



Feasibility Study for the Establishment and Operations of a Creative Hub in Churchill, MB

October 2024



COMMUNITY WORKSHOP PARTICIPANTS DISCUSS A POTENTIAL CREATIVE HUB, CHURCHILL, MB, SEPTEMBER 2024

This Feasibility Study was commissioned by the Churchill Creative Collective Community Arts and Cultural Cooperative Inc. with funding by the *Arts, Culture, Sports and Community Fund* administered by the Province of Manitoba's Department of Arts, Culture, Heritage and Tourism. This Feasibility Study was led by:

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CONTENT

Introduction	4
Summary of Recommendations	5
Chapter 1: Methodology.....	7
Chapter 2: Churchill Community Profile	11
Chapter 3: Churchill's Arts Community.....	15
Chapter 4: Existing Infrastructure and Gaps	20
Chapter 5: Qualities of a Thriving Arts Ecosystem.....	27
Chapter 6: Learning from Others	29
Chapter 7: Components of the Creative Hub	41
Chapter 8: Organizational Management	49
Chapter 9: Financing.....	55
Chapter 10: Next Steps	64

INTRODUCTION

This feasibility study shows that while some arts and cultural infrastructure exists in Churchill, it is incomplete and often not readily available or accessible, especially during the expanding tourism seasons. There is a lack of infrastructure that would allow artists and makers to develop their artistic and creative work and connect with one another to develop a strong arts and creative sector in Churchill. Having a multi-functional creative hub would allow artists, performers, creatives and community members alike to gather and exchange ideas, inspire, and create, produce and share art together.

This creative hub would need to address how to establish an accessible community space for use for a variety of programs and events. Having an open, accessible space should allow for hosting training and development sessions, Indigenous programming and talks, community events, as well as tourism events.

This creative hub is also envisioned to provide local, high quality cultural tourism experiences while giving space to community members to realize their own projects and work towards their own creative, artistic and cultural goals including generating more regular revenue streams from the arts.

Importantly, a multi-functional creative hub requires a clear understanding of sound/noise, smells, dust and debris that emanate from the various desired uses. This is of particular importance if a space needs to be developed in phases.

We undertook a comprehensive feasibility study that established the facts about Churchill and its Arctic community outpost vibe. We engaged with the community via surveys, in person and through site visits. And we confirmed that there is a great deal of enthusiasm in the community and opportunity to better the lives of Churchillians and their neighbours through far greater opportunities to engage in and through the arts and creative endeavours with each other and in community.

With some planning and a unique story, small, rural and remote towns in Canada's North can make the arts and creative sectors a driver of personal and economic development.

The arts and creative sectors have been proven time and again to play a significant role in terms of quality of life and wellbeing for the community overall, as part of evolving the cultural tourism opportunities, create business opportunities and develop a new export market for Churchill's artists, makers and crafters, and improve the financial lives of artists, makers and creatives.

SUMMARY OF RECOMMENDATIONS

Through this feasibility study we saw:

- Strong support in the community for the idea of a multi-functional, accessible and welcoming creative hub.
- Churchill's participation in the ImagiNorthern network enables it to be at the table regionally and when decisions are being made about how to strengthen the arts and creative sectors.
- ImagiNorthern has a budget to support the Churchill Champion's or an alternate's work to make this project go.
- The importance of meeting and networking with funders and peers at the Northern Arts Workshop.
- Churchill has a vibrant artis community, with many semi-professional, that would benefit from significant investments in the missing infrastructure to lift up artists and their work.

In Chapter 7, we outline the elements of the creative hub.

On balance, it is recommended to develop a creative hub that is owned by CCC, and under the full control of CCC and its members. In Churchill, rental prices are high, while lots and properties are more affordable. Construction and renovation costs can be higher, and timelines can be longer and less predictable due to the remoteness of Churchill. Nonetheless, owning such a significant capital asset will provide stability and sustainability to the organization and optimize the return on investment in infrastructure.

While owning a facility is a more complex process, the long-term positive impacts of ownership are worth the **advocacy, grant writing and fundraising** to put a much higher level of up-front financing in place and save significantly in the long run.

It can take years to put together the financing for a creative hub, and then to build, renovate or retrofit it. To mitigate these longer timelines, it is also recommended to find ways to augment current CCC programs and services by adding new temporary spaces in the Town Centre Complex to the CCC's portfolio. This pilot program will allow CCC to gain experience as a facility manager and gain lived practice of responding to the demands of managing communal working spaces.

This study advances several important dimensions on financing to ensure CCC is fully equipped for success. Numerous public funding programs are identified that can support the development of this creative hub.

Churchill embodies many of the hallmarks of a vibrant arts community; the lack of a purpose built multi-functional creative hub holds back local artists and makers in their career development and professionalization.

With this study the CCC can see how to realize the dream.

REPORT OF FINDINGS



CHAPTER 1: METHODOLOGY

The Churchill Creative Collective Community Arts and Cultural Cooperative Inc. (CCC) incorporated as a not-for-profit group in 2018. Its central mandate is to engage and showcase local performers, artists, crafters and makers, and creative thinkers and doers by providing opportunities and resources to develop their skills and share their work with the public. CCC is grounded in the belief that the arts in all its forms and expressions have a positive impact on health and wellness, and that they can be a powerful tool for personal and community growth. Through community involvement in the arts, CCC strives to create a vibrant and diverse cultural scene in Churchill.

***CCC's vision is to inspire creativity by building on local arts and culture
to grow community wellness.***

To that end, CCC has a long-held dream of establishing a year-round, dedicated, multi-disciplinary creative hub.

Purpose of this Feasibility Study

The purpose of this study is to identify the steps toward creating a collaborative space for of artists, crafters and makers, musicians and performers and those engaged in artistic and creative expressions. To this end this study sought to:

- identify different user groups, their needs and wants.
- investigate functional space requirements identified by different potential users.
- research funding models for both capital and ongoing operational costs.
- explore governance models that are suited for ongoing, equitable operations for the creative hub to meet the varied needs of such multi-faceted group of users.



THE 260-SEAT THEATRE IN THE TOWN CENTRE COMPLEX (PHOTO BY INGA PETRI, SITE VISIT, SEPTEMBER 2024)

Study Activities

We undertook:

- An online survey of the arts community in Churchill to identify potential users and stakeholders, and to understand the demand for and potential impact of a creative hub in Churchill. 64 responses were received.
- Using the 2021 Census, the *ImagiNorthern's Benchmark Study of Artists and Arts Organization in Northern Manitoba* (© Strategic Moves, 2022) and the arts community survey, we established a community and economic profile of Churchill.
- Researched funding and governance models as well as services offered by existing successful not-for-profit creative hubs in rural and remote regions.
- Held two community workshops on Sept 25 and 27 with about 30 participants.
- Undertook stakeholder consultations and site visits:
 - Churchill Chamber of Commerce
 - Jessica Power, Chief Administrative Officer and Verna Flett, Councillor, Town of Churchill
 - Government of Nunavut's Transient Centre
 - Subarctic Friendship Circle/Warrior Caregiver Program
 - Polar Bears International
- Store visits and consultation with gift store owners/managers:
 - Arctic Trading Company – also a manufacturer and wholesaler
 - Fifty-Eight Degree (58°) North
 - Great White Bear
 - Lazy Bear
 - Wapusk Gallery
- Site visits in the Town Centre Complex:
 - 260-seat theatre
 - Library, mezzanine level
 - Curling rink and lounge
 - Kitchen (access via the gym)
- Open spaces including the Pioneer Gallery, Polar Bear Slide Hall, entries and hallways.
- Site visits at locations with occasional, short or long-term use potential as part of a creative hub:
 - Thanadelthur Square, with open air stage
 - Royal Canadian Legion – 2nd floor stage and certified commercial kitchen
 - Seaport Hotel lounge and bar both with stage area and sound and lights.
 - Myrtle de Meulles Métis Hall
 - Newly renovated building on Kelsey Blvd by Foubert Allen featuring three distinct spaces with separate entrances
 - Several empty lots

We also held several review meetings with the CCC board and members from Sept 22 to 30.

Through this study, we identified potential sources of capital and operational funding, based on the range of activities and space options desired. We developed exemplary *pro forma* budgets to demonstrate financial requirements and diverse sources of income. We evaluated different governance models and outlined a transition of CCC's current volunteer-run, hands-on working board to a governance and policy board that oversees the creative hub's activities, finances and its professional staff.

There are many potential risks a project of this magnitude and desired impact can encounter from regulatory or zoning challenges, to changes in the overall economy, funding shortages, lack of access to adequate housing, lack of qualified staff locally, as well as climate change impacts on the local environment, the polar bear migration, or the opening of the Northwest Passage for regular shipping. This feasibility study outlines its recommendations with an eye toward minimizing uncertainties and creating a focussed approach that makes this visionary project feasible.

CCC is an active partner in ImagiNorthern, a Northern Manitoba initiative spearheaded by the Flin Flon Arts Council, that "endeavours to build a thriving, inclusive arts and cultural sector that plays a profound role in a diversified Northern economy." ImagiNorthern's community champions are equipped to provide access to its UptownEmporium54.com e-commerce store for Northern Manitoba artists and have a "shop-in-a-box" including a mobile Starlink for highspeed Internet access. Churchill representatives have been attending the Northern Arts Workshop, organized by the University College of the North, in Flin Flon (2023) and The Pas (2024) with the next conference slated for Thompson, in May 2025. ImagiNorthern has secured federal funding until April 30, 2026, a portion of which can be used to support and strengthen the Churchill arts community.



SMALL STAGE AT THE SEAPORT HOTEL (PHOTO BY INGA PETRI, SITE VISIT, SEPTEMBER 2024)

What is a “Creative Hub”?

A "creative hub" is a space designed to foster creativity, innovation, and collaboration among people, groups, or organizations from diverse artistic or creative fields. These hubs are physical spaces where people come together to work on projects, share ideas, and access resources that help them unlock their creative potential.

There are several common characteristics different types of creative hubs share, that are desired by the CCC as well:

- Collaboration: The ability to work together across disciplines is central to the idea of a creative hub.
- Networking: These spaces often provide opportunities to connect with like-minded individuals or potential collaborators.
- Resource Sharing: Access to specialized tools, equipment, and knowledge that members might not be able to afford on their own.
- Inspiration: Being in a creative environment with other passionate individuals can stimulate new ideas and perspectives.
- Events and Programs: Workshops, presentations, and exhibitions that contribute to learning and development of hub users and the wider community.
- Cross-disciplinary Engagement: Creative hubs encourage the blending of different industries from art to technology to spark new forms of creativity, expression and monetizing the outputs.

A community-run creative hub is also a crucial opportunity to bring autonomy to the users in that they can decide how the space is conceived, developed and used. There is also a desire for a retail component that can generate new income streams for artists that move beyond the CCC's current seasonal pop-up markets and that also augment the existing relationships between some local artists and makers and local gift stores.

Creative Hubs can include a range of activities, programs or services:

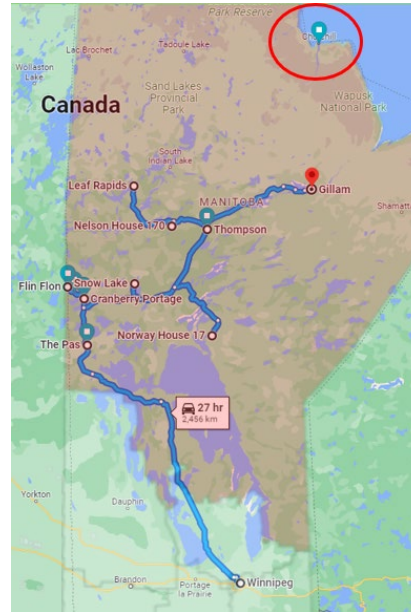
- Artist studios and co-working spaces (private or shared).

- Makerspace with access to specialized tools or equipment, such as digital design software, 3D printers, or audio/video production studios.
- Galleries or exhibition spaces.
- Performance space.
- Artist residencies.
- Training programs, masterclasses, mentorship opportunities for artists.
- Spaces for collaborative art projects or exhibitions.
- Meeting rooms and event spaces for workshops, networking, or conferences.

Due to Churchill's remote location, there is a desire to create a multi-functional creative hub that can serve as many artists, makers, crafters, performers and other creatives as is feasible.

CHAPTER 2: CHURCHILL COMMUNITY PROFILE

Churchill was founded on the traditional territories of Dene and Cree Nations. In 1689 *The Hudson's Bay Company* established a fur trading post, leading to the first permanent European settlement in the area. In 1929, *The Hudson Bay Railway's* Churchill terminal opened, and the town began to grow. During the Second World War, Churchill grew through its role as a northern supply centre and military base. But by the late 1960s the military base was decommissioned and most buildings razed. In its stead, the Churchill Airport was built. In 1997 Churchill incorporated as a town. With the military and their families gone, the town's population peaked at about 4,000 residents. According to the 2021 Census, Churchill had 870 residents.



Churchill is connected to the rest of Manitoba and Canada by train and air, but no roads. The port closed in 2016, and train service was disrupted due to flooding and washouts in 2017. Many lost jobs and the cost of fuel and food rose significantly. PrairiesCan (formerly Western Development Corporation) developed the Churchill Region Economic Development Fund in 2016. Since then, there has been considerable investment in Churchill to stimulate and grow the local economy and build new skills. The rail line repairs were completed in 2018 restarting passenger and cargo transport. This past summer (August 2024) a newly reopened Port of Churchill saw the departure of a first commercial freighter transporting zinc concentrate mined in Snow Lake, MB, instead of grain.

The work to establish Churchill as an Arctic Trade Corridor is spearheaded by the Arctic Gateway Group, owned by a consortium of Northern Manitoba First Nations, and municipalities in Nunavut and Northern Manitoba, benefiting from significant provincial and federal government investments.

Tourism with its seasonal employment and the high influx of visitors, along with scientific exploration and the Port of Churchill all contribute to the town's economic activity.

Finally, Churchill's unique landscape and geography provide an abundance of inspiration that is reflected in the people that reside in Churchill.

2021 Census

Population: 870, and younger than Canadian average

- 17.8% (155) are 14 and under.
- 71.8% (625) are 15 to 64.
- 10.3% (90) are 65 and older.
- Media age is 37.6 – somewhat younger than the Canadian average of 41.

Indigenous ancestry: 2/3rd

- 46% report Indigenous ancestry only.
- 18% report both Indigenous and non-Indigenous ancestry.
- 36% non-Indigenous ancestry, predominantly white.

Other ethnicities: some

- 6% (45) identify as visible minorities – mostly Filipino and Latin American.

Immigrants: few

- No recent immigrants reported from 2016 to 2021; 25 immigrants arrived between 2011 and 2015.

Languages: English and some Indigenous languages

- English dominates.
- Knowledge of Indigenous languages reported by 95 people, dominated by Cree (60), Inuktitut (20) and Dene (15).

Housing: Affordable and suitable

- Most residents rent (77%) rather than own (23%) their house; Manitoba Housing manages most rental housing in Churchill.
- Vast majority (94%) spend less than 30% on shelter.
- Vast majority of dwellings (97%) are considered suitable and were constructed before 1980 (86%).
- Of 540 private dwellings, 389 (72%) are occupied by usual residents, leaving 28% unoccupied or occupied short-term.

Education: lower levels of education

- Of those 25 years and older, 68% have a high school diploma, 32% do not.

- 23% have a post-secondary diploma below Bachelor.
- 18% have Bachelor or higher university degree.

Labour Force: higher unemployment

- 66% participation rate (440) of people more than 15-years old, so that 34% are not in the labour force (225), which is about the Canadian average.
- 22% unemployment rate in May 2021 (95 of 440 people) which is much higher than the Canadian average.
- Of those who worked, half worked full-time, and the other half worked part-time, with average weeks worked of 39 (in 2020).
- 100 casual, seasonal or short-term positions, which represents about a quarter of those who were employed (May is low season).

Primary occupation

- Only 10 residents work in the arts, culture, recreation and sport as their primary occupation. A few of those 10 are likely full-time artists. However, CCC pop-up markets have attracted 25 vendors. This Feasibility Study's online survey of the arts community received 64 responses. This makes clear that Census' focus on primary occupations greatly underestimates the actual number of people who are active in and often make some income from their artistic or creative endeavours.

In short, the potential users of a creative hub in Churchill are estimated at between 100 and 150.

Income (The COVID year 2020 is the reference year for 2021 Census)

- Median after-tax total income for individuals: \$42,000 based on 675 recipients over 15 (in 2019 it was \$40,000).
- Median employment income: \$37,200 (2019: \$39,600).
- Median after-tax household income: \$69,000.

(Median means half the population makes below the median figure and half earn above it. In contrast, the average, used in the calculation below, adds up all income and simply divides it by the number of income earners.)

Using the Census' average income, we can calculate the total income in 2020:

Average total income: 660 people x \$52,500 = \$34,650,000

- Average market income: $590 \times \$46,400 = \$27,376,000$
- Average employment income: $565 \times \$44,600 = \$25,199,000$
- Average employment income for full time workers: $245 \times \$79,000 = \$21,725,000$
- Average employment income for part time: $230 \times \$20,200 = \$4,646,000$

Prevalence of low income based on the Low-income measure, after tax (LIM-AT)

- 19% of 0 to 17-year-olds.
- 11.2% of 18- to 64-year-olds.
- 20% for 65 plus.

These income, education and employment figures affirm that there are opportunities to not only develop the arts and creative sectors for their intrinsic value in terms of creativity, expression and innovation, but also as an economic driver that can create new sources of income for residents and a driver of health and wellbeing for individuals and the community.

Moreover, the overall population composition makes clear that this creative hub must be conceived to be a welcoming and open space for all community members, from all walks of life and cultural backgrounds seeking to engage in a wide range of artistic and creative activities in community.

From Eco-Tourism to Cultural Tourism

Tourism and eco-tourism are a major economic driver in Churchill, centered on polar bear season (October and November), Northern Lights (January to March) and Beluga whale watching (July and August). According to a 2017 *Churchill Economic Impact Study*, the direct annual tourism expenditure reached \$36.9 million. Part of this revenue goes to tour operators that are located elsewhere, so that not all tourism expenditures are captured locally.

Having requested data from Travel Manitoba, we learned that there is no annual report available on the number of tourists to Churchill. So, we examined transportation data for the 2022-23 fiscal year to make an estimate:

- Parks Canada's Prince of Wales Fort National Historic site had 5,167 visitors.
- Via Rail's 2023 Annual Report shows that the Winnipeg to Churchill line had: 22,247 passengers, resulting in about 11,120 unique return trips.
- Winnipeg Airports Authority reported that about 6,900 passengers traveled from Winnipeg to Churchill in 2022.
- There are many charter flights that bring in groups of up to 136 day-trippers originating from airports including Calgary, Edmonton, Saskatoon and Ottawa.

As such, the estimated number of tourists is around 15,000 for bear season, with a similar number for the remainder of the year, for a total of around 30,000 annually. That means the tourism population is 35 times the total population on an annual basis.

On the one hand, this large number of tourists places a strain on space availability in Churchill during bear season and increasingly during the other tourist seasons. In essence, tour operators book spaces for activities geared toward their groups. This leaves few options for residents to carry on with life "as usual", or to develop their own cultural tourism experiences to attract visitors, as competition for space favours tour operators' budgets.

On the other hand, tourists represent a very large market for local artists, crafters, performers, speakers and other creatives. In fact, the CCC's current pop-up markets during bear season are coordinated with tour operators looking for interesting local activities for tour groups to augment polar bear excursions.

To meet this demand, some Churchillians offer cultural, historical or nature-based talks to tour groups. Others produce works for sales in local gift stores, while others are hired to play concerts.

Authentic cultural tourism opportunities could be strengthened and developed further by CCC and interested artists, performers and creatives.

CHAPTER 3: CHURCHILL'S ARTS COMMUNITY

There is little organization, capacity and infrastructure for artists and creatives in Churchill. Currently, there are two arts organizations: The CCC and the Churchill Arts Council. Both are volunteer led, as neither organization has financing for paid staff.

The CCC is a volunteer-driven not-for-profit organization that has been engaging in a wide range of arts development activities across the visual and performing arts, workshops and training as well as organizing pop-up markets and securing funding for this feasibility study. The Churchill Arts Council is a charitable organization run by a small board of directors that presents touring performances from time to time.

The Town of Churchill's recreation department has recently filled a vacant recreation program position and is expecting to reinvigorate its programming, including in the arts and culture fields, in coordination with local artists. There are also three annual events: Aurora Winter Fest, Freeze Up Event, Winterruption Festival, each with an array of arts and cultural activities led by volunteer organizers.

Highlights of Community Survey Findings

To better understand the local arts community, to learn about their needs and wants with regards to the potential uses of a creative hub we undertook an online survey. The CCC promoted this survey in the community. It was open from August 13 to 26, 2024. 64 responses were received representing about 10% of the labour force in Churchill, a remarkable result. Key findings include:

- There is a wide range of visual, performing, media and literary artists and creatives in Churchill.
- Few have a dedicated space for their artistic or creative work; most work in a common space at home.

- Many different needs based on specific activities and work methods, but also a lot of common interests.
- The creative hub should be open evenings and weekends, and ideally 24 hours with a secure entrance for registered users.
- Different creation and production processes require different things from sound proofing, ventilation to private, lockable studios.
- Wanting more ways to sell or showcase their works.
- There is some ability to pay user fees, but not everyone may be able or willing to do so.
- Expected impacts range from higher quality work to increased production and having an ability to work as an artist full-time and making a decent living.

Detailed Findings

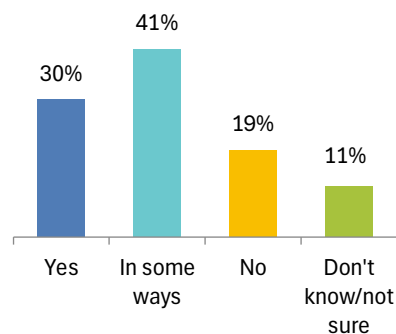
While many different forms of visual arts dominate (Q1), Churchillians engage in all forms of artistic and creative expression. There is cross over between some disciplines, i.e. sound recording and performing arts are correlated. Applied arts and visual arts are correlated. Most in the publishing field are in the visual arts and applied arts fields.

In Q3, a majority report unmet needs in terms of suitable workspace. 70% say they have some unmet needs. Those who identify at least some unmet needs work across all artistic and creative disciplines

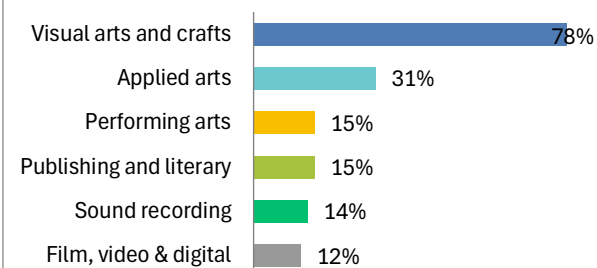
- 89% of those in literary arts
- 75% in sound recording
- 74% in visual arts
- 67% each in performing and applied arts
- 57% in film and video

In responses in Q10, we see the promise of a great deal of economic impact a creative hub can have by creating an environment where artists can create higher quality, and more varied artistic products in sufficient quantity to increased sales. A large number (29%) say they would be able to consider working as an artist full time. About 3 in 10 indicate they weren't sure what impact a creative hub would have on them and their work.

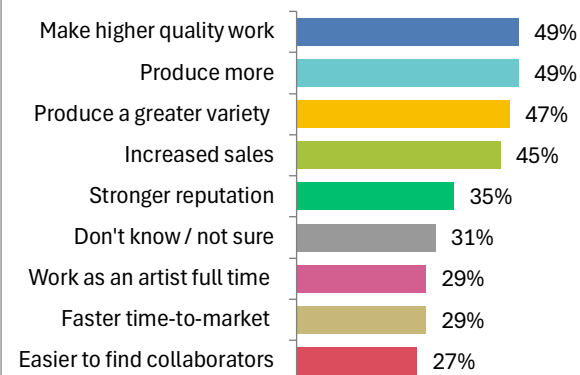
Q3: Based on your current situation, do you have needs in terms of a suitable work space, that are NOT MET today? (N=64)



Q1: Please select the type of creative or artistic activities you are involved in (N=59)

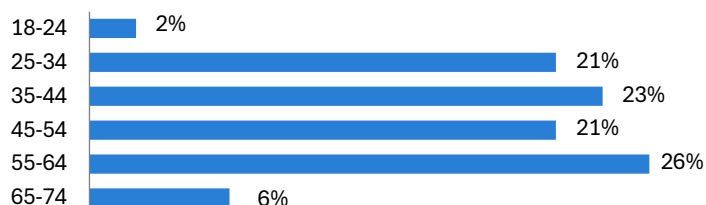


Q10: If you worked in your ideal facility including access to relevant technologies and people to accomplish your work, what do you believe would be the main impacts on your work? (N=49)



The following charts are a subset of ImagiNorthern's *Northern Manitoba Benchmark Study on Artists and Arts Organizations* (© Strategic Moves, 2022). That survey was focussed on artists and makers, their practices and areas where they are seeking improvements either artistically or in their business practices. 46 artists from Churchill participated in that survey. The following charts provide a demographic overview of artists and some of their activities.

Age groups (N=46)



The great majority are in the typical working age range of 25 to 64, with each 10-year cohort from 21 to 26%.

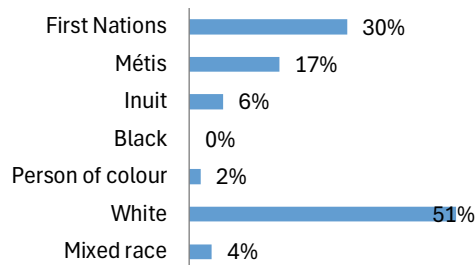
In terms of gender 3 in 4 identified as female, 1 in 4 as male with 2%

self-identifying as non-binary or trans. 4% also indicated being part of the LGBTQ2S+ community.

While about half reported being white (an over-representation relative to Census), nearly half identified as Indigenous.

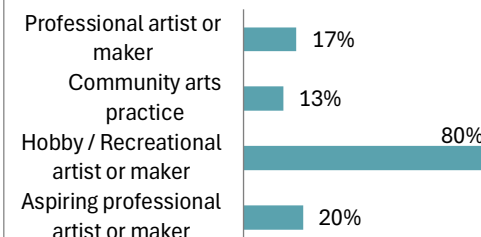
4 in 5 in the benchmark study identified as hobbyists with aspirations to build a community arts practice or to become professionals. 17% identified as professional artists.

Self-identification (N=46)



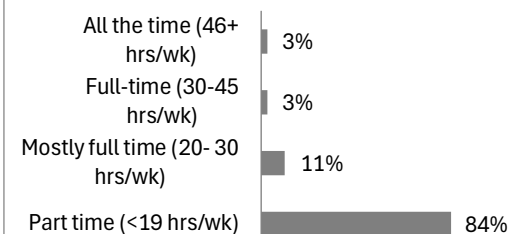
Only two people reported full time hours worked. While four reported 20 to 30 part-time hours per week.

Level of arts practice (N=46)



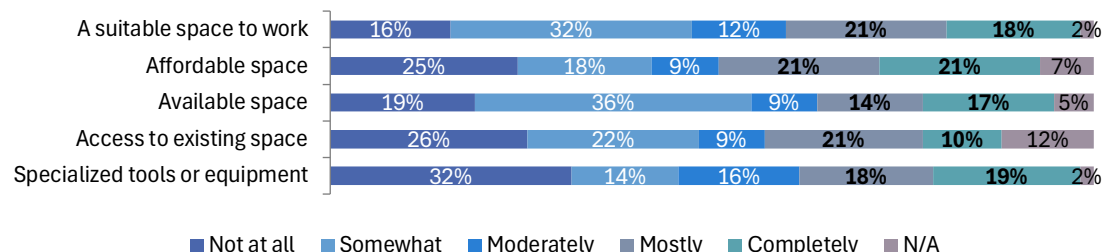
Nearly 4 in 10 report teaching others,

Hours worked (N=38)

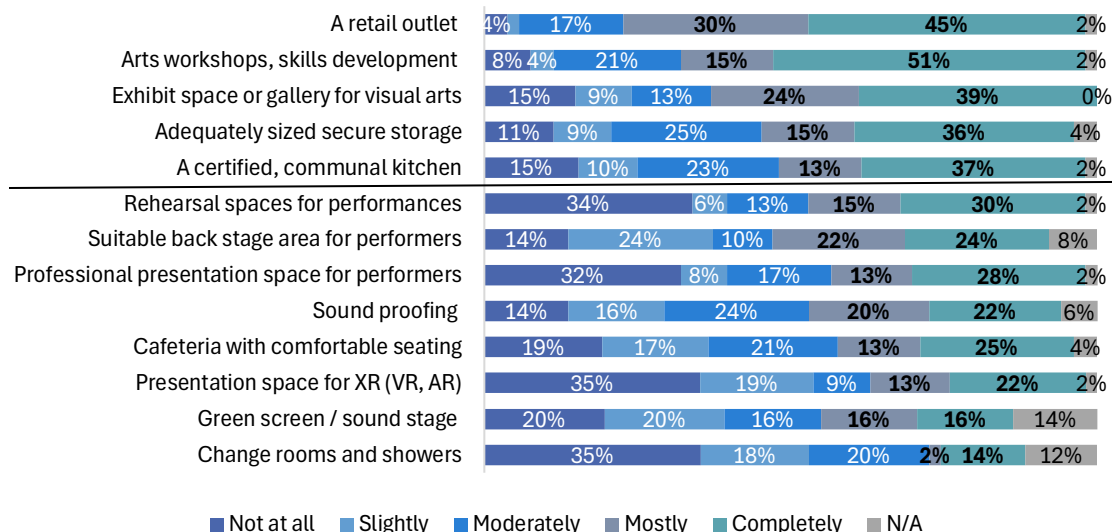


usually at the hobbyist level, with some (7%) teaching aspiring professional artists and 2% teaching in school.

Q4: Please identify the importance of your needs in terms of creation or production. (N=58)



Q7, 8 and 9: How important are each of the following functions of a potential Creative Hub to create a vibrant, welcoming community of creatives and artists in Churchill? (N=53)



In the August 2024 arts community survey, several dimensions of need and opportunity were tested.

In Q4, we learned that creation or production workspace needs to be suitable (top box of “mostly” plus “completely” was 42%) and affordable (top box 39%), with some specialized tools or equipment (top box 37%). Those active in the performing arts and sound recording identified highest level of need across all five categories, while those in film, video and digital media and literary arts had overall the lowest level of need. Applied and visual arts practitioners reported medium level of need with an emphasis on suitable affordable space with specialized equipment.

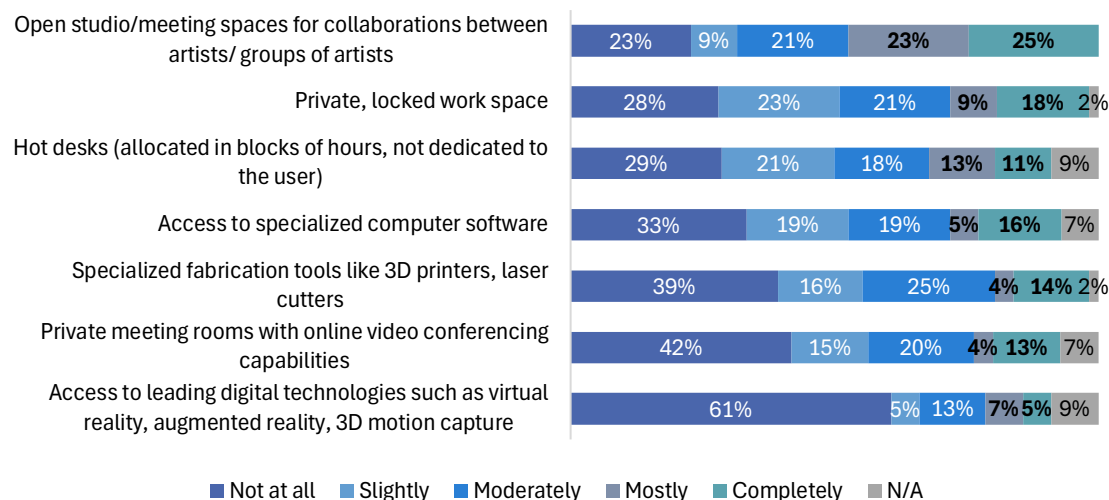
In Q 7 to 9, respondents identified the top 5 functions of this potential creative hub: retail outlet, workshops, exhibit /gallery space, storage and a kitchen.

During the community workshops and site visits, extensive conversations revealed that ensuring community gathering enabled by a kitchen facility was more important than a typical retail store. We found that local gift

stores made a point of carrying and promoting locally produced art and products, including soaps and food, which shifted the understanding of the types of retail or income-generation desired: A great deal of interest in creating a professional admission-based exhibit space, to generate a new revenue stream for local artists, and aid in their potential recognition as a professional visual artists, which enables access to other funding sources for their artistic work.

In Q 5 and 6, respondents indicated the level of importance to their own success of various elements a creative hub might offer. The most important element was to have open studio or meeting spaces for collaboration between artists or groups, with a top box of 48%. Other elements were important to a smaller group of respondents and often specific to their practice or their personal style of working.

Q5 to 6: How important are each of these elements of a potential Creative Hub for your own success as a creative or artist? (N=57)



When asked whether and how much potential users would pay to use the space, some said they would or could not pay anything. Most common was an offer around \$100/month as long as the space has what they need. Several favoured a lower drop-in rate or punch card approach where spaces and tools can be booked and used for a few hours at a time.

Community Workshops Identify and Validate Priorities

During the site visits from September 22 to September 30, we held two two-hour-long community workshops and additional review meetings with CCC board and members. We review the survey findings and through deeper conversation refine the priorities for the creative hub.

CHAPTER 4: EXISTING INFRASTRUCTURE AND GAPS

The site visits and conversations sharpened study participants understanding of the current situation, what exists, where gaps are and opportunities in greater detail.

For Musicians

Musicians are some of the best-served artists in Churchill currently. There are several regular performance venues: a 260-seat municipal theatre, a stage and performance opportunities on the 2nd floor of the Royal Canadian Legion Hall, the Seaport Hotel's Bar and Lounge, and Thanadelthur Square's open-air stage. During Winterruption and other events, additional venues around town are used for concerts as well.

In recent years, some sound and lighting equipment has been brought in for use in various venues, including installing permanent lighting and sound tech at the Legion Hall and in the Seaport's bar. Open mic nights and occasional concerts are held at the Tundra Pub. Further, there is some temporary, movable equipment available to set

up for concerts. The Churchill Arts Council purchase a new portable stage that enables greater flexibility to create suitable temporary performances spaces.



THE STAGE AT THE LEGION (PHOTO BY INGA PETRI, SITE VISIT, SEPTEMBER 2024)

Gaps for Musicians

There are only private spaces that are freely or easily available for practice or rehearsals. There is a basic sound recording studio, in a private home outside of town.

Other than the municipal theatre, there is no space where musicians have the benefit of a *listening room*, i.e. a casual music venue for intimate concerts where the music is the main attraction rather than drinks or food. The theatre is quite large and requires more work to set up and manage effectively – this works well for bigger shows. A smaller, flexible, and more intimate space where musicians can connect with audiences more easily, hone their performance skills and develop their material would aid in growing their performance and their music.

For Theatre, Dance and Other Performing Arts

The theatre at the Town Centre Complex is well-suited to performing arts shows, concerts and film screenings. But there are very limited opportunities to use the theatre because there is no local dance, theatre or other performance organization that offers classes, creates productions or puts on performance opportunities for young people or adults in Churchill.

There has been some interest in developing an original community production of a Churchill play or musical. The barriers include that there are no local theatre artists able to produce such an original work; the high costs of hiring a director, set designer, technical director, sound and lighting, theatre coaches and bring them to Churchill; the current lack of investment avenues to reduce the financial risks.

In this situation, the town has a purpose-built facility but few performing arts users.

Speakers

Another group of potential CCC creative hub users are speakers who present their historical, cultural or nature talks to tour groups and other visitors. Those talks tend to have minimal technical requirements and can be held in a wide range of venues. Currently speakers may be hired by tour operators during high season to present their talks to tour groups. But those speakers rarely have access to the spaces needed for their work as independent presenters to reach audiences more broadly including the increasing number of independent travellers. The kinds of venues tour groups book for talks are wide ranging: from the Metis Hall to Polar Bears International to the Library's mezzanine or the Pioneer Gallery at the Town Centre Complex to hotels.

For the Literary Arts

Writers the world over tend to work in private offices where computer screens have replaced the mechanical typewriters of decades past.

Very few people are active in the publishing and literary arts sector.

The nature of this work is like that of speakers: giving topical talks, doing book readings. There also could be opportunities created to share works in progress with the community.

The local school/ public library provides a home for writers and their works.

There is no publishing company in Churchill which reduces ready market access for Churchillians looking to break into this field.

For Visual Artists and Crafters

Visual artists work in a wide range of media, from painting and drawing to sculpture and carving, from fabric arts like knitting, quilting, and wearables, to painting rocks or feathers and more.

Few visual artists have been able to set up a dedicated studio space in their home or turn their garage into a studio. Most simply practice their art in their regular living quarters. Many do their artistic work in isolation from the larger arts community most of the time. Even though we heard that there are people who meet in a sewing circle.

Some visual artists' products are well established in local retail gift stores. These artists operate like a business, using invoices and receipts, keeping a paper record of inventory consignment and payments. However, there are two common barriers, first, artists may not produce at sufficient volume for retail and second, managing their arts practice and sales in accordance with best business practices is not a universal skillset. Some artists simply make work to sell casually to help augment their livelihood.

CCC has been running successful pop-up markets in recent years with 25 or so vendors seeing considerable sales success. Dates and times are coordinated with tour operators to ensure tour groups make them part of their day's itinerary. These markets run on a minimal 10% commission, based on the honour system as vendors manage sales themselves. This pop-up format requires each artist to be present at their tables during the market to meet visitors and local customers.

Communal Space

Visual artists welcome a communal space that is readily accessible and available. There are differences in the kinds of space different visual fine artists or crafters require. As a result, a mix of private lockable studios and modular open studio workspaces would be ideal. The desire for secure storage is a requirement most artists share as well.

There is a desire to create their works in community, with both informal and formal opportunities for mutual learning and exchange of skills.

Many imagine using such a communal space as a social space for connection and gathering with like-minded artists, crafters and creatives.

Retail Space

A retail space was part of the initial idea for the creative hub. But upon reflection at the community workshops and site visits it became clear that the retail opportunity needs to be specifically defined and may not

require a major retail outlet. For one, retail gift stores already highlight locally made products and are interested in expanding relationships with local artists and makers.

Most stores charge a lower-than-normal retail commission on local arts products. Some shared that they have purchased a piece outright, when the maker's situation appears to demand that, affirming a commitment to community while having to remain a viable business.

As is normal in the gift store industry, they prefer exclusivity of products, so that each gift store has a different selection of local artists' works and other items for sale. While this may appear as a lower access to market for artists and makers, it does make sense in the context of the dynamics of the gift industry. This must be considered when developing sales revenue streams at this creative hub.

There is a gap for artists or makers whose work is not yet at gift store quality – or who are unable to produce enough to maintain regular inventory – to gain some exposure to retail through a creative hub retail option. This type of retail experience requires careful positioning as to not dilute the Churchill arts communities' reputation.

Gallery Space

During the community workshops we began to discuss the opportunity to establish a professional gallery that exhibits works by Churchill artists – and perhaps other artists – rather than sells them. Such a gallery would generate revenue through admissions from tour groups, and by offering paid artists talks or workshops to those groups. As a professional venue this gallery would pay exhibiting artists the minimum fees recommended by CARFAC (Canadian Artists' Representation/Le Front des artistes canadiens). CARFAC is the national voice for professional visual artists. If this gallery used a curatorial or jury approach to selecting exhibits, this would be one of the

criteria required for visual artists to become recognized as professional and thus eligible for Canada Council for the Arts funding. In this way, the CCC could create new opportunities that further elevate the local arts community. According to Canada Council data, only four Northern Manitoba artists, one each in Gillam, Thompson, Opaskwayak Cree Nation, and Flin Flon as well the Flin Flon Arts Council for the ImagiNorthern initiative have received any Canada Council funding since 2017.

Being strategic in helping local artists meet the criteria for professional artists would create new opportunities to build arts careers in the North in the longer term.

For Applied Artists and Makers

The applied arts include many different creative endeavours ranging from fashion to jewelry making, from photography to graphic design, from architecture to advertising.

Because applied arts usually have practical outputs, they are often more financially viable in an immediate sense than fine arts. There are few who work in these areas full time in Churchill, but many do so as a hobby or for another income.

In terms of existing infrastructure a few resources exist. A photographer purchased a high-quality printer and now offers printing services in Churchill. Some makers have specialized equipment like heavy duty sewing machines at their homes in less-than-

ideal workspaces. These and other creatives would also welcome a communal space, where they can share resources, bring and share tools and grow stronger within a community of artists, creatives and makers.



THE INDUSTRIAL ARTS WORKSHOP AT THE SCHOOL IN TOWN CENTRE COMPLEX (PHOTO BY INGA PETRI, SITE VISIT, SEPTEMBER 2024)

The workshop has a range of specialized equipment, with the necessary environmental and safety set up, especially ventilation. This workshop is best equipped

for wood working. As part of the school, this space is only available outside of school hours and school uses.

It does not have computerized or digital equipment like 3D printers or laser cutters.

Due to the absence of a local maker space, one Churchill maker travels to Winnipeg to use a maker space with specialized equipment and then transports his outputs back to Churchill. If a local maker space was well equipped and accessible this could make a significant difference to those interested in experimenting with digital fabrication methods and tools.

Activities in maker spaces are often noisy and dirty. They require large spaces, high ceilings, storage shelves for raw materials and large modular work benches. This is quite different from the needs of fine arts practitioners, performers and other artists.



ARCTIC TRADING COMPANY STAFF PRODUCES CUSTOM AND COMMERCIAL SLIPPERS AND GLOVES FOR SALE AT THE STORE AND FOR ITS WHOLESALE BUSINESS (PHOTO BY INGA PETRI, SITE VISIT, SEPTEMBER 2024)

commercial kitchen and bar or restaurant space. The Trader Table recently re-opened with a rental client running it. If this space became available it would present a unique opportunity to convert an existing space, if renovation costs are reasonable.

Adding a maker space would be an important enabler for local makers to excel in their creativity and expression and produce high quality products in higher quantities. It also requires solutions to ensure the maker space component does not disrupt other, concurrent activities in the creative hub through noise, dust or debris.

Our site visit at the Arctic Trading Company, revealed a full manufacturing facility for northern products, in particular slippers and gloves, that is a major employer of Indigenous makers and fabricators. There are several working spaces with mechanical machinery that works well even though it dates to the beginning of this business.

This business is in an old building on Kelsey Blvd. The building includes a retail store with all Northern art, much of it from Nunavut, offices and manufacturing spaces. It also has an addition with a

For Film, Video, Sound and Digital Media Arts

Few people work in these media in Churchill, and they are usually self-sufficient due to the democratization of film and video making through accessible digital tools.

While individuals may not have the latest technology, they would benefit from high-powered media stations at the creative hub suited to Extended Reality (XR) applications like Virtual Reality and high-end video production. Although demand is low, niche interest exists. Access to such tools would also keep Churchill connected with evolving technology outside the region.

There is no sound stage or green screen for film production in Churchill, and no recent development in this area.

The only screening facility is the theatre at the Town Centre Complex.

For Culinary Arts

There was a great deal of conversation about the need for a bistro, coffee shop, bakery or similar within the creative hub. This again would be a business opportunity for a user of the space, or it can be run by the space itself to support overall operations. This space was envisioned with a relaxed, funky vibe, well suited to inviting the public in the space, while users also would benefit from such an onsite service.

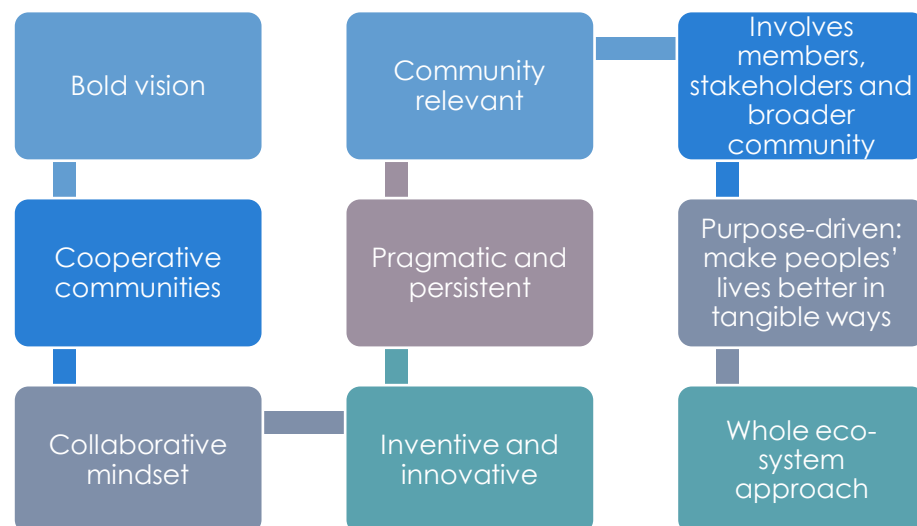
Catering services are difficult to find, and having a space could help someone help to start up and test out their catering concept viability before investing fully.

In addition, community workshop participants made clear that there also needs to be a basic kitchen that can be used as part of gathering around food and drink.

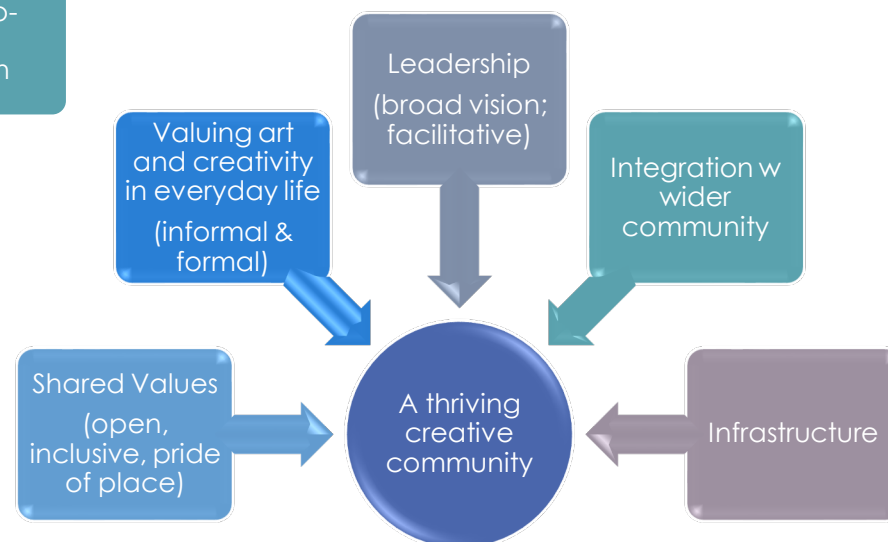
There are a few commercial kitchens that are not continuously used that could be used to incubate catering businesses or other food concepts in Churchill. The two most likely commercial kitchens that could accommodate users are at the Legion, and at the Town Centre Complex.

CHAPTER 5: QUALITIES OF A THRIVING ARTS ECOSYSTEM

The work that underpins this feasibility study, makes clear that Churchill has the hallmarks of effective arts and creative leadership in place:



Churchill also has some of the qualities of vibrant and thriving arts eco-system in place. Infrastructure is an area with significant gaps that this creative hub seeks to fill. In so doing, the community will have new opportunities to value art and creativity in everyday life and the CCC can continue its path to advance integration of arts and creativity with the wider community, too.



Source: Exploratory research on Growing a Sustainable and Thriving Performing Arts Eco-System, Inga Petri, Strategic Moves. Presented @ SPARC Symposium 2016, in Haliburton, ON.

Sources: Developing and Revitalizing Rural Communities Through Arts and Creativity, Creative City Network, 2009

Study by Metropolitan Regional Arts Council in Minnesota in 2004

The Power of Partnerships

CCC's partnership with the ImagiNorthern initiative and its participation in the Northern Arts Workshop, are crucial steps that, among others, led to this feasibility study.

ImagiNorthern is a community-driven initiative that "endeavours to build a thriving, inclusive arts and cultural sector that plays a profound role in a diversified Northern Manitoba economy. ImagiNorthern aims to support the development, prosperity and well-being of artists and their communities by fostering collaboration, facilitating community-building, and improving access to resources and education." Through ImagiNorthern's second successful application to Canada Council for the Arts, CCC can access some initial funds until April 2026 to work on the next steps of establishing a creative hub.

During Phase 1 of the ImagiNorthern initiative, from 2023 to 2025, the group:

- Commissioned a base line study in 2022 of the arts sector in Northern Manitoba (see Chapter 3).
- Evolved a governance structure that ensures decisions are made in the North and suitable in each community, while drawing on support and expertise from key partners and stakeholders.
- Developed an initial Northern Champions network that includes Churchill.
- Created a Shop-in-the-Box system including a StarLink satellite internet toolkit available in the communities through the Northern Champions.
- Began to create physical depots, not necessarily storefronts, in the communities.
- Collaborated with the Uptown Emporium, operated by the Flin Flon Arts Council, as a physical storefront and an e-commerce website to improve its operations and encourage artists to join these retail platforms, which is available to Churchill artists.
- Began a regional cultural asset mapping survey.
- Initiated exploration of regional food products within select depots.

The Northern Arts Workshop is an annual gathering incubated by the University College of the North (UCN) with gatherings in 2023 in Flin Flon, 2024 in The Pas and in 2025 in Thompson.

ImagiNorthern champions are integral to this gathering as local hosts, presenters, and ambassadors. It has been providing an annual opportunity for ImagiNorthern Coordinators and Champions to meeting in person, share their work with the wider community and refine ImagiNorthern's priorities while engaging with the wider arts and creative communities.

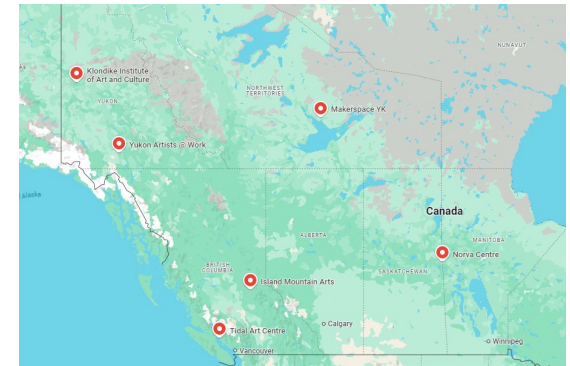
UCN has been focussed on providing the catalytic support that brings the arts community together to learn, think and strategize about how to build a stronger sector with solid foundations.

Each gathering has included federal and provincial funding agencies, provincial arts services and sectoral support organizations. Through this gathering CCC has been building relationships with funders as well as their peers across the North.

CHAPTER 6: LEARNING FROM OTHERS

We reviewed several creative or arts hubs in remote or rural communities: their capital and operating budgets, sources of revenue, user groups, staffing as well as their programs and services. Through this review, we gleaned several success factors the CCC should consider as it moves toward realizing a creative hub:

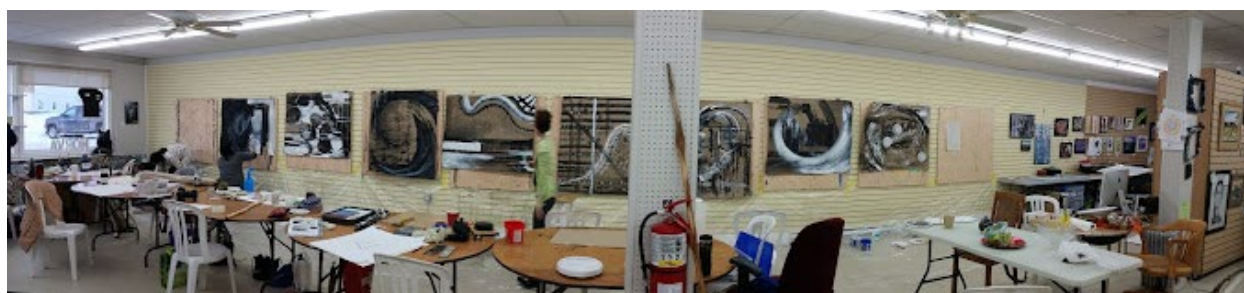
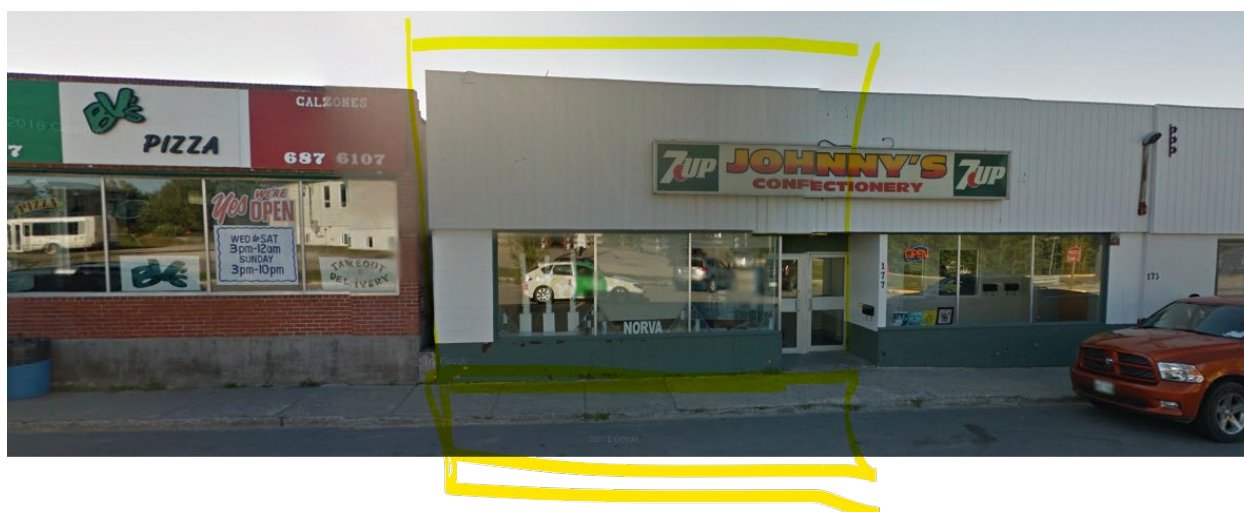
- There was a clearly articulated and supported community need and opportunity.
- Economic development is important to access government support for makerspaces, innovation, arts and creativity hubs.
- The arts, creative and tourism sectors intersect in many ways and that is a strength.
- Membership or user fees play a role in the overall budget, but most often public funding represents a much larger part of the organization's budget.
- There are some federal, provincial and regional/local government programs in place for capital and operating.
- The private sector/corporate patrons can play a role to some degree. Rare that private money on its own can build a community-based arts or maker space.
- There is greater strength, sustainability, control and greatly increased resiliency that comes from owning a facility, rather than renting or leasing it.
- Even the smallest communities benefit from makerspace, arts development and presentation spaces to strengthen individuals and communities.
- While volunteers can do a lot, and they do because of a sense of ownership and pride, paid staff increases capacity and sustainability of these organizations. In essence someone must think about the organization, facility, its programs and services all the time. In most cases there is a small paid staff that takes care of the facility as well as running programming.
- Artist residencies are a feature for some where that meets a strategic need, such as offering workshops or mentorship locally.
-



- Operating hours vary greatly with local capacity. Some makerspaces have 24 hours access for registered members, some limit hours to afternoon and evening times.
- Mixed uses across artistic and creative endeavours are common. Arts spaces can include a retail store. Kitchens are an important feature to facilitate gathering.
- Workshops and events for artists, makers as well as the community at large are common in all these facilities.

Organization	Northern Visual Arts (NorVA) Centre				
Town	Flin Flon	Province	Manitoba	Population	5,000
Type of Org	Not-for-profit org; Artist-run studio / gallery				
Year founded	Was incubated by the Flin Flon Arts Council for several years 2010 incorporated				
Facility Sq feet	2,500 sq (26' x 96') – 1 story building				
Annual budget	Under \$100,000 annually				
Paid staff	2 – 1 Gallery Manager; 1 Social Media Manager Board and Volunteers contribute extensively				
Hours of operation	5 days / week staffed largely by volunteers Tuesdays, Thursdays & Fridays: 10am - 5pm Wednesdays: 1pm - 4pm Saturday: 3-4 hours based on volunteer availability				
Number of members / users	Members: 21 artists plus 8 associate artists Users: in the hundreds for professional and community workshops and retail				
Membership / user fees	\$30/month = \$360/year --- Key access to the studio 30% commission fee on sales to help keep the Centre running. Members pay 20% commission. Revenue from classes and workshops goes into more programming				
Initial capital funding	Flin Flon Neighbourhood Revitalization Corporation HudBay and likely some others				
Ongoing operating funding	Manitoba Arts Council 2019-20 / \$8,000 Royal Bank Emerging Artists Mentorship Program Urban Arts Centre Flin Flon Arts Council ASCS – special initiatives 2023 / \$25,000 Flin Flon Neighbourhood Revitalization Corporation 2012 / \$2,138 for technology Fundraising, Membership, User fees and Commission				
User groups		Programming / Activities			
Visual Arts	Artist working in Ceramics, pottery Painting, drawing photography sculpture fibre – fabric jewellery paper arts beadwork	- Monthly exhibitions on display - Sales venue for artwork / gallery - Artist Talks - Workshops & curriculum-based learning - Mentorships - Fun paint nights - Working studio space - Shared community space - Art resource, supply & inspiration hub - Donate art supplies to community groups - Annual Artist Retreat (week-long event, hosted at an indoor/outdoor space in the summer)			

Performing Arts	No	Has offered a digital play during COVID
Music	No	- Hires musicians to perform at exhibit openings. - Rents the gallery as a rehearsal and performance space - Collaborates with neighbouring Johnny's Social Club music venue
Digital, film, media arts	No	Have in interest in digital artworks
Other arts, culture orgs	No	Participate in Culture Days with Flin Flon Arts Council
Facility features	Has a small kitchen area	
Special operating arrangements	Building is rented. Artist-run / volunteer-run.	



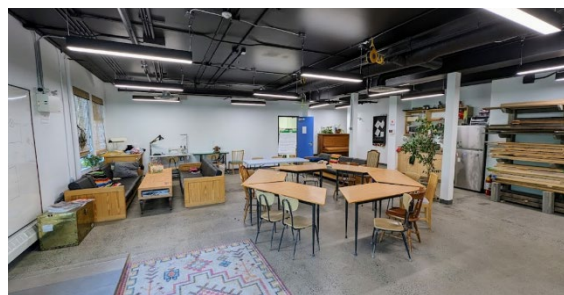
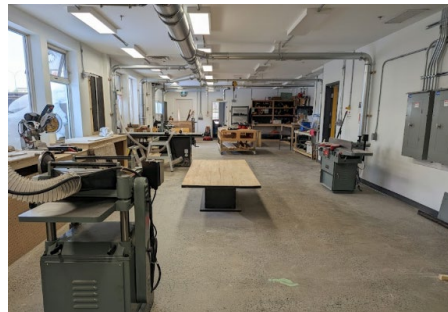
Organization	Klondike Institute of Art and Culture				
Town	Dawson City	Territory	Yukon	Population	1,000-1,500
Type of Org	Not-for-profit, charitable org				
Year founded	1998 Dawson City Arts Society (DCAS) was founded 2000 KIAC opened; DACS becomes charity				
Facility Sq feet	6,700 sqf –2 stories; major renovation project will be completed in 2026				
Annual budget	\$850,000 to \$950,000 annually				
Paid staff	7: Executive Director, Office Administrator, Film Festival Producer and Residency Coordinator, Performing Arts and Events Producer, ODD Gallery Director, Education and Outreach Manager, Special Projects Plus 1,500 volunteer hours annually				
Hours of operation	Office: Monday to Friday 9 am to 5 pm ODD Gallery: Monday to Friday 10 am to 5 pm, Saturday: 12 to 4 pm Festivals run several times a year; evening performances and workshops				
Number of members / users	126 members (organizational members); 11,000 total audiences				
Membership / user fees	- individual: \$25 annually (\$110/5yrs) - family: \$50 annually (\$220/5yr) - senior/student: \$10 annually (\$45/5yrs) - Corporate memberships / sponsorships start at \$250/year				
Initial capital funding	Parks Canada sold the heritage building for \$1 Government contributions, Community associations, Private sector Volunteer hours to renovate the building				
Ongoing operating funding	Federal gov't: \$246,000 (may include some capital funds) Yukon gov't: \$487,400 (core funding) Municipal gov't: 3,000 Donations, fundraising and gifts: \$72,000 Membership: \$2,600 Programs and services revenue: \$270,000				
User groups		Programming / Activities			
Visual Arts	Yes	- Professional gallery (no retail sales) - Pop-up exhibitions - School of Visual Art (SOVA) opened in 2007 – a partnership between TH FN, KIAC and Yukon University – foundation year with transfer credits to Southern Universities - Confluence gallery at SOVA - Classes and workshops for community members - Youth Arts Enrichment program - Riverside Arts Festival, with arts market - Holiday Makers Market - Artist in residence program (Macauley House)			
Performing Arts	Yes	Ballroom is a major performance and music venue, space for about 200 people			

		14 Theatre, dance, comedy, spoken word performances
Music	Yes	36 performances / year incl most featuring Yukon artists - Artist in residence program (Macauley House)
Writing, literature	Yes	Print and Publishing Festival
Applied arts: Design, fashion, architecture	Yes	KIAC has partnered with another society to look for a Makers space location
Digital, film, media arts	Yes	Dawson City Short Film Festival Artist in residence program (Macauley House)
Other arts, culture orgs	Yes	Works in partnership with DC Music Festival, Community radio station and others; is also a rental facility for community organizations, conferences and events
Other	N/A	Gear rental; Facility rental; Administers a territorial funding program for training, Culture Quest
Facility features		Main floor: Staff offices, Classroom, ODD Gallery (professional exhibit gallery, no retail sales), storage, mechanical Second floor: Ballroom, changing room, meeting room and commercial kitchen, storage
Special operating arrangements		Parks Canada Historic Building, transferred to KIAC for \$1 Also operates Artist's residencies at Macauley House (National historic site), leased from Parks Canada.
Other notes		1896 Klondike Gold Rush on Tr'ondek Hwech'in First Nations territory Dawson City Arts Society establishes KIAC to move toward an arts-based economy, away from cyclical industry, i.e. mining and gold-rush-related tourism. KIAC is undergoing a major renovation to improve the building, bring it to building code, improve building performance, and update layout to increase functionality – to be completed in early 2026. KIAC Dënäkär Zho Renovation Report: https://kiac.ca/annual-reports-strategic-planning/ According to 2021 Census, Dawson City: 60 people work in Arts, entertainment and recreation <u>industry</u> (Churchill: 35) 35 people work in <u>primary occupation</u> in art, culture, recreation and sport (Churchill: 10)

Organization	Yukon Artists @Work (Ya@W)				
Town	Whitehorse	Territory	Yukon	Population	31,000
Type of Org	Artists Run Cooperative, non-profit society				
Year founded	2003, in a tiny trailer, moved several times to current location in 2016				
Facility Sq feet	1,700 sqf – 1 story				
Annual budget	Around \$100,000				
Staffing	Part time paid summer staff Staffed by artist members themselves, membership requires: ▪ 14 to 20 shifts per year ▪ 4 hours/month of volunteering apart from working retail shifts				
Hours of operation	Tuesday to Saturday: 11 am to 4 pm				
Number of members / users	19 members, up to 30 can be accommodated Curate artists as condition of joining				
Membership / user fees	▪ \$360/year membership dues, paid quarterly ▪ 27% commission on sales				
Initial capital funding	Crowdfunded about \$20,000 for space renovations in 2016				
Ongoing operating funding	Federal gov't, Canada Summer jobs: \$8,000 Federal: New Horizons; \$25,000 City: \$4,000 Yukon gov't: \$4,000 Earned revenue: \$56,000 (membership and commission) Donations/ Volunteer Yukon, Yukon 125: \$18,000				
User groups		Programming / Activities			
Visual Arts	Yes	▪ Gallery exhibits and sales ▪ Artist at work demonstrations; Artists in the Window held over after COVID ▪ Special events, Plein Air tent on Waterfront, Yukon 125 events			
Applied arts: Design, fashion, architecture		Some cross over with visual arts re: wearables			
Facility features	Retail gallery; Exhibit space				
Special operating arrangements	Rent the building below market value, from				
Other notes	According to 2021 Census, Whitehorse: 450 work in Arts, entertainment and recreation <u>industry</u> (Churchill: 35) 660 work in <u>primary occupation</u> in art, culture, recreation and sport (Churchill: 10)				

Organization	Maker Space YK				
Town	Yellowknife	Territory	NWT	Population	21,000
Type of Org	Not-for profit society				
Year founded	2019; 2023 buys its space – ground floor of building				
Facility Sq feet	4,500 sqf				
Annual budget	\$500,000 to \$600,000				
Staffing	3 paid: Executive Director, Hackspace Manager, Program Coordinator Volunteers provide direct services in the facility, from woodshop supervisor to workshop facilitator, to front desk				
Hours of operation	Thurs-Fri 3:00pm - 9:00pm // Sat -Sun 11:00am - 6:00pm				
Number of members / users	Estimated based on revenue from 50 to 100				
Membership / user fees	Community member: \$35/mo Makerspace member: \$50/mo Drop in Pass for 10 sessions: \$90/pass Rental of Artspace facility				
Initial capital funding	Federal (CanNor) and Gov't of NWT investment of \$730,000 over 3 years to aid in start up Capital in 2023 to purchase the building - \$630,000 (federal and territory)				
Ongoing operating funding	Federal: \$133,000 NWT: \$140,000 Donations and grants: \$43,000 Deferred revenue: \$79,000 Membership and sales: \$54,000 Special Project funding in Sept 2024 from federal govt: \$730,000 to run more youth programming, hire more staff and improve the building and NWT \$154,000 over 3 years Winner of Arctic Inspiration Prize in Youth category in 2021: \$100,000				
User groups		Programming / Activities			
Visual Arts		Cross overs			
Applied arts: Design, fashion, architecture	YES	Wood shop Sewing Digital Fabrication			
Other	Support small businesses, entrepreneurs, and hobbyists	provides affordable commercial working space that offers the use of tools, equipment, and infrastructure on a membership basis. It will also be used as a learning centre hosting workshops and community gathering place.			
Facility features	Shop space – woodshop with specialized equipment				

	Hack space – Digital Fabrication Lab - 3D printers, embroidery, laser cutters Art space – multi-purpose creative space – sewing machines, fur sewing machine, screen printing sand tuft guns
Other notes	"Our mandate is to drive sustainable economic diversification and community self-reliance through sharing, collaboration, and empowering the already innovative and resilient residents of Yellowknife and the Northwest Territories with the tools (in the broadest sense of the word) they need to grow their economy and community." Also has been operating a mobile tool lending library. Partners with Makerspace Ecosystem Project led by Aurora Research Institute, part of Aurora College, which is setting up makerspaces in 11 communities across NWT, ranging from 200 to 3,500 residents.



Organization	Island Mountain Arts				
Town	Wells	Province	BC	Population	250
Type of Org	Not-for profit, charitable society				
Year founded	1977				
Facility Sq feet	Public Gallery – 900 sqf plus The Nest artist residence				
Annual budget	\$500,000 to \$600,000				
Staffing	Normally: 4 full-time staff. Currently 1 full time – Executive Director and 3 part-time, COVID rebuilding. Volunteers assist in the operations and especially during the ArtsWells festival				
Hours of operation	Office hours				
Number of members / users	Not available				
Membership / user fees	Membership is \$20/\$30 dollars, renewed on March 31st annually IMA takes a 25% commission from IMA members' sales and 30% from non-members				
Initial capital funding	Government funding; Fundraising events and activities				
Ongoing operating funding	Federal and provincial funding Corporate sponsors and donations Some earned revenue				
User groups			Programming / Activities		
Visual Arts	Artist in residence program, paid some scholarships available		- Summer School of the Arts 1977 (175 students) - Tony Onley Artists' Project - Artist residences in “The Nest”		
Performing Arts			- ArtsWells Festival of All Things Art 2004 (2,000+ attendees) - Northern Exposure conference		
Music			Int'l Harp School		
Writing, literature			Readings and discussions		
Applied arts: Design, fashion, architecture			Cross over with Photography; prints (wearables)		
Digital, film, media arts			Film screenings and discussions		
Other arts, culture orgs			Partner with local arts and cultural organizations on activities and events: Sunset Theatre, Community Hall, Barkerville, SARRAS, Wells-Barkerville Community Forest		
Facility features	The Nest has 5 bedrooms and several shared studio spaces				
Special operating arrangements	Established an endowment fund in 2007 and has been growing it to support artists residencies and scholarship awards.				
Other notes	1988 bought Hill Meat Market and turned it into public gallery and offices				

2014 after a successful fundraising campaign and with the partnership of Integris Credit Union bought "The Nest" which provides much needed accommodations for its artists, instructors and staff, as well as provides for a new Artist-in-Residence program and accommodates storage and space needs for Island Mountain Arts

Typically receives 100,000 tourists (access to Barkerville, Bowron Lake Provincial Park)

COVID recovery has been slow going. Budgets before COVID reached \$600,000 to \$650,000. In its most recent fiscal year 2023, it reached \$287,000. The ArtsWells festival has been cancelled due to wildfires and COVID several times in recent years resulting in reduced revenues.



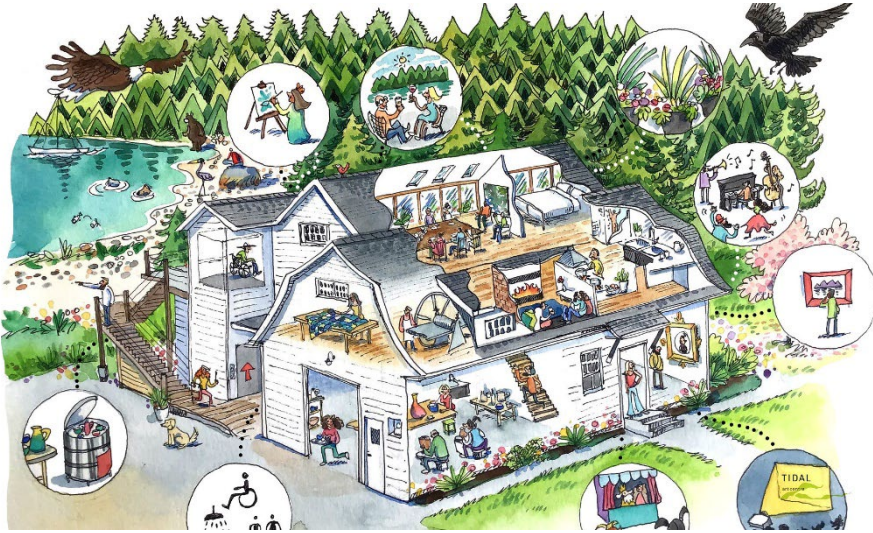
PUBLIC GALLERY AND OFFICE



THE NEST - ARTIST RESIDENCE

Organization	Tidal Arts Centre				
Town	Lund	Province	BC	Population	292
Type of Org	Private				
Year founded	Around 2018				
Facility Sq feet	1,900 sqf ground floor – plus top floor				
Annual budget	Privately run				
Staffing	7 team members. Founder and long-time artist in residence, and 5 teaching artists				
Hours of operation	Due to the nature of the programming, they are only open for shows, events, classes and by appointment.				
Number of members / users	Not available				
Membership / user fees	Residency fees disclosed upon being accepted				
Initial capital funding	Not available				
Ongoing operating funding	Not available				
User groups		Programming / Activities			
Visual Arts	Yes	▪ Artist Residencies – self-directed and paid (some subsidies available) ▪ Workshops, and classes in various media with clay being the extensive program ▪ Gallery ▪ Various events			
Performing Arts	Part of the Tidal community	N/a			
Music					
Writing, literature					
Applied arts: Design, fashion, architecture					
Digital, film, media arts					
Facility features	Clay studio, Gallery, Print Making, Paper and Fiber Studio, Artist Residence (main apartment), Rose House for short term artists residency				
Special operating arrangements	Private owner who turned the property into an arts centre and artists retreat				
Other notes	Former Forestry station has been restored and turned into an artist retreat by private owner, Nancy Jeakins. Largely conceived as a space for artists to be creative and be in community.				

Drawing by
Prashant
Miranda,
artist-in-
residence.



CHAPTER 7: COMPONENTS OF THE CREATIVE HUB

This study identifies significant and specific needs of a wide range of artists, performers, makers and creatives.

The purpose of the creative hub is the same as CCC's: to inspire creativity by building on local arts and culture to grow community wellness and health. Having a dedicated creative hub will accelerate the development of arts and creativity, cultural and artistic expression among recreational and professional artists and the community.

The creative hub should be the kind of comfortable, welcoming and gathering space that becomes the first stop for newcomers to town.

In the big picture, it is expected that there will be significant financial and economic impacts from having a full creative hub:

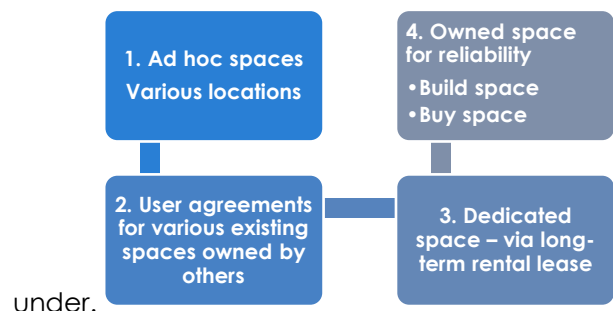
- Producing more and at high quality is a pre-requisite to increased sales opportunities
- More artists will be able to produce and sell their work, which in turn means they will require to learn the relevant business skills
- New cultural tourism opportunities for visitors means new revenue streams for artists
- Direct employment by the creative hub may range from 1 to 7 full-time equivalent (FTE) positions that are year-round
- As more artists will meet the definition of a *professional* artist, they will become eligible for Canada Council for the Arts and Manitoba Arts Council grants to support their artistic work.

[A professional artist is someone who 1) has specialized training in the artistic field (not necessarily in academic institutions); 2) is recognized as a professional by his or her peers (artists working in the same artistic tradition); 3) is committed to their own artistic

vision, retains creative control and is committed to the creation and/or promotion of original work; and 4) has a history of public presentation, receives professional compensation for the public presentation of its work, and actively seeks to maximize the audience for their work, regardless of purely commercial considerations.]

The creative hub will be run by and for artists, creatives and makers; they will be in charge so they can have year-round activities, foster a sense of belonging and community for artists, makers and creatives from all backgrounds and practices and reduce isolation.

There four main space scenarios we considered. The first is the current situation CCC operates



under.

With the benefit of community input and feedback as well as our assessment of existing infrastructure, the following functional arts spaces are desired:

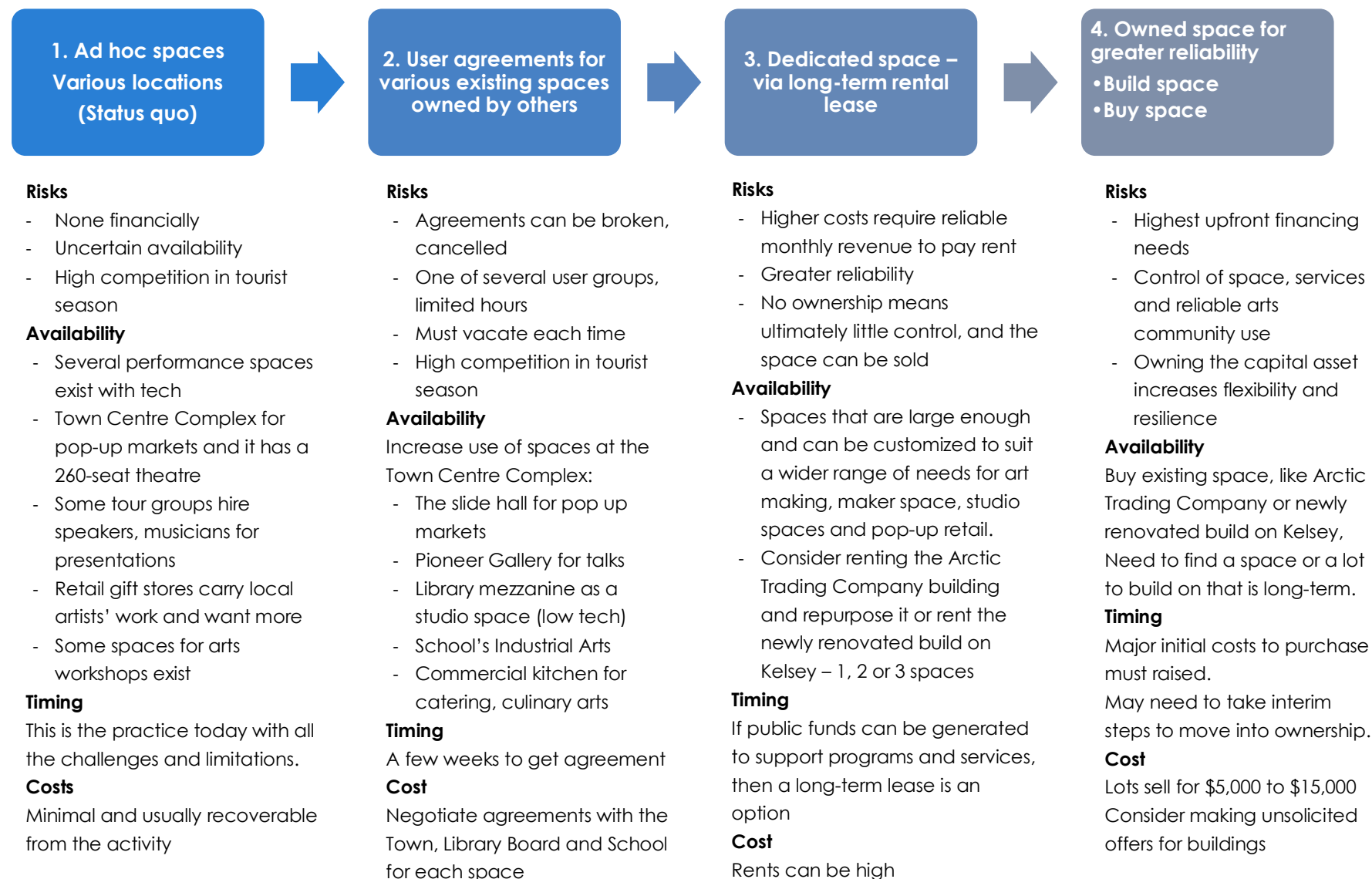
1. Communal and private studios for visual and applied artists
2. Lockable storage units
3. Laundry
4. Exhibit Gallery
5. Classroom space
6. Kitchen for users
7. Art supplies for sale
8. Small retail area to sell art to the public
9. Makerspace with large equipment
10. Kitchen suited to incubate catering and food business
11. A comfortable café with seating and an acoustic stage for small concerts
12. XR, VR/AR production suite and experience room
13. Podcast studio
14. Rehearsal space
15. Recording studio
16. Other equipment and spaces for film and video production
17. Flax spaces to increase capacity over time.

Artist Residency

An artist-in-residence facility is also highly desirable. Artists already visit Churchill to work on their creative projects. As part of the creative hub development, an artist residence would serve the visiting artist develop their own work. And it is quite common in many artist residencies to have an agreement to present at least one community workshop or demonstration and one master class for local artists during the residency. This kind of reciprocity works well for all involved.

Artists are often able to access funding for artist residencies, so that this can be a small revenue generation opportunity to off set costs for CCC as well. An artist residence can be financed if it was rented commercially for several weeks for part of tourist seasons. (see Chapter 9)

Assessment of Four Scenarios



There are two buildings that could be considered for rental or a purchase offer:

1. The Arctic Trading Company
2. The newly renovated building on Kelsey (Remi's place)

The Arctic Trading Company may come for sale as the owner may retire. That may create an opportunity to convert this from a private business to a community asset.

Square footage (estimated): 4,250

Trading table building add-on is another 1,450 sq ft, recently rented out to a business

Desirable factors

1. Location downtown and storefront
2. Size of the space
3. Kitchen/restaurant on site – operated by another business that pays rent
4. Has been operating as a manufacturing workshop and retail facility to provide employment to local people for more than 40 years
5. Can accommodate everything in the space, except an artist's residence

Requirements to consider long-term lease or buying the property:

1. Conduct a building inspection to identify any building code or safety issues, identify areas that require immediate remediation or renovations.
 - Cost any remediation or renovation projects.
2. A rental contract of 5 years may not be long enough to get public funding support, Canadian Heritage's Cultural Spaces requires 10-year leases.
 - Risk of losing leasehold improvements when the owner sells to someone else
3. Need a conversion plan to accommodate studio spaces, private and shared work areas, lockable spaces, convert the store to a smaller gallery and other functions, add a kitchen area for use by members/users



Newly renovated building on Kelsey Blvd by Remi Foubert Allen featuring three distinct spaces with separate entrances

- 3 buildings including residence, large room with bathroom and laundry, apartment with 3 bedrooms, large kitchen, living, dining and reception
- Square footage somewhere between 3,000 to 4,500

Desirable factors

1. Location downtown and storefront
2. Size of the space
3. Kitchen on site – could be operated by another business that pay rents
4. Can accommodate an artist's residence, and several uses concurrently

Requirements to consider long-term lease or buying the property

1. Ensure occupancy permit is issued and confirm zoning
2. A rental contract of 5 years may be long enough for some but not all public funders to get their support, Heritage's Cultural Spaces requires 10-year leases.
 - Risk of losing leasehold improvements when the owner sells to someone else
3. Customization plan to accommodate studio spaces, private and shared work areas, lockable spaces



Recommendation: Find Pathways to Owning the Facility

On balance, it is recommended to develop a creative hub that is owned by CCC, and so under the full control of CCC and its members. In Churchill, rental prices are high, while lots and properties are more affordable. Construction and renovation costs can be higher, and timelines can be longer and less predictable due to the remoteness of Churchill. Nonetheless, owning such a significant capital asset will provide stability and sustainability to the organization and optimize the return on investment in infrastructure.

One pathway toward ownership lies in purchasing a serviced lot which is relatively simple and affordable. A lot purchase can likely be financed by CCC with any budget surplus and, if needed, small loans or investments from members. Building in Churchill, however, is more complicated than in Southern cities and there is a premium on construction. If necessary, a modular building approach could be taken where a central building is designed and constructed quickly, with future additions in mind to expand programming as financing is available.

Another pathway toward owning is to purchase a building which requires more substantial financing to be in place before being able to make an offer. Many buildings in Churchill are quite old and will likely require substantial renovations to make them safe and adequate for the wide range of activities envisioned at the creative hub. Even a newly renovated building will require some adjustments to make it suitable for the creative hub's activities including added ventilation and sound proofing, as well as interior design updates.

It is expected that those options will require more time to put the financing in place. Usually, major funding comes from the provincial and territorial government and is leveraged with private investment, donations and sponsorships, and some bank financing.

While owning a facility is a more complex process, the long-term positive impacts of ownership are worth the advocacy, grant writing and fundraising to put a much higher level of up-front financing in place and save significantly in the long run.

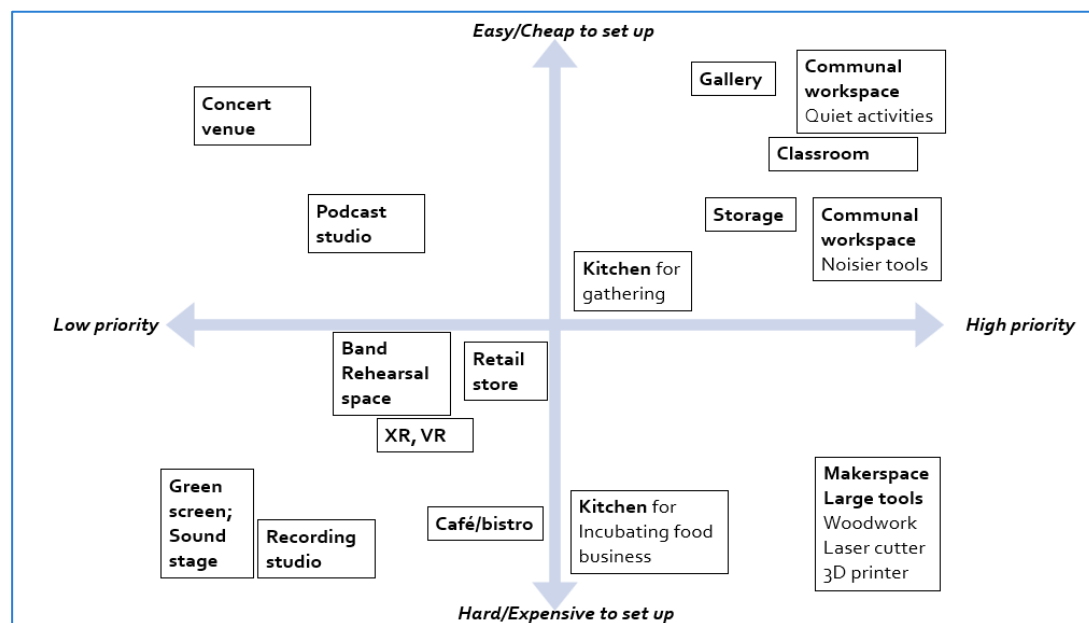
It can take years to put together the financing for building a creative hub, and then to build, renovate or retrofit it.

To mitigate these likely longer timelines, it is also recommended to find ways to augment current CCC programs and services by adding new temporary spaces to the CCC's portfolio.

Pilot Program Approach

It is recommended to establish a pilot program that increases the career and skill development opportunities for artists, makers and creatives more quickly. This pilot program will not offer a perfect solution but it can serve as a proof of concept, validate community adoption and enthusiasm, and allow for experiments with financial and organizational models.

Such a pilot program needs to cater to a large enough groups of users, who have well defined needs and experience specific gaps in the current situation. They also need to be relatively easy to services as major space modifications are not anticipated. This graphic shows which activities we expect to be high priority and easy to set up, which are hard to do but low priority, and which are high priority and hard to do.



Visual artists, crafters, and those interested in learning are a large, high priority group that is relatively easy to accommodate. A small commercial kitchen to facilitate use by members is easier than a larger commercial kitchen designed to incubate a food business, whether for off-site catering or an onsite café or bistro.

Developing a well functioning maker space is high priority as well, but harder to do due to the costs of the equipment such a space might house, the potential need for high ceilings and the need to ensure ventilation and sound proofing from other spaces where the work is quieter.

It is expected that starting with high priority components that are easier to do, will be an effective way to establish new and ongoing programs and services. This approach also allows us to validate the need in the community for different work and sharing spaces. This type of activity

does not require a purpose-built space but can be accommodated in a variety of spaces.

There is one facility that can accommodate a range of these activities: The Town Centre Complex. These spaces have been used by CCC in the past when needed:

- The slide hall for pop-up markets
- Pioneer Gallery for talks, presentations or workshops
- 260-seat theatre for concerts or performances

In addition to those spaces, CCC could ask to negotiate a user agreement for:

- the Library's mezzanine as a communal working space for a range of visual artists with the Library board. This space can accommodate a communal workspace, a small gallery to view artworks, a coffee/refreshment station. Because this space is open to the library sound proofing may be needed.
- the long closed Industrial Arts workshop with the school. The workshop is being revitalized and could be used as a maker space outside of school hours.
- the large commercial kitchen adjacent to the gym with the Town of Churchill. It can be actively managed to attract catering gigs or incubate a food business.

Ideally, these agreements give CCC exclusivity to use these spaces along with the right to rent them out on a short-term basis to others. CCC can ask the Manitoba Legal Clinic for the Arts for free assistance in formulating these agreements.

In addition, the use of the Pioneer Gallery and the Pop-up Market Hall could be integrated into the agreement with the Town. More boldly, the Town could consider installing CCC as the operating society of its Theatre. Doing so could increase the use of the Theatre and offer CCC the chance to build new kinds of performing arts events.

This Pilot Program Approach would facilitate an increase in regular programming by CCC quickly. Doing so would help build momentum toward the grander vision of a multi-

functional creative hub in its own facility. Promoting these new opportunities in the community will also show how easy or hard it is to motivate people to join in a quasi-creative hub space. Ideally, CCC would begin to develop a creative hub name and brand to aid in communications about its new programs.

Taking this approach creates more time to fundraise and develop proposals to governments and other funders who are interested in supporting a full creative hub.

Finally, the degree to which existing spaces can be repurposed, and under what contractual obligations, will be instructive to CCC in how easy or difficult it is to use multiple spaces with multiple owners in the long run.

Financing the Pilot Phase

CCC has operated on a break-even model. That means it charges enough to cover hard costs of

programs, while its board and other volunteers run activities and events free of charge. As the volume of activities increases to daily and cover several hours, e.g. 4 pm to 10 pm, there is a need for a paid staff person for oversight and program delivery .

CHAPTER 8: ORGANIZATIONAL MANAGEMENT

In early-stage not-for-profit organizations, the board is usually a **working board**, developing and providing services and programs directly to its membership, relying on the involvement of the broader membership but without paid staff. This has been the case at CCC. As a result, its annual budget can be quite low with a few thousand dollars, even as the organization effectively expands opportunities in the arts.

As CCC embarks on the development of a creative hub, many changes will be necessary to evolve the organization so it can manage such a facility. When an organization grows and increases its scope, it requires increased capacity. Capacity predominantly comes in two ways: money and people. As revenue streams are developed, the board can hire its first paid staff person. The board can begin to delegate some of its responsibilities to this person. As the number of staff grows, the board tends to move to being a **management board** that complements staff-led activities and remains closely involved in some aspects of operations. Having taken on the role of an employer requires an important new skill set and knowledge: human resource management in a not-for-profit society.

As an employer, policies and procedures must be developed and kept up to date to satisfy a wide range of legal obligations emanating from Employment Law and Labour Standards, Tax legislation, Human Rights legislation, Occupational Health and Safety and any other relevant provincial and federal laws.

As the organization matures, the board will evolve further into a “hands-off, nose-in” **governance board** concerned with strategy and policies that govern the organization, while leaving day-to-day operations and decision-making in the hands of professional staff. That staff is explicitly charged with implementing the organization’s vision, mission and goals established by the board.

At each stage, the organizational governing structures and the documents that describe them need to be reviewed and updated to ensure they meet the needs of an evolving organization. The delegation of day-to-day financial management should be explicitly defined to ensure the board’s fiduciary obligations and oversight are fully met. Serving a diverse membership and the community at large as well as practical considerations to provide standardized, reliable and equitable services and programs

also require clear policies and procedures.

Up-to-date, transparent delineation of lines of authority, responsibility and accountability are crucial to avoid legacy behaviours from an earlier stage of organizational development. For example, maintaining the committee structure of a hands-on working board while having evolved to a governance board can lead to misunderstandings and misinterpretations that become detrimental to the health and vitality of the organization.

The skill sets of board members also may evolve. While a working board in the arts is usually made up of artists, a governance board with all its legal obligations as an employer as well as the fiduciary oversight may require other skills sets such as experience in or knowledge of human resource management, financial management and legal services.

When a not-for-profit society is large enough to require staff, the concepts of authority, responsibility and accountability require a great deal of clarity by all involved, and especially the board of directors and their senior staff, often the executive director.

This graphic shows the basic organizational dynamic: the delegation of powers (authority and responsibility) moves clockwise from the membership toward front-line staff, while accountabilities and reporting are moving in the opposite direction



from staff back to the membership of the organization.

Whenever staff delivers programs and services directly to members, their relationship with membership can and should be trusted and respectful. Notwithstanding that closeness, accountability from staff never goes directly to the membership or the board; staff members' authorities and responsibilities are delegated through the executive director. Therefore, staff is accountable and reports to the executive director who in turn is accountable and reports to the board who in turn is accountable and reports to the membership.

Each of these four groups within a not-for-profit organization has specific roles and functions to ensure a well-functioning society:

1. Membership elects the Board of Directors, approves bylaws and upholds them; receives services.

2. The society is governed by a Board of Directors. The board can delegate any of its authorities and responsibilities to an executive director who it directs and supervises. Importantly, the Board cannot delegate or abdicate its accountability to the membership. As a result, boards retain oversight over governance and strategy. Well-functioning boards adopt a “trust and verify” approach to hold the executive director accountable for their actions, decisions and results.
3. The executive director is normally the sole direct report to the Board. They are directed and supervised by the board through the founding documents, the strategic plan, annual business plans, performance planning and review as well as monitoring results.
4. All other staff are managed by and report to the Executive Director or their designated managers.



Governing Documents

Every not-for-profit organization has the same basic governance tools at its disposal. CCC can use them to achieve sufficient cohesion and accountability in the organization as it works toward achieving its purpose.

As CCC evolves, it will be important that the board is proactive in considering the changes needed. Regularly updating the organizational governance mechanisms is critical to maintaining a healthy, responsible and accountable organization in the long-term.

Founding Documents

1. Constitution or Memorandum of Association = The purpose and what the organization exists to achieve in general terms; this document is created and updated by the membership with guidance and recommendations from the

board, and anyone the board engages in that process.

2. Bylaws = Specify the governance of the not-for-profit organization, rights and obligations of members and board; the bylaws are created and updated by the membership with guidance and recommendations from the board, and anyone the board engages in that process.

Tools to establish standards of behaviour and how to get things done

3. Organizational Policies = Establish the broad standards of behaviours; establish code of conduct for staff and volunteers; Human Resources policy, conflict of Interest policy, complaint and conflict resolution policies and so forth; policies are usually created by the board in collaboration with the executive director and/or the senior management team, and sometimes outside consultants, lawyers or other professionals.
4. Operational Procedures = The sequence of activities, including checks and balances, to implement specific tasks; usually developed by staff as it relates to implementation of plans and priorities.

Standardized management practices

Not-for-profit organizations often adopt key planning documents to keep track of their goals and objectives and translating them into actionable workplans for staff.

5. Strategic Plan = A 3- to 5-year strategic plan sets out the specific goals and objectives as well as success measures to take the next steps toward advancing the purpose of the society. A strategic plan is a key tool for a board in a mature organization; its creation should be undertaken jointly by the board, paid staff (sometimes with key volunteers) with input and feedback from the membership, as well as considering external factors, trends or risks, to ensure best results. Often organizations engage external strategic planners to lead this research and development.

6. Annual business plan = This plan turns the high-level multi-year strategic plan into detailed annual action or activity plans for the society; this is usually the responsibility of the executive director or the management team of a society in collaboration with staff. In large organizations there may be specific functional plans developed as well, e.g. programming, marketing and branding, development plan, facility maintenance and upgrading.
7. Annual performance plans = the annual business plan for the organization is translated into each employee's specific performance plan and targets suited to their individual role; this is usually the responsibility of the manager that the employee reports to in consultation with the employee.

As CCC grows, it may also adopt specific management tools to aid in ensuring clarity on how decisions are made and who is involved. A quite popular tool is the RACI Matrix. RACI stands for **R**esponsible, **A**ccountable, **C**onsulted, and **I**nformed. The first two elements make clear each person's role in various decisions and the last two make clear what type of communication they should engage in during the project and with who.

The creative hub will be used by members of the organization. Additionally, there may be users who are not members of the organization. It will be important to ensure that all users have a voice in the running of the facility, and to negotiate different user groups needs for the benefit of the whole community. To that end, CCC can consider establishing a User Council to manage the relationships between the organization, the facility, members and users.

Establish Good Communications

There are some basic aptitudes and attitudes that help realize the benefits of good governance:

1. Always remember the common purpose and be responsive to emerging needs
2. Prudence in policy-setting and decision-making
3. Encourage a board attitude of being *hands off, nose in*
4. Best interest of members and the organization's health are paramount
5. Common version of reality
6. Ensure strategic planning processes include both the board of directors as well as staff who will be charged with execution to engender ownership of the plan throughout the organization

Much comes down to good, effective communication. Governance boards can be overly hands-off and blindly trusting; or they can default to micro-management due to a lack of trust. Staff may complain about having tremendous responsibilities without

authority or autonomy. There is utility and advantage to establishing parameters within which staff can make day-to-day operational decisions and exercise authority over their domain.

In so doing, staff must know how they will be held to account for their decisions, actions and the outcomes they achieve. Board and staff should be able to maintain a supportive attitude, make space for dissenting voices and divergent opinions during deliberations without letting the issues deteriorate into personal conflict. This can be a difficult balancing act especially when there is stress in an organization, such as financial precarity or a dissatisfied membership.

Early working board model

CCC Board of Directors

Recruits members

Designs and delivers programs and services

Engages volunteers

Manages finances

Communicates with community

Managing board model

Membership

CCC Board of Directors

Executive Committee

Membership Committee

Programming Committee

Marketing Committee

Other committees

Executive Director

- Organizational Administration
- Manages the facility
- Implements programs
- Engages volunteers

Bookkeeper and Administrative Assistant

- Financials
- Office administration

Evolution of Board Models

These graphics show three states of board governance: The current state as a working board that provides all the services. The near future state as a management board that adopts a formal committee structure to support the CCC's staff. The long-term state as a governance board with a full staff complement. Additionally, a creative hub user council could be established to give users a formal structure to provide input and feedback to staff and CCC.

Governance board model

Membership

CCC Board of Directors

Executive and HR Committee

Governance and Policy Committee

Finance and Fund Development Committee

Facility Management Committee

User Council

Executive Director

Program Manager

Facility Manager

Marketing and Outreach

Office Administrator & Bookkeeping

Gallery & Retail Coordinator

Janitorial

Fund Development / grant writer

Makerspace Caucus

Gallery Caucus

Performance Caucus

CHAPTER 9: FINANCING

Our review of existing creative hubs (see Chapter 6), ranging from those that operate primarily in the arts space to makerspaces, makes clear that a diversified revenue mix that includes government investment in capital and ongoing operating support, user fees, sales of programs and services, and private sector support provides the best chance at developing a sustainable financial model.

The capacity of any organization is closely tied to the reliability and size of its revenue streams. Remarkable arts and creative activities can flourish in the smallest communities. In Wells, BC, a community of 250 residents, Island Mountain Arts receives its annual start-up funding from federal and provincial government sources which makes possible a wide range of artistic programming, educational and training workshops for residents and visiting artists, an annual arts and music festival that is a major tourism driver, an exhibit and retail gallery, and artist residencies. Operating in two buildings its annual budget normally is around \$600,000.

Another case in point is the Klondike Institute of Art and Culture (KIAC) in Dawson City, Yukon. Dawson's Goldrush population had shrunk to around 700. In the mid 1990s it grew quickly to close to 1,300 only to show a decline again by the 2001 Census. The town's reliance on gold mining, and tourism based on the goldrush was not providing the town with a stable economy. A group of residents decided to transform Dawson into an arts-based economy. In 1998 they founded the Dawson City Arts Society and by 2000 they opened KIAC. KIAC receives most years between 70% and 80% of its total revenue of about \$1 million from federal and territorial governments. Those ongoing capital and operational investments have yielded formidable results: Dawson's arts community has grown with many more people working as professional artists; Dawson's economy is more balanced with considerable employment opportunities in arts and culture; the opportunities KIAC provides in the arts have served to attract new

residents and especially working artists. Its reputation across Canada and internationally is strong and increasingly highlights the arts and creative sector, from feature films and reality series to contemporary visual arts, from music and performances to a series of festivals in the arts, film and publishing.

These examples confirm that when a unique town in a uniquely beautiful landscape meets with an engaged, skilled group of people who work together toward a bold vision for their whole community, great things can be accomplished. (see Chapter 5) The opportunities for artistic, cultural, social and economic development are vast in small, remote places.

Inspiring public investment can be both the catalyst, and the sustaining force needed to elevate the arts and creative activities to being a major driver of health and wellbeing as well as profound economic impact in the long-term.

Existing Government Programs

Prairies Economic Development Canada (PrairiesCan) – economic diversification

<https://www.canada.ca/en/prairies-economic-development/services/funding.html>

- In February 2024, PrairiesCan announced \$60 million to the Arctic Gateway Group to redevelop the Port of Churchill and Hudson Bay Rail Line.
- In 2016, \$7.3 million for the Churchill Region Economic Development (CRED) were delivered through Community Futures Manitoba
“The Government of Canada has been working diligently to provide a long-term economic solution for the Town of Churchill and for northern Manitoba.” Feb 2019
- “PrairiesCan leads in building a strong, competitive Canadian economy by supporting business, innovation and community economic development unique to Alberta, Saskatchewan and Manitoba.”

PrairiesCan relevant funding programs:

- Community Economic Development and Diversification requires an Expression of Interest to vet proposals before full application.
- Regional Innovation Ecosystem, requires an Expression of Interest
- Prairies Performing Arts Initiative, Expressions of Interest accepted until February 1, 2025
- Tourism Growth Program, email the program to discuss ideas before making a proposal.

PrairiesCan staff attended the 2024 Northern Arts Workshop.

Canadian Heritage

Several funding programs exist federally that could support a creative hub in Churchill.

<https://www.canada.ca/en/canadian-heritage/services/funding.html>

From the website:

Canada Cultural Spaces Fund supports the improvement of physical conditions for arts, heritage culture and creative innovation.

Beginning in 2024-25, the Canada Cultural Spaces Fund (CCSF) will enter a period of experimentation with the implementation of the expanded feasibility studies component. The expansion will include funding a wider range of arts and heritage cultural spaces projects in the earlier stages of development. Applicants are encouraged to contact a CCSF program advisor at the [nearest](#)

[regional office of the Department of Canadian Heritage](#) prior to applying."

"Due to limited funding in the current and next fiscal years, construction projects will no longer be accepted. However, exceptional circumstances may apply. For more information on the specific funding criteria related to these exceptional circumstances, please contact a CCSF program advisor at the [nearest regional office of the Department of Canadian Heritage](#) before applying."

The **Canada Cultural Investment Fund's** Strategic Initiatives component provides financial assistance for projects involving multiple partners that will help arts and heritage organizations improve their business practices and diversify their revenues.

The **Endowment Incentives** program provides matching funds for privately raised contributions, on average matching has been \$0.71 for every dollar raised.

Building Communities through Arts and Heritage program helps organizations celebrate their community – both its past and its present. It also allows local groups to commemorate their local history and heritage. There are three funding streams that could be explored:

- Local Festivals
- Community Anniversaries
- Legacy Fund

Canadian Heritage's Winnipeg-based staff attended the 2023 and 2024 Northern Arts Workshop.

Canada Council for the Arts supports creation, production of original art by professional artists. CCA does not normally support capital infrastructure, however they are the main funder for the arts, and has been funding ImagiNorthern as a sector development initiative.

CCC could be eligible for a number of funding programs if CCC is accepted as a professional arts organization.

The Sector Innovation and Development component of Supporting Artistic Practice funds projects by Canadian and First Nations, Inuit and Métis arts professionals, cultural connectors, groups, and organizations. These projects must grow and improve the arts sector. Grants encourage initiatives that strengthen and develop support for artists in Canada.

- Up to \$50,000 per project, or up to \$50,000 for composite grants of several projects for up to 3 years
- <https://canadacouncil.ca/funding/grants/supporting-artistic-practice/sector-innovation-and-development>
 - Next deadlines: April 2025 (project) and October 2025 (project or composite)

The Support Organizations component of Supporting Artistic Practice funds Canadian arts organizations that reinforce Canadian art practice through a range of targeted activities and services, including those that bolster the creative and professional capacities of artists working in all disciplines

- Up to 60% of total annual revenues, averaged over 3 years
- <https://canadacouncil.ca/funding/grants/supporting-artistic-practice/support-organizations>
- Next deadline: January 2026

The Professional Development for Arts Professionals component of Supporting Artistic Practice supports the career growth of Canadian arts professionals by encouraging knowledge-sharing and participation in a wide range of development opportunities. Grants fund activities that contribute to the advancement of Canadian arts professionals.

- Up to \$10,000
- Next deadlines: December 2024, and likely June 2025

The President of the Board of Directors and program staff attended the 2023 and 2024 Northern Arts Workshop.

Province of Manitoba

Canada Community-Building Fund

(CCBF) (federal gas tax)

<https://www.gov.mb.ca/central/Project/ccbf.html>

The Governments of Canada and Manitoba executed the 2024-2034 CCBF Administrative Agreement (effective April 1, 2024) to get CCBF funding to Manitoba municipalities. Manitoba's approach to administering CCBF is allocation-based, whereby municipalities maintain the flexibility and authority to choose eligible projects based on local infrastructure priorities.

To date, Manitoba's municipalities have used their CCBF funding to contribute to three national program objectives: productivity and economic growth, clean environment, and strong cities and communities.

- Cultural, tourism, recreational infrastructure are all in scope

An application under this program would require the creative hub to become a town priority, so that the town would take a lead on financing.

Communities Economic Development Fund

<https://cedf.mb.ca/>

Look North Strategy is a movement for northerners, by northerners to grow the economy in northern Manitoba. It is a long-term vision and plan to unleash the economic potential of the North for generations to come.

CEDF staff attended 2024 Northern Arts Workshop.

Municipal and Northern Relations

<https://www.gov.mb.ca/grants/grant-department.html>

From the Ground Up - Safe Healthy Communities for ALL program supports the province's commitment to build safe, healthy communities where individuals, children, youth and families can thrive. The program has a built infrastructure component.

Manitoba Arts Council

Provincial agency that is the main funder for arts in the province. It has several programs for artists and arts organizations. Eligibility criteria include paid staff (within last 2 years), minimum \$50,000 annual revenue reported in at least one of last three years.

MAC CEO and staff attended 2023 and 2024 Northern Arts Workshop.

Creative Manitoba

As a sector council dedicated to workforce development arts and cultural industries, and an advisor and partner of the ImagiNorthern initiative as well as the Northern Arts Workshop.

Manitoba Legal Clinic for the Arts,

operated by the University of Manitoba's Faculty of Law, provides free legal advice for artists, creatives, and arts organization. A group attended the 2024 Northern Arts Workshop.

Pilot Program Expenses

The Pilot Program Approach discussed in Chapter 7 requires sufficient revenue to pay for the expenses related to:

- The user agreements with the Town, the Library and the School
- Insurance
- A paid program coordinator (\$30 to \$32/hr) and key volunteers to facilitate the use of spaces (This could be a shared position with another not-for-profit organization)
- Program expenses for art supplies, pop-up markets, furniture and workstations

The 2024 Town budget projected \$10,500 from rentals. This can serve as a negotiating point for CCC to ensure it strikes an affordable agreement for a specific period, such as six months or up to one year. The current non-profit rates for the Town-managed these spaces are:

- \$100 Great Room/ slide \$50 Kitchen (by gym)
- \$100 Pioneer Gallery \$50 Triangle Room

The terms of use for each space are likely different and specific. The Industrial Arts workshop may only be available after school and in evenings. It may or may not be available on weekends. It may be possible to negotiate use of the Library's mezzanine during the day as well as after school and in the evenings. The commercial kitchen may be more flexible than both of those spaces in terms of use.

The CCC has access to ImagiNorthern's Shop-in-a-Box including a mobile Starlink account for high-speed Internet access, which enables point-of-sale payments as well as connectivity for digital marketing purposes.

With a full-time program coordinator, this pilot program could cost about \$100,000/year. Programming will be scaled to available resources.

Pilot Project Revenue Potential

Funding for ImagiNorthern Churchill
Champion \$40/hr @ 25 hrs/ mo =
\$12,000/yr

30 new Hub members to CCC @
\$10/mo = **\$3,600/yr**

Community workshops target
\$4,000/yr

Art supplies sales target **\$1,000/yr**

Pop-up market commission
\$5,000/yr

Renting spaces to tourism operators
at the Town's commercial rate
target **\$6,000/yr**

Kitchen rentals target **\$5,000/yr**

Total: \$36,600

Any revenue shortfall has to be made up through additional fundraising and grants from the province or the federal government.

Capital Expenditures for a Multi-functional Creative Hub

Estimating specific costs for a specific scope is premature without clarity on whether CCC would be able to buy a lot and build a creative hub as a new build, or whether it would buy or lease an existing building and renovate or retrofit it. There is also a need to develop architectural concepts to price more precisely.

However, the following real estate sales information offers some guidance. The Government of Manitoba publishes property sales data from 2019 to 2023 here:

https://www.gov.mb.ca/mao/public/search_sales.aspx

- Iceberg Inn on 186 Kelsey Blvd sold for \$325,000 in April 2019
- 273 Kelsey Blvd sold for \$127,000 in 2019
- 219 Kelsey Blvd sold twice in 2019, first for \$165,000, then for \$122,500
- 276 - 280 Kelsey Blvd, a lot, sold for \$10,000 in 2020
- \$7,000 for another a lot on Kelsey Blvd in 2023
- Several properties changed hands for \$1

If a serviced lot is available downtown, that could be purchased for around \$5,000 to \$15,000. Then, if major funding is not readily available, CCC could gradually build a central facility to which modules could be added in later year. While not ideal it would begin to provide programming space controlled by the arts community itself. Based on buildings elsewhere with similar scope of activity, a 6,000 to 8,000 sqf large facility with distinct, separately ventilated and sound proofed spaces would be ideal.

Purchasing a building is relatively affordable compared to many cities and towns across Canada including the territories. The two buildings this study highlights are quite different in that one has just been fully renovated, while the other is quite old and likely requires extensive renovations and fit ups. In both cases it would be a six-figure investment in the real estate.

KIAC, located in the remote town of Dawson City, YT, is planning a major renovation project of KIAC's building, Dënäkär Zho.

Funded by the Government of Yukon's Community Development Fund, KIAC commissioned a report and architectural designs. These renovations will improve physical accessibility, create private gender-neutral bathroom stalls, expand classroom and workshop spaces, enhance the backstage for performing arts shows, and improve space use. <https://kiac.ca/annual-reports-strategic-planning/> The renovation estimate from 2023 was for about \$3.3 million.

The Makerspace YK received around \$1.5 million in government funding for its space of in an existing building.

Based on these examples, the capital cost of the full creative hub could be between \$1.5 and \$4 million.

Operating Budget: Revenue Streams

A diversified revenue streams for the creative hub would be anchored in provincial and federal funding, some corporate support, and leveraging up a variety of revenue-generating programs and services. There are also avenues to earn revenue from programs targeted at the tourism market.

Group	Revenue opportunities in first 2 years	Projected Revenue
Artists/makers	CCC Membership (organization) User fees for space and equipment; 60 users Workshop fees	\$25,000
Retail	Pop up market – 10% commission (Artist staff) Gallery sales – 30% commission (CCC staff)	\$10,000
Local public	Arts workshops and experiences	\$5,000
Artist Residencies	Visiting artists for self-directed residency with obligation to provide an event/workshop to public and one for artists. Based on 36 weeks	\$7,000
Tour groups	Admission to Gallery Artist talks Artist workshop experiences	\$56,000
Residence rental	In high season rent the artist residency space commercially. Based on 12 weeks	\$45,000
Business	Office rental	\$24,000
Store	Café or Bistro on site renting space	\$12,000
Corporate sponsorships	Various local businesses	\$30,000
Donations	Individuals	\$15,000
In-kind donations	In-kind from hotels, media advertising	\$15,000
Foundations		\$15,000
Federal grants	Cdn Heritage and Canada Council for the Arts	\$60,000
Provincial	Economic development and arts and culture	\$100,000
	Total	\$419,000

There are several revenue opportunities in this budget that leverage an asset and make it purposeful during high season, such as the artist residency which can be commercially rented during high season, for a total of no more than 3 months. That income can then support the programs and services and artis development the rest of the year.

Tour operators are always looking for interesting activities for their guests. Charging admission to the tour operator for gallery admission is an expense they can simply include in the package price.

A complete creative hub can have office spaces available for one or two organizations and charge market or slightly below market rent. This is akin to an anchor tenant in a mall

Government granting programs will be very important. In many places they generate 70 to 80% of total revenue. As an unproven organization, I project far less in the early years.

Operating Budget: Expenses

Cost of Goods sold including artist fees
Advertising and promotion
Meals and entertainment
bad debts
Insurance
Interest and bank charges
Business taxes, license and membership
Office expenses
Laundry supplies
Kitchen supplies
Office stationary and supplies
Art Supplies
Professional fees
Management and administration fees
Rent
Repairs and maintenance
Salaries, wages and benefits
Property taxes
Travel expenses
Utilities (electricity, water, heating, garbage/sewer)
Internet, Phone
Fuel costs (except cars)
Delivery, freight and express
Motor vehicle expenses
Capital cost allowance
CCA for out-of-home expenses
Other expenses

This table shows the expenses items that typically are reported in financial statements.

In addition, the bookkeeper would be instructed to keep track of revenue and expenses on a project basis, so that activities and outcomes can be specifically measured.

Additional categories of expense relate to capital costs that depreciate over several years in accordance with Canada Revenue Agency guidelines.

When CCC engages architectural firm to develop designs, cost estimates will be presented at this time.

In service organizations, staff salaries tend to be the single largest expense item that can make up 50% or more of the total expenses. When CCC hires staff it will likely do so based on the availability and reliability of public funding sources. In the early years this might mean using time-limited contracts, to avoid accumulating unpaid obligations and debt in between funding cycles. As budget certainty increases, those positions can move to permanent employment.

CHAPTER 10: NEXT STEPS

The following steps are all necessary to make this creative hub a reality in Churchill.

Steps	Activities
Step 1	- CCC board reviews and accepts the feasibility study. - Shares document and findings with the community via an in-person event - Share document with ImagiNorthern committee and get their help to bring it forward to provincial powers - Report to funder
Step 2	- Set up meetings to discuss the vision for CCC's creative hub with mayor and council, chamber of commerce, tourism and major businesses - Solicit their support / moral support - Explore finding space
Step 3	- Discuss purchase options with owner of the Arctic Trading Company and owner of the newly renovated building - Get and monitor list of lots owned by the City and tax delinquent properties for sale by the town. - Identify downtown serviced lots with potential to build over time a fully custom facility.
Step 4	- Call funders starting with Northern Arts Workshop attendees to discuss the study and how they can help - Apply for funding for project planning and architectural concept design and specifications for the creative hub; outline buy and reno or build options and rough budget estimates with climate resilient construction in mind
Step 5	- CCC board governance review in advance of hiring first staff - Job description for pilot program coordinator and hiring process (this is not the ImagiNorthern champion for Churchill) - Use the Churchill ImagiNorthern champion to work on funding proposals
Step 6	- Develop marketing and communications plan to keep the creative hub top of mind with local community, government bureaucracy and politicians - Run a community contest to name the creative hub. Develop a visual brand identity to make it real - Consult with community about any specifics they need in the space and build the pilot program
Step 7	- Negotiate user agreements for identified spaces within the Town Centre Complex to run the pilot program - Make any space modifications, equipment or enhancement
Step 8	Explore financing options for debt financing via CCC

Steps	Activities
	▪ Prepare to raise about \$50,000 for initial capital expenses – property sale, legal and title transfer – and some renovations ▪ Hire first staff; outline expectations and how to achieve them
Step 9	▪ Start up of pilot program ▪ Ongoing listening and evaluating
Step 10	Once funding for is approved undertake Project Planning and Design Development ▪ Develop a Project Plan: Refine your project goals, timeline, and budget. ▪ Select a Design Team: Hire an architect, engineers, and other specialists ▪ Conceptual Design: The architect creates initial design concepts that meet the project's needs and budget. ▪ Schematic Design: Create more detailed plans and designs, including floor plans, elevations, and basic engineering. ▪ Design Development: Finalize the design details, incorporating input from all stakeholders and ensuring the building will meet code and regulatory requirements. ▪ Cost Estimating: A detailed cost estimate is developed based on the design.
Step 11	Regulatory Approvals and Permitting ▪ Submit for Zoning and Land Use Approvals ▪ Building Permits: ▪ Environmental Approvals ▪ Compliance with Codes ▪ Contractor Prequalification:
Step 12	▪ Tendering and Contractor Selection ▪ Hire a facility manager on contract to oversee the work closely
Step 12a	▪ Monitor the pilot program closely and evaluate effectiveness; recurring evaluation every 3 months
Step 13	▪ Construction Phase; site preparation, foundation work, super structure, building systems (mechanical, plumbing, electricity) ▪ Hire staff to run the building and develop programming
Step 14	▪ Inspection and Commissioning; inspections throughout and final permit is presented
Step 15	▪ Finish construction and hand over
Step 16	▪ New Building operations

Index

Introduction	4
Summary of Recommendations	5
Chapter 1: Methodology.....	7
Purpose of this Feasibility Study	7
Study Activities.....	8
What is a “Creative Hub”?	10
Chapter 2: Churchill Community Profile	11
2021 Census	12
From Eco-Tourism to Cultural Tourism.....	14
Chapter 3: Churchill's Arts Community.....	15
Highlights of Community Survey Findings.....	15
Detailed Findings	16
Community Workshops Identify and Validate Priorities.....	19
Chapter 4: Existing Infrastructure and Gaps	20
For Musicians.....	20
For Theatre, Dance and Other Performing Arts.....	21
For the Literary Arts	21
For Visual Artists and Crafters.....	22
For Applied Artists and Makers.....	24
For Culinary Arts.....	26
Chapter 5: Qualities of a Thriving Arts Ecosystem.....	27
The Power of Partnerships	28
Chapter 6: Learning from Others	29
Chapter 7: Components of the Creative Hub	41
Artist Residency	42
Recommendation: Find Pathways to Owning the Facility	46
Pilot Program Approach	47

Chapter 8: Organizational Management 49

 Governing Documents 51

Chapter 9: Financing.....55

 Existing Government Programs 56

 Pilot Program Expenses.....60

 Pilot Project Revenue Potential.....60

 Capital Expenditures for a Multi-functional Creative Hub.....61

 Operating Budget: Revenue Streams.....62

 Operating Budget: Expenses.....63

Chapter 10: Next Steps 64