships, Collaborations, and Indigenization

The Ottawa Art Gallery actively and regularly works with other individuals and organizations in the community and has mainly identified these relationships through its Community Partnerships and Initiatives Programming. Examples of organizations which the Gallery has long running partnerships with include The Ottawa Community Foundation (for Sanctuary Matters), The Royal Ottawa Mental Health Centre (Creative Space Studio Program), Capital Pride (during Pride and Winter Pride), Kind (Kindspace for youth council events), the Ottawa Public Library.<sup>109</sup> Additionally, the Gallery offers subsidized creative workshops and other programming for community groups across Ottawa-Gatineau such as the Ottawa Mission, St. Joe’s Women’s Centre, YWCA, Girl Guide of Canada and many more.<sup>110</sup>

The Ottawa Art Gallery has hosted as well as supported a plethora of initiatives focused on Indigenous arts. The Gallery has hosted Indigenous film series including Indian Horse, Indigenous 150+, and The Grizzlies. Other partnership work they have participated in include hosting an Art Tent at the Summer Solstice Indigenous Festival and Indigenous artist talk speaker series. Currently, the galleries main program dedicated to Indigenous arts and learning is the Contemporary Indigenous Arts in the Classroom program (a detailed description of the program is provided above in Activities and Programs). The program materials were created by Ottawa-based artists Jaime Koebel (Métis, Cree) and Barry Ace (Anishinaabe). While ongoing, it is clear the Gallery has committed to increase its Indigenous programming by developing the role of Indigenous Outreach Coordinator in 2021. This new role has been created to support, *“work to increase connections between OAG programming and Indigenous Ottawa and beyond and assist with the development of a new initiative focusing on teaching traditional Indigenous arts.”*<sup>111</sup>

#### 7.4 Two Rivers Gallery



(Images from Two Rivers Gallery)

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<sup>109</sup> “Community Initiatives.” OAG. Accessed 4 Dec 2021. <https://www.oaggao.ca/community-initiatives>

<sup>110</sup> Ibid.

<sup>111</sup> Indigenous Outreach Coordinator. OAG. Accessed 4 Dec 2021. <https://www.oaggao.ca/indigenous-outreach-coordinator-2021>

**Address:** 725 Canada Games Way

**Size:** approx. 20,000 sq/ft

**Year built:** 2000

**Architect:** Barry Johns

**Gallery website:** [www.tworiversgallery.ca](http://www.tworiversgallery.ca)

Two Rivers Gallery is a vital centre for visual art for the Regional District of Fraser Fort George. In Prince George and throughout the central interior of British Columbia, the Gallery's mission is to, *"encourage lifelong learning through the arts, create an environment for vigorous artistic and cultural expression, and provide opportunities for diverse experiences through participation and exhibition architectural design."*<sup>112</sup> The Gallery is home to a permanent collection of over 400 pieces of work held in trust for the community. It hosts a plethora of exhibitions exploring a variety of topics and subjects.

### **Key Learnings from Two Rivers Gallery**

**Nanaimo and Prince George are very similar in terms of population size, demographics,** and challenges. Although an arts centre (including a gallery) was voted down in a referendum in the early 1990s, a purpose-built state of the gallery was added to the city's infrastructure project list. The City Council in the later 90s prioritized the project and funded it without support from the province nor federal government.

The building is innovative; although it was built in 2000, Two Rivers Gallery remains one of the most iconic buildings in the City and it is a significant tourist attraction. With programming space equivalent to that of the exhibition space, Two Rivers Gallery became known throughout the region as **a place for families**. Accessible community programs, including a children's space and MakerLab, created a community encouraging engagement environment through the arts.

Although the City of Prince George was responsible for building the facility and owns it, the core operating funding switched from the City to the Regional District of Fraser-Fort George in 2000. The regional funding increases each year, and includes additional grants to be used for a travelling exhibition to the communities of Mackenzie, Valemount and McBride, along with outreach programming for the schools in these rural communities.

### **Architectural Design**

Two Rivers Gallery was designed by architect Barry Johns and opened in 2000.<sup>113</sup> The design of the Gallery facade is inspired by the geography of the region, in particular the cutbanks. These sloping banks at the side of the rivers have been carved out over the years by the force of the

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<sup>112</sup> Two Rivers Gallery: About. Accessed July 23<sup>rd</sup> 2022. [ABOUT - Two Rivers Gallery](#)

<sup>113</sup> About the project. Barry Johns Architecture. Accessed July 23<sup>rd</sup> 2022. <http://bjalstudio.ca/two-rivers-gallery/>

water. The sloping roof and arching ribs that run along the front of the building echo these cutbanks. The boulders and shrubs in the landscaping represent the riverbed.

Many design elements speak to the importance of the forest industry in the region. The most distinct feature, the laminated ribs, are made from Douglas fir. Wood is also used in places where visitors will experience it directly, including the Gallery floors, stairs, and door pulls. The stair railing suggests deadfall in the forest. The metal casing that surrounds the chimney flue represents a mill burner.

The two main galleries terminate in a sloping ceiling, which was inspired by exhibition spaces in the National Gallery of Canada. The second-floor programming atrium is equal in area to that of the exhibition spaces. With 20-foot ceilings and huge worktables, a maker space and two smaller studios, the atrium is an environment conducive to experimentation and exploration through art.

The Gallery was designed using a “cocooning” concept with the exhibition galleries placed in the centre of the building to provide further protection from the external environment. Skylights can be revealed in the exhibition galleries for “daylighting”, which is when natural light is filtered through the second-floor atrium. This is similar to light-mixing attics of the 19th century picture galleries.

### **Overview of Facility Spaces**

Each of the galleries are each roughly 1,300 sq. ft. with 140 running ft. of wall space. Two exhibitions usually run concurrently. Each Gallery has 14 ft. high side walls, terminating in a sloping ceiling. Gallery temperature and relative humidity are kept within the parameters of generally accepted museum standards (21° C and 47.5% RH) and light levels from overhead track lighting can be easily controlled.

Canfor North and South are each 27 ft. wide and 47 ft. long, with Canfor North including 138 running ft. of wall space, and Canfor South including 144 ft. of wall space. Each gallery is 1,269 sq. ft.

Visuals of the various floor plans can be found here:

- Floorplan of First Floor and Photographs: [https://www.tworiversgallery.ca/wp-content/uploads/2020/12/Canfor-Gallery-Floor-Plan-and-Images\\_2020.pdf](https://www.tworiversgallery.ca/wp-content/uploads/2020/12/Canfor-Gallery-Floor-Plan-and-Images_2020.pdf)
- Floorplan of Rustad Galleria and Photographs: [https://www.tworiversgallery.ca/wp-content/uploads/2021/06/Galleria\\_Floor-Plans-and-Images\\_For-Web.pdf](https://www.tworiversgallery.ca/wp-content/uploads/2021/06/Galleria_Floor-Plans-and-Images_For-Web.pdf)
- Floorplan of Sculpture Court: [https://www.tworiversgallery.ca/wp-content/uploads/2020/12/Sculpture-Court-Floor-Plan\\_With-Grid\\_2020.pdf](https://www.tworiversgallery.ca/wp-content/uploads/2020/12/Sculpture-Court-Floor-Plan_With-Grid_2020.pdf)

## Accessibility

The Two Rivers Gallery has a page dedicated to accessibility on its website. This includes an accessibility statement, visual welcoming guide, and directions on how to get to the Gallery.<sup>114</sup> The page also includes a unique section describing the building and the experience of moving through the Gallery; where the washrooms, rest areas, and elevators exist in the space.<sup>115</sup> The Gallery also identifies accommodations available for visiting the Gallery including admission by donation (no obligation), low-cost or subsidized programming, welcoming service animals, and visitor rest areas if over stimulated.<sup>116</sup>

## Key Gallery Activities and Programming

**Attendance:** approximately 36,700 visitors a year (2019) + 8,000 in outreach engagement.

The Gallery identifies its key program areas as the following:

- Exhibits and Collections
- Learn and Engage (public programs for children and youth, schools, and adults)
- Local and Regional Outreach (through engagement and programming)

The following table provides a list of the Gallery’s key activities and programs:

Activity/Program	Description	Cost (if applicable)
School/Youth Tours	Students learn about contemporary Canadian art and artists through Two Rivers Gallery’s exhibition tours. The Galleries interactive tours encourage student participation by asking questions, inviting conversations about the art and providing hands-on activities, both in the exhibition space and upstairs in our studio.	\$4 per student for a 1.5 hour session
Art Explorations for schools	Art explorations at the Gallery or at school engage students with viewing, learning about, and making art.	Vary
Art Heals	Art Heals is a Two Rivers Gallery program that has a history of over 10 years. Through this program, an artist works with University Hospital	Free of charge

<sup>114</sup> Two Rivers Gallery: Accessibility. Two Rivers Gallery. Accessed July 23<sup>rd</sup>, 2022. <https://www.tworiversgallery.ca/accessibility/>

<sup>115</sup> Ibid.

<sup>116</sup> Ibid.

Activity/Program	Description	Cost (if applicable)
	<p>of Northern BC clients in the pediatric unit, adolescent psychiatric assessment unit, youth detox, adult psych and adult detox once or twice each week throughout the year. Each session is a hands-on studio art activity aimed at engaging the clients and giving them an opportunity to express themselves through art.</p>	
Home School Youth Program	<p>Students learn basic sculpting techniques and have fun making their very own 3D creations.</p>	\$5.50 per session
MakerLab	<p>Maker Lab Youth Immersion is a program for youth ages 15 to 20. For a period of 10 months the youth work with mentors during Two Rivers Gallery's MakerLab and are introduced to a verity of artistic media, including wood turning, carving, drum making, 3D printing, silver clay and laser cutting. This annual Rustad Galleria exhibition celebrates the handwork and dedication of both the youth and mentors who make this program possible.</p>	Vary
Creative Space Sunday	<p>The public can drop in once a month for an artful Sunday afternoon to let their creativity soar <b>with a variety of activity stations</b> for art making and creative workshops. Individuals can come by themselves, with their family or with friends and join in the fun.</p>	\$7.50 per adult, \$3 per child, \$15 per family, free for members.
Gallery Tours	<p>Adults can join the Gallery every 2nd Sunday of the month from 1:00 - 2:00 pm for an in-depth tour of the exhibitions, led by staff and knowledgeable Learning and Engagement volunteers. Share views and see the exhibitions in a whole new light.</p>	Free of charge
Children's Programs	Summer Art Club, Creativity Camp	\$109-\$220 a week
Birthday Parties	Host your birthday party at the Gallery!	Rental rates vary.

## Financial Information and Fundraising Approach

The Two Rivers Gallery operates as a not-for-profit, governed by a volunteer board of directors and overseen by the Prince George Regional Art Gallery Association. Recognized as a regional public Gallery and receiving financial support from the Regional District of Fraser-Fort George, the Gallery is supported at an arm's length by the Regional District of Fraser-Fort George.

Other main sources of funding which the Gallery pursues include:

- Memberships which are free for post-secondary students or \$20 for an individual or household for up to 4 individuals at the same address \$60. Additional levels include Friend \$150 or Partner for \$250.<sup>117</sup>
- Donations through one of their three funds: The Two Rivers Gallery Fund (to support overall operations), Families Fund (to ensure that the Gallery remain able to help families that need financial support to send their children to the Galleries programs), and the Permanent Collection Fund (to purchase work by contemporary artists and to care for the existing collection).<sup>118</sup>
- The Gallery Shop which features artists, artisans, and makers from Western Canada with most coming from Prince George and the surrounding area.<sup>119</sup>
- Major support by the Regional District of Fraser-Fort George (as mentioned previously), the British Columbia Arts Council and the Canada Council for the Arts.

The Two Rivers Gallery also offers a variety of rental spaces for special events. This includes the foyer (max. 50 capacity), Rustad Galleria (max. 80 capacity), and Atrium (max. 170 capacity). The Gallery has a total capacity of 400 for the entire Gallery. All funds raised through facility rentals support Two Rivers Gallery exhibitions and programs.<sup>120</sup>

## Partnerships, Colaborations, and Indigenization

The Two Rivers Gallery values all types and levels of partnerships and collaboration. the Gallery actively pursues regular opportunities to participate with the community, whether highlighting artists such as Audrey McKinnon, Mark Thiebault, the Fantastic 5.0 Collective and Catherine Sharpe in the Galleria program to name a few, or via community partnerships with organizations such as the University Hospital of Northern BC.

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<sup>117</sup> Two Rivers Gallery: Memberships. Two Rivers Gallery. Accessed July 23<sup>rd</sup> 2022. [Memberships - Two Rivers Gallery](#)

<sup>118</sup> Two Rivers Gallery: Support Us. Two Rivers Gallery. Accessed July 23<sup>rd</sup> 2022. [Support Us - Two Rivers Gallery](#)

<sup>119</sup> Two Rivers Gallery: Gallery Shop. Two Rivers Gallery. Accessed July 23<sup>rd</sup> 2022. [Gallery Shop - Two Rivers Gallery - Prince George BC](#)

<sup>120</sup> Two Rivers Gallery: Facility Rental. Two Rivers Gallery. Accessed July 23<sup>rd</sup> 2022. [Rentals - Two Rivers Gallery - Venue - Prince George BC](#)

The Two Rivers Gallery continues to work to enhance their support of the Lheidli T'enneh and Indigenous artists and priorities and to deepen its commitment to reconciliation efforts. Efforts by the Gallery to be more accessible and welcoming to its Indigenous community members include ensuring land acknowledgements at event openings, offering complimentary membership for members of Lheidli T'enneh, programming such as the MakerLab Youth Immersion to targeting Indigenous youth, and the Beads & Bannock program which invites participants to learn traditional Indigenous arts through social gathering. The Gallery also ensures that there are Indigenous Programmers on staff.

## Appendix B. Links Between Nanaimo Art Gallery and *City Plan - Nanaimo Reimagined*

The vision for the future Nanaimo Art Gallery can be explicitly linked with *City Plan - Nanaimo Reimagined*, Nanaimo’s updated City Plan for the period 2022 – 2046, given that the Gallery’s work contributes to three out of the five City Goals in the City Plan.

The following table specifies the links between the Gallery and *City Plan - Nanaimo Reimagined*.

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
<b>3.</b>	<b>A Healthy Nanaimo</b>	Well-recognized connections exist between arts facilities such as museums and positive impact on mental and physical wellbeing.
C3.6 Recreation, Culture, and Wellness	High quality City facilities that meet growing demands and are inclusive, accessible, and sustainable, providing providing environments that support physical, mental, and emotional wellness.	Museums are understood to play a role in contemporary society in growing urban communities and are often recognized by community members as being equally important to other community organizations and spaces.  Source: <a href="#">Measuring the Impact of Museums on their Communities: The Role of the 21<sup>st</sup> Century Museum</a>
C3.6.1 Recreation & Wellness Programs & Services	Continue to provide recreation facilities and infrastructure to meet the demands of the community as it grows and that support overall recreation and wellness needs.	Museums provide quality programming, services, and experiences for a community through their exhibits, education, and outreach activities.
C3.6.5 Recreation & Wellness Programs & Services	Strive to make all recreation and wellness programs inclusive and accessible.	There are clear links between inclusive and accessible programs and museums through museum EDI practices and accessibility mandates: language options available, accessible facility design, tours guides, subsidized admissions, and more.
C3.6.13 Recreation & Wellness Programs & Services	Provide opportunities and amenities for people to be active and participate in recreation and wellness activities on a drop-in basis.	There are clear links between providing wellness activities on a drop-in basis through museums holding a broad portfolio of programming options for all different ages, and program durations.
C3.6.15 Recreation & Wellness Programs & Services	Continue to develop sponsorship strategies and policies that support recreation and wellness facilities and programming.	Museum sponsorship practices and activities are a central part of museum operations – important for sustaining livelihoods of local arts professionals,

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
C3.6.20 Recreation & Wellness Facilities, Amenities, & Infrastructure	When planning and designing new or upgraded indoor and outdoor City facilities, consider: <ul style="list-style-type: none"> <li>» integration of uses with Island Health, the School District, Vancouver Island Regional Library, Vancouver Island University, the Regional District of Nanaimo, health providers, and other public and private services and organizations</li> <li>» innovation and emerging trends and best practices</li> <li>» accommodation of diverse and changing needs and interests</li> <li>» universal accessibility and design standards</li> <li>» a focus on multi-use facility design that supports a diverse range of recreation and wellness programs and services</li> <li>» use through all seasons</li> <li>» potential role in emergency management systems</li> <li>» climate mitigation commitments and sustainable building practices</li> <li>» integration of physical and mental health services</li> <li>» integration of healthy food options</li> <li>» integration of creative or artistic features, spaces, and/or public art</li> <li>» use of high quality design practices</li> <li>» geographical demographics and areas of need</li> </ul>	building lasting relationships, and securing funding for museum work.  A new art gallery facility would provide multipurpose, flexible spaces that could be used for a diverse range of programming, including wellness programs throughout all seasons.  Its architecture would ensure universal accessibility.  There is also a growing evidence base for the role of arts in design thinking, and the use of the arts as innovation in management, facility planning, and business.  Source: <a href="#">The Design of Business: Why Design Thinking is the Next Competitive Edge.</a>
C3.6.29 Recreation and Community Partnerships	Continue to collaborate with community partners on the use and development of recreation and wellness, with the goal of maximizing benefits to all community members.	Galleries and museums are used as spaces for collaboration to occur – both organically and organized.

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
C3.6.34 Community Schools	Continue to work with School District 68 to research, plan, and determine locations for future schools and identify co-development and use opportunities with parks, recreation, cultural, and wellness services.	Museums provide enriched learning opportunities through objects, places, and experience that engage the intellect, emotions, and senses. Moreover, museums provide vivid, experiential opportunities through mediums such as school programs to be creative, allow us to understand the world around us, and be innovative.  Source: <a href="#">Museums as Avenues of Learning for Children: A Decade of Research</a>
C3.6.40 Health and Wellness Services	Collaborate with community partners across all sectors to address important issues around public health. Support efforts to achieve wellness in all dimensions of health, including physical, mental, and emotional wellness	Current research is examining current and potential roles of museums, and how they often position themselves around contentious topics and important issues, supporting vibrant participatory cultures in their communities.  Source: <a href="#">Museums as sources of information and learning: The decision-making process.</a>
<b>4.</b>	<b>An Empowered Nanaimo</b>	Local museums help people to feel a sense of belonging and involvement.
C4.2 Equity & Inclusivity	<p>Desired Outcomes</p> <p>An inclusive Nanaimo that provides opportunities for active involvement and prosperity for all; welcomes contributions of all members; facilitates participation and social interaction across cultures, genders, orientations, ages, and abilities; and recognizes and fosters respect for diversity as per the Province’s Accessibility BC Act.</p> <p>Environments and spaces across all areas of the city that are diverse and vibrant for the enjoyment of all residents.</p> <p>Celebration of diverse cultures and a community that is welcoming, inclusive, and accepting of all cultures.</p>	<p>Arts and culture facilities bring together diverse networks of people.</p> <p>Source: <a href="#">Nanaimo Arts and Culture Economic Impact Study</a></p>

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
	<p>Equitable access to services, programs, and facilities for all residents.</p> <p>Continued City leadership by receiving training; sharing resources and knowledge; and applying an equity, gender, diversity, and inclusion lens in City initiatives and decision making.</p>	
C4.2.1 Equity & Inclusivity	Create a welcoming, inclusive atmosphere in City-owned facilities where all people feel safe, comfortable, and represented.	Museums are innovators in developing and employing leading practices that promote strong organizational cultures of acceptance and inclusivity.
C4.2.3 Equity & Inclusivity	Encourage an equitable distribution of community amenities, social services, facilities, and mobility across the city, to support the diverse needs of residents.	Museums are innovators in developing and employing leading practices that try to tackle equity issues and practices which are considered societally unfair, through the use of consultation processes and public engagement.
C4.2.4 Equity & Inclusivity	Strive to reduce financial barriers to community spaces, programs, and services for community members with lower incomes.	Gallery and museum admissions are often subsidized for low-income community members or are often by-donation for all.
C4.2.5 Equity & Inclusivity	Encourage development of accessible and inclusive public spaces and buildings through universal design principles, and the provision of accessible and inclusive amenities and infrastructure for all ages, abilities, and genders.	Gallery and museum facilities can be models for best practice in the development of accessible and inclusive spaces and buildings, and the provision of accessible and inclusive amenities and infrastructure for all ages, abilities and genders.
C4.2.7 Equity & Inclusivity	Design all new washroom facilities, and retrofit existing facilities, where possible, to include universal and gender neutral spaces.	Museums are found to often lead building design of washroom facilities – retrofitting existing facilities where possible and including universal and gender-neutral spaces.
C4.2.8 Equity & Inclusivity	Encourage diversity awareness and build a culture of compassion for people of all cultures, genders, orientations, ages, and abilities.	<p>Galleries and museums can provide the opportunity to build intercultural and intergenerational understanding.</p> <p>Source: <a href="#">Nanaimo Arts and Culture Economic Impact Study</a></p>
C4.2.9 Equity & Inclusivity	Support and welcome newcomers to settle in Nanaimo and encourage their awareness, understanding, and	Museums can be spaces for newcomers to participate in (often subsidized)

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
	respect for First Nations governments and Mustimuxw (peoples) and other Indigenous peoples.	programming and make new connections within the community.
C4.2.10 Equity & Inclusivity	Encourage programs that create employment opportunities and link diverse and under-represented groups to those opportunities	Museums are consciously changing employment procedures to help address and modify under-representation in employment.
C4.3.9 Access for all	Provide opportunities for all people to pursue healthy, active, and social lifestyles through a range of inclusive, accessible, and affordable events, festivals, parks, and recreational / cultural facilities and programs.	There is a known connection on the impact of arts facilities such as museums and galleries on social and physical wellbeing.
C4.3.10 Access for all	Ensure that public spaces are available and accessible to all members of the community where possible.	There are clear links between inclusive and accessible programs and museums through museum EDI practices and accessibility mandates. For example through: language options available, accessible facility design, tours guides, subsidized admissions, and more.
C4.5 Culture	<p>Culture is recognized as a significant contributor to the city's quality of life, and residents of all ages, abilities, and backgrounds can participate, express themselves, and find belonging.</p> <p>First Nations culture is celebrated and honoured to strengthen recognition and understanding of their Traditional Territories and presence.</p> <p>The culture of all people of Nanaimo is celebrated and shared in a way that encourages residents and visitors to experience the diversity of our city.</p> <p>Nanaimo has excellent cultural places, spaces, and facilities that are welcoming, accessible, vibrant, and memorable.</p> <p>Residents and visitors encounter art and culture in public places throughout the city as part of their daily experiences.</p> <p>Nanaimo's cultural identity is widely recognized and is a source of economic prosperity, supported by</p>	Incorporation of Indigenous and/or traditional knowledge and practices through appropriate means can celebrate, honour, and recognize the people, history and culture of a community.

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
	strategic investment, celebration, marketing, and partnerships.	
C4.5.1 Spaces & Places	Regularly partner with First Nations to increase the visibility and recognition of their Traditional Territories and ongoing presence through collaborative projects including art, signage, place-naming, and other ideas.	Galleries and museums can highlight and increase the visibility of First Nations through partnership projects including exhibits and collections, hiring Indigenous staff, hiring Indigenous artists to run Indigenous focused programs and workshops, highlighting Indigenous practices and culture through events and initiatives, and breakdown local myths through education.  Source: <a href="#">Measuring the Impact of Museums on their Communities: The Role of the 21st Century Museum</a>
C4.5.2 Spaces & Places	Establish flexible and innovative cultural facilities that anticipate and enable a wide range of cultural programs and can accommodate a variety of production, exhibition, and performance experiences.	Museums are increasingly being recognized as flexible and innovative cultural facilities that enable a wide range of cultural programs—accommodating a variety of community art and culture needs for: workspace, exhibition, and programming experiences.
C4.5.3 Spaces & Places	Make arts and culture visible and accessible throughout the city, in each of the designated Urban Centres, with a special focus on Downtown.	Arts and culture are recognized as playing a key role in the revitalization of downtown cores—providing leadership in revitalization initiatives, effecting remarkable change in energy of an area, encouraging cooperation between organizations and businesses, and spurring positive change.  Source: <a href="#">Nanaimo Arts and Culture Economic Impact Study</a>
C4.5.4 Spaces & Places	Continue to facilitate the growth of Downtown as a cultural area by: » locating new or redeveloping facilities suited for cultural purposes in the area  » encouraging property owners to include spaces that support arts and culture (e.g., live / work spaces, studio spaces, etc.)	Case Study: The Revitalization of Commercial Street in the City of Nanaimo as a “focus for entertainment, special events, and culture...”  Source: <a href="#">Nanaimo Arts and Culture Economic Impact Study</a>

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
C4.5.5 Spaces & Places	Provide spaces for arts and culture programming within City-owned facilities.	Museums have a crucial role to play in providing space for arts and culture programming for a city.
C4.5.6 Spaces & Places	Work to increase cultural investment through regular capital and operating budgeting processes.	Investing in gallery spaces and/or facilities is a clear option for governments to increase cultural investment in infrastructure within a community.
C4.5.10 Experiences	Recognize and promote the role that culture and the creative sector play in the community with respect to community identity and quality of life.	There is a known connection on the impact of arts facilities (such as museums) on community identity, pride in local traditions and customers, and wellbeing.
C4.5.11 Experiences	Foster equitable opportunities for all community members of different ages, abilities, and backgrounds to create, engage, experience, and contribute to Nanaimo's arts and culture.	There are clear links between inclusive and accessible programs and museum EDI practices and accessibility mandates. Examples include through: language options available, accessible facility design, tours guides, subsidized admissions, and more.
C4.5.12 Collaboration	Collaborate with partners to identify cultural planning and development opportunities.	Museums stimulate dialogue on what makes a strong creative city using museums and their work for the convening of cultures, and collaboration.
C4.5.13 Collaboration	Continue to support community-led arts and culture programs, including annual funding to assist groups in the production and growth of arts and cultural activity.	There are clear links between community-led arts and culture methods and museum management approaches and the growth of arts and culture activity within a community.  Source: <a href="#">Museums Involving Communities Authentic Connections</a>
C4.5.15 Collaboration	Work with partners to establish creative hubs that provide a range of spaces and resources to support artists and arts organizations.	Inclusive and collaborative museum work and the sharing of best practices can contribute to growing capacity of artists in support of creating art and learning.
C4.5.16 Collaboration	Support collaboration with, and between, arts and culture organizations, businesses, and other agencies to increase opportunities for working together to share resources and build capacity within organizations.	There is a known connection found in literature that local museums involve people in local projects and promote contact and cooperation across different peoples and cultures.  Source: <a href="#">Measuring the Impact of Museums on their Communities: The Role of the 21st Century Museum</a>

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
C4.5.17 Collaboration	Pursue public and private partnerships for community events and festivals, cultural facility development, and cultural programs.	Museum facilities are often host to a plethora of types of events and rentals-- both public and private--- aiding to fill the gap in the diverse range of space needs desired by a community.
C4.7.2 Public Art Projects & Programs	<p>Recognize that public art is situated at the intersection of public life, cultural ideas, and the social conditions of our time.</p> <p>Encourage public art projects and programming to:</p> <ul style="list-style-type: none"> <li>» support reconciliation through protocol agreements and processes with First Nations;</li> <li>» create memorable spaces and experiences;</li> <li>» provide a sense of place and celebration;</li> <li>» be a point of community pride;</li> <li>» reflect the environment and history of the community</li> <li>» create a better understanding and appreciation of cultures and communities with a special focus on local First Nations</li> <li>» employ sustainable practices and enhance the environment and community resiliency</li> <li>» contribute to equitable public spaces by reflecting and engaging artists from a wide range of cultures, demographics, experiences, and orientations</li> <li>» be accessible and freely available to everyone throughout the community to experience and enjoy</li> <li>» help define the nature of our community for residents and visitors</li> </ul>	Nanaimo Art Gallery embodies a wide range of values and intersects with public life in a multitude of ways, through programming, exhibits, events, and educational opportunities.
C4.8.4 Community Events, Festivals,	Support the image of Downtown as Nanaimo’s cultural area by continuing to host, and encouraging partners	Museum facilities located in urban centres can support downtown areas by providing awareness and engagement to

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
Tournaments, & Gatherings	and community organizations to host, events in the Downtown.	a plethora of community-based events that are occurring.
C4.8.6 Community Events, Festivals, Tournaments, & Gatherings	When planning and designing facilities and public spaces, integrate flexible space that can serve as venues for community events and gatherings through all seasons.	Museum facilities can be part of an integrated, multi-sectoral and participatory approach to community spaces to support events and public gathering.
C4.9.5 Parkland & Park Amenity Management	Integrate parks, open spaces, and gathering spaces into planned developments to create places for culture, public rest, recreation, and access to diverse wellness amenities.	Museums facilities are increasingly being used as open spaces, gathering spaces, and places for culture.
<b>5.</b>	<b>A Prosperous Nanaimo</b>	Museums are increasingly being recognized for contributing to a welcoming business climate, opportunities for investment, and creation of jobs.  Source: <a href="#">Creative Cities Network: Culture as an Economic Engine</a>
C5.5 Place Making & Investment Attraction	<p>Desired Outcomes:</p> <p>An image as THE city of choice – a vibrant, globally connected gathering place at the forefront of innovation.</p> <p>A strong reputation both inside and outside the community – within the community, increased pride as a place to live and work, and outside the community, a reputation as an attractive and supportive place to live and invest.</p> <p>Preservation, enhancement, and celebration of Nanaimo’s unique features that contribute to quality of life for people and businesses, including assets like the waterfront, Downtown, arts and culture scene, natural areas, recreational opportunities, and more.</p> <p>Collaboration with First Nations on place making initiatives that acknowledge and celebrate their</p>	Museums and galleries are recognized as part of a diverse community portfolio often providing awareness to the vitality which exists within a community, providing educational opportunities, and some identity as to what makes a community unique.

Goal/City Plan policy direction number	Goal/target name	Link/relevance to Nanaimo Art Gallery
	Traditional Territories and cultural values.	