Operational Feasibility Study

Future of Kootenay Studio Arts

Prepared for: West Kootenay Regional Arts Council and Nelson and District Arts Council

February 27, 2026

Contents

Image: MBAC

1. Background and Purpose

1.1. Aim of this Study

Kootenay Studio Arts (KSA) at a critical turning point as Selkirk College has confirmed it is ending its lease. Since its historical inception in 1958, the KSA has acted as an anchor for the arts and culture community in Nelson and a regional incubator of arts and culture. Throughout the KSA's various iterations and transformations across 67 years, it has provided high-quality arts education and training and access to specialist creative spaces and equipment including kilns and forges.

This project explored the financial feasibility of the local creative community taking over the operation of the KSA facility for a period of at least two years, from August 1, 2026. This arrangement was built on an agreement with the City of Nelson that it would not charge rent and would only require that the tenant pay utilities, overhead and maintenance for the first two years. The feasibility study also assessed the building's condition providing guidance as to future potential investments that may be required.

This study was conducted by:

- Nordicity – a strategy, research, and economics consulting firm working in the global culture and creative sectors. Nordicity works with governments, cultural organizations, developers, and businesses to help them identify, develop, sustain, and strengthen their respective cultural infrastructure.

- MBAC – an architecture and design firm established in 1997 with offices in Calgary, AB and Nelson, BC. MBAC works at multiple scales and in a wide variety of physical and conceptual contexts, and always with the objective of developing robust and resilient designs that adapt to their environments as they evolve.

Nordicity and MBAC worked with West Kootenay Regional Arts Council and Nelson & District Arts Council and a coalition of partners via a wider Steering Committee, including KSA instructors and artists, Community Futures Central Kootenays, the Centre for Innovative and Entrepreneurial Leadership, the Capitol Theatre, and Oxygen Art Centre.

Steering Committee Members

- Kallee Lins, Executive Director, West Kootenay Regional Arts Council
- Sydney Black, Executive Director, Nelson and District Arts Council and Director, Greater Nelson Economic Development
- Rheagan McDougall Lade, Assistant Executive Director, Nelson and District Arts Council
- Robin DuPont, KSA instructor and artist, Ceramics
- Lashen Orendorff, Metalwork instructor at KSA, Blackbird Arts
- Cameron Stewart, Faculty Assistant at Selkirk College and ceramic artist
- Marilyn Lee, Instructor, KSA
- Sharon Batcheller, Instructor, KSA
- Joy Barrett, Cultural Development Officer at the City of Nelson and Executive Director of Castlegar Sculpturewalk
- Eden DuPont, Osprey Community Foundation
- Hannah Deboer-Smith, Founder and Chair, Kootenay Creative Exchange Co-op
- Bee Schroeder, Founder and Member, Creative Exchange Co-op
- Paul Kelly, Operations and Loans Manager, Community Futures Central Kootenays
- Alison MacDonald, Community Economic Development Coordinator, Community Futures Central Kootenay
- Stephanie Fischer, Executive Director, Capitol Theatre, Nelson
- Julia Prudhomme, Executive Director, Oxygen Art Centre
- Danielle Soucie, West Kootenay FibreShed

- Jade Jeffers, West Kootenay FibreShed
- Tracy Fillion, West Kootenay FibreShed
- Mike Stolte, President, Centre for Innovative and Entrepreneurial Leadership
- Genevieve Robertson, independent visual artist and remote instructor at Emily Carr
- Jim Holyoak, independent artist and remote instructor at Emily Carr
- Lou Lynne, Artist
- Monica Carpendale, Founder and Professor Emeritus at Kootenay Art Therapy Institute
- Anna Wynne, Co-Founder, Bothy Studio, and Board Member, Nelson Community Land Trust
- Riya Garg, architectural designer and planner, f2a architecture ltd
- Rachel Farquharson, Artist

1.2. Methodology

Key research and analysis tasks that informed this study:

- **Background review:** Nordicity and MBAC reviewed existing research undertaken by the Steering Committee, data from Selkirk and the City, and conducted an additional review of comparable facilities for insights into operating and governance models, partnerships, costs and revenues.
- **Engagements:** Nordicity and MBAC hosted 19 interviews with 23 participants, including artists and cultural workers, Indigenous partners, creative sector organizations, youth (i.e., KSA students), local community organizations, and representatives of underrepresented and equity-deserving communities in the region. Additionally, a written "interview" questionnaire was shared with over 30 other participants. See Appendix A for the list of interview participants.
- **Space needs and program analysis:** MBAC reviewed the facility's existing spaces and programming allocations and analyzed key space, programming, and tenant considerations for the next chapter of the KSA. MBAC and Nordicity then developed a needs assessment framework outlining what spaces the KSA must have to meet the demand of potential tenants, users, and renters (see Appendix B).
- **Financial analysis and operational modelling:** Nordicity reviewed historic financial data supplied by Selkirk, business plans provided by prospective tenants, comparative facilities local, regional and across Canada, alongside engagement insights to develop a preliminary financial model, including sample years of revenue and expenses, based on assumptions that can be modified as new information becomes available. See Section 2.4 below for the model.

2. Findings

2.1. Summary

There is potential for Nelson's cultural community to take over operations of the KSA, opening it up to the wider cultural community for rentals.

Nordicity and MBAC have developed a **high-level operating model for the KSA for the next three years**, described further in Section 2.2. The first two years can be regarded as a "pilot" period where Nelson's creative community run the space, focusing on stability and gathering insight into what is working, what is not working, and optimizing operations and programming. In this period, the group will develop a longer-term vision and roadmap for KSA, working towards the goal of a long-term rental arrangement or possibly buying the building from the City of Nelson.

Following a highly conservative revenue model that assumes a strategic mix of public, private, and earned revenue combined with a slim expense profile, it is estimated that **the KSA facility would operate at a loss of approximately $89,000 in its first year, and achieve a surplus of approximately $18,000 in year 2**. By year 3, the facility may operate at a more comfortable surplus of approximately $45,000. It is assumed that a bridge loan would be secured to cover the cash flow requirements in year 1, with debt servicing starting in year 2.

During the two-year "pilot" period, key KSA tenants will seek to regain accreditation and/or partnership with another post-secondary institution (PSI) to continue offering transferable and foundational arts training. As this process may extend beyond the two-year pilot phase, the operating model described below does not *depend* on another PSI leading KSA but is compatible with that potential evolution.

2.2. Emerging Vision

When thinking of Kootenay Studio Arts (KSA), there are (at least) three relevant aspects today: 1) The building itself, 2) The institution or school, and 3) The brand that is associated with community, craft and artistic excellence in the city of Nelson. Looking to the future, the arts and culture community is enthusiastically committed to retaining the KSA in all of these forms.

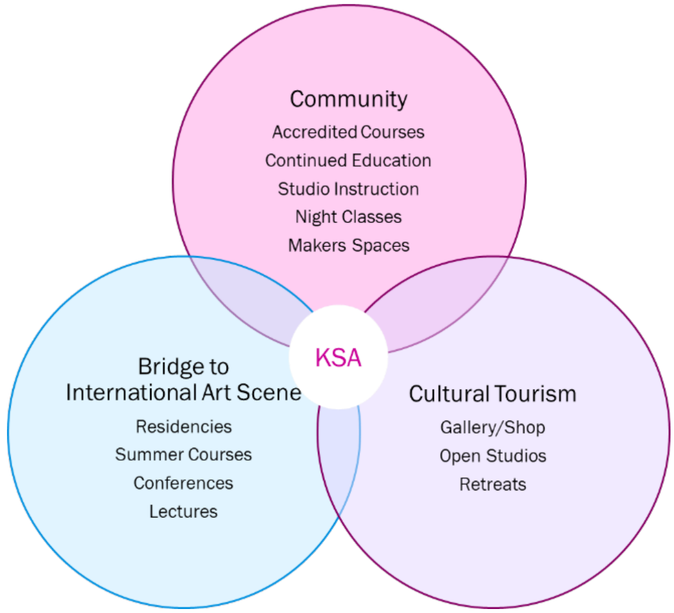
The vision for the KSA in the next two years is to be a:

- **Cultural and community hub** that continues its focus on high-quality, artisan education while meeting the local cultural sector's need for studios and office space

- **Resilient cultural institution** that defines and delivers its mandate in a self-sufficient, future-proofed manner

- **Community asset** that contributes to cultural tourism and that has a voice in local, national and international cultural conversations

It is understood that the context for the KSA's next chapter includes challenging financial conditions for post-secondary education facilities. The context also includes how favourable Nelson is as a place where people want to live, learn, and visit. The emerging vision navigates these two realities and proposes a facility that is founded on synergy, shared resources, optimizing the use of spaces, and complementary programming.



Leveraging the existing spaces and resources in the KSA building, there is an opportunity for the next chapter of the KSA to be at the intersection of creative education for the broader community, a bridge to the international art scene, and a contributor to cultural tourism.

2.3. Research Highlights

Interviews: What We Heard

There is enormous **admiration and support for the KSA** – its high-quality educational programs, contributions to Nelson's cultural community, and long-standing arts legacy. The KSA contributes to Nelson's "small arts town" identity and cultural tourism by shaping how the community is perceived by residents and visitors alike.

As an educational facility, the **KSA space itself was not maximized** – not in terms of square footage/occupancy, schedule (evenings and calendar year), nor access to the wider community. The building's current periods of underutilization throughout the day, week, and year present a **clear opportunity to expand structured community access** and shared programming.

Key findings:

- **Demonstrated demand for affordable, accessible space in Nelson:**
  - There is immediate, local demand for spaces that be provided by/within the KSA building as it currently stands/or with minimal intervention. As such, the continuing operation of the KSA, and its adaptation to a community and cultural hub would directly respond to the needs of local artists, collectives, educators, and Indigenous groups (i.e., organizations, groups and individuals that would not previously had access to the KSA's space) for affordable studio and gathering space.

- There is demand for **flexible, multipurpose spaces** that can accommodate diverse artistic practices, shared workshops, exhibitions, music, and community programming in the Nelson community.
- There is interest in **community-facing spaces**, including storefront presence, gallery/exhibition areas, co-working space, café potential, and space for artists' talks and public engagement
- There is a need for **administrative and shared office space**, including private areas for confidential calls, addressing a broader shortage of shared office facilities in Nelson.
- There are currently limited **affordable studio and practice spaces** available to KSA graduates, highlighting an opportunity to retain emerging artists within the local creative ecosystem by providing affordable workspaces.
- Currently, there is confirmed **interest from 13 parties in becoming tenants** and renters including arts educators (the "KSA School"), West Kootenay Regional Arts Council, West Kootenay Métis Society, the Sinixt Confederacy, and many more community artists groups and users (see Section 2.3 for more details on the prospective tenants).

- **Interest in partnerships and strategic alignment:** Participants indicated they are interested in partnerships that extend beyond tenancy in the building – including institutional, funding, municipal, and private-sector collaboration aligned with broader cultural and economic development goals. Specific areas of consensus include:
  - **Key potential partner organizations** include Oxygen Art Centre (artist residencies and shared programming), Emily Carr University (supporting accreditation pathways and interim enrollment administration), Community Futures (access to repayable financing for social enterprise development), WKRAC and West Kootenay Métis Society (potential anchor tenants with aligned programming and funding access), Sinixt Confederacy (potential anchor tenant) and NDAC.
  - **Building long-term relationships with municipalities** – especially working with the City of Nelson as a partner in advancing City strategies – and regional bodies that recognize the arts as civic infrastructure. This approach could position the KSA as a welcoming cultural hub aligned with community values, cultural tourism, and long-term public return on investment.
  - **Pursuing cultural tourism opportunities:** It appears that there is strong potential, longer term, for more ambitious activities in the realm of cultural tourism as long as it also builds and supports the capacity and profile of local artists. These initiatives align closely with the City and region's strategic economic development goals, though they would likely advance in incremental steps.
  - **Developing partnerships with local businesses**, including Kalesnikoff and Spearhead Timberworks (corporate responsibility and sustainability alignment), Cowans (materials and supply partnerships), Whitewater Ski Resort (linking cultural programming with tourism), Craft Connection (retail collaboration), local hotels (supporting artist residencies), and restaurants, to strengthen economic integration and cultural tourism.
  - **Ensuring programming complements and enhances existing small businesses** rather than competing with them.

- Exploring **commercial sponsorship** opportunities under a clear governance framework that maintains transparency and community trust.

- **Desire for more information before committing:** Engagements highlighted that while there is considerable interest in the cultural community taking over ownership of the KSA building, a pilot period would be vital for understanding the risks and rewards of this path before pursuing purchase of the facility. As a result, the realistic timeframe for seeking ownership may be around five years. This extension would allow more adequate time to understand the strengths and needs of the participants, to stabilize costs and revenues, and establish a longer-term vision for the space before initiating a major capital campaign (and one that does not disrupt other projects in the local cultural sector currently in motion or ready to launch).

Environmental Scan: Finding Inspiration and Insight

Comparative reviews are undertaken to provide evidence to support decision-making in facility feasibility studies. In this case, the scan focused on factors that could influence success, risk, opportunities, constraints, and strategic fit. The overall goal was to **identify performance benchmarks and models of success** that may inform a facility's strategy.[1]

For this study, Nordicity and MBAC looked closely at **four facilities**: the Art Gallery of Burlington in Ontario, the Arts Station in Fernie, 221A in Vancouver, and the Aberdeen Cultural Centre in Moncton. To supplement those findings, **additional information and data** were collected as needed on the Vancouver Island Visual Arts Society (VIVAS) in Victoria, the Yukon School of Visual Art in Dawson City, VISAC Gallery & Creative Arts Centre Society in Trail, and the Revelstoke Visual Arts Centre in British Columbia. For full details on the facilities and organizations scanned for this study, please refer to Appendix C: Comparable Facilities Review Details.

Research highlights:

Across Canada, there is a wide range in operational and financial structure for arts-focused facilities, but certain commonalities emerge and can provide guidance for the KSA's potential operating model. These commonalities include:

- Operating at a surplus is possible, but large annual profits are rare. Generally, **hovering around the break-even point** is the best-case scenario. This financial reality is highly common in the broader non-profit arts landscape.

- While volunteer labour is immensely helpful for certain facets of facility operations (for example, museum docents, facility greeters, event support staff, and program facilitation), ensuring there are

[1] Publicly available annual reports and audited financial statements are often the most readily available resources for a comparative scan; organizations also self-publish data via their websites and other public releases (for example, news stories). If the entity is a registered charity, their public filings with the Canada Revenue Agency can also provide insight on governance, staffing, revenue sources, and expense structure.

dedicated paid staff whose role is to oversee the smooth operation of the facility is critical for long-term success. Full-time Executive Directors or General Managers are very common.

  - Pay can vary broadly depending on operation size, with the larger and more complex facilities located in bigger jurisdictions offering higher compensation (on average).
  - Smaller-scale operations rely more heavily on volunteer hours. For co-ops especially, the volunteer labour of their members is integral to their ongoing success.

- **Public funding sources are a key driver of financial security.** Funding is most often secured from more than one level of government: federal, provincial, regional, and/or municipal. It is not uncommon for public funding to account for up to half of an organization's operating revenue; in some cases, public funding can even exceed half of operating revenue.
  - Facilities very often receive financial support (e.g., grant revenue) from and/or advantageous arrangements with their respective **municipal governments**. Advantageous arrangements could include waived or heavily discounted rental rates, administrative assistance (for example, allowing the organization to utilize the municipality's booking system or access to their staff to assist with internal administrative tasks).
- **Earned revenue sources are also crucial for a facility's success**, and it is not uncommon for earned revenue to account for up to 30% of total operating revenue. In certain specialized cases, revenue from earned sources exceeds half of total operating revenue.
  - Earned revenue sources vary broadly depending on the organization's mandate and the facility's amenities. Broadly, earned revenue sources can include community-facing programming, events, festivals, community facility rentals, permanent tenant rentals, facility admissions, co-op membership fees, and proceeds from retail sales (including clay sales).
- While private revenue sources generally may not represent the largest proportion of operating revenue, **donations, sponsorships, and foundation support combined are still important elements** in ensuring the financial well-being of arts facilities. Private revenue commonly accounts for up to 20% of total operating revenue.

2.4. Operating Model

Model Development Notes

Operating model inputs are estimates based on secondary research and precedent (e.g., the KSA historical documentation, market conditions, and comparable facilities), as well as Nordicity's industry knowledge as a means of illustrating potential costs and revenues for this facility. Operating models should not be interpreted as financial forecasts, nor should they be interpreted as specific program design recommendations.

The figures and assumptions used to develop this operating model are **provisional**, needing further validation over time as KSA operations develop. All figures and assumptions shown in the following pages are subject to adjustment in consultation with the client and steering committee and any new information supplied by the City of Nelson or other potential partners. Dollar amounts shown are in 2026 Canadian dollars.

Model Summary

GUIDING ASSUMPTIONS

To function as designed, the operating model **assumes the following guiding specifications**:

- **Rent and Overhead:** The City of Nelson will provide the facility rent-free for two years, but the KSA must show that it can cover overhead (utilities, maintenance, and insurance) within that period. The most recent estimate of that commitment is approximately $290,000 per year based on:
  - Insurance: the model assumes 1.5% of the total assessed value of the property and improvements (i.e., land, facility, and equipment), per public property records.
  - Operations & maintenance (O&M): the assumption is that O&M will cost $10 per square foot annually, per guidance from the City of Nelson.
  - Utilities: these costs are estimated as a lump sum expense, using an average of the most recent three years of data provided by Selkirk College.
- **Governance:** A not-for-profit or cooperative entity to be determined, with representation from core tenants at the KSA, will operate the facility for two years, from summer 2026.
  - The staffing footprint will be very slim in Year 1 with 0.25 FTE General Manager, increasing to 0.5 FTE in year 2. Keeping the expense profile to a minimum in the first year of operations is important to minimize the operating deficit; therefore, it is assumed volunteer labour will be utilized to help keep initial staffing expenses low.
- **Equipment:** Selkirk College will donate most or all of the current equipment housed within the KSA.
- **Earned revenue** will be largely driven by **space rental** both to annual **tenants** and to the **community** for access to given facilities. The balance between tenants and community access is a core determinant of rental revenue.
  - Community access for space rental will be largely limited to evenings and weekends (assuming a maximum capacity of 5 hours per day, 330 days per year). Assumed community space demand is capped at 25% of its maximum capacity.
- The school aspect of the KSA is treated as an **independent entity** (**or discipline-specific entities, e.g., separate organizations representing the ceramics and metal educators**) or as an anchor tenant, represented by Ceramics and Metal.

Further quantitative **details about operating model assumptions** can be found in Appendix D: Additional Operating Model Assumptions.

REVENUE

Initial operating model scenarios show that immediate **revenue streams** for the building will be derived from:

- **Public funding**: it is assumed that a portion of total operating revenue will be secured from public funding sources, including from the federal, provincial, regional and/or municipal level. The portion size will change slightly over the first three years of operation, ranging from 10% to 44%.
- **Private funding**: another portion of total operating revenue will be secured from private funding sources, including donations, foundations, and sponsorships. The portion size will change slightly over the first three years of operation, ranging from 8% to 16%.
- Earned revenue, including:
  - **Facility rentals**: studios, classrooms, multi-purpose space, co-working, and events spaces. Note that these space arrangements will need to be aligned with discussions with another future PSI partner to allow the school to regain anchor tenancy.
  - **Anchor and permanent tenants**: ceramics, metal, and four administrative organizations will pay rent to occupy their respective spaces within the KSA building. Rates are inclusive of utilities, meaning entities will not be required to pay utilities on top of their rental expense.
- **Public programming**: by Year 3, the KSA will begin offering its own programming to the Nelson community. Public programming includes special events, workshops, artist residencies, demonstrations, and camps.

Over the first three years of operation, all revenue is projected to "**ramp up**" **gradually rather than immediately** reaching full potential. This ramp-up reflects the natural start-up phase of a new business entity, during which time operational efficiency and market presence are both still being established. Early efforts will focus on finding efficiencies and developing partnerships that will eventually contribute to longer-term stability. As awareness of the KSA grows and operations stabilize, revenue is expected to rise. By year three, the KSA is projected to reach a somewhat more stable operating level.

Specific **ramp-up rates** have been assigned to each of the above revenue sources in the first three years. They are as follows:

- Community rental, including a daily co-working space, will start at 50% of demand in year 1 and 75% in Year 2 to allow the KSA time to establish itself, its offering and its market presence. By year 3, demand for community rental and co-working space is assumed to be at its full potential.
- It is assumed that anchor and permanent tenants will be in place in year 1, but only expected to pay half of their rent in their first year to afford them time for start-up and/or transitions. Rental rate relief will end after year 1; therefore, anchor and permanent tenant revenue will be at its full potential in

year 2 and onwards. Initial rental rates were determined on a per-square-foot basis using local market averages.

- Revenue from sponsorships and foundations are assumed to be 50% of their full potential (with full potential being $25,000) in years 1 and 2; revenue from private donations is assumed to be at 100% of its potential from year 1 onwards. All private funding sources are assumed to be at their full potential by year 3.
- Only 15% of total public funding revenue capacity from provincial sources is assumed to be realized in year 1 (with full potential being $325,000), given the time it takes to develop and process granting applications. No other public funding is assumed for year 1. However, 25% of public funding potential is assumed by year 2. All public funding sources are assumed to be at their full potential by year 3.
- Public programming will not be offered in years 1 and 2 (although tenants will offer programming sooner) but begins to be offered starting at 50% of projected capacity, in year 3. Total capacity for public programming is $42,900.
- The financial model may also include membership revenue, providing an ongoing source of operating support and strengthening community investment in the space.

Given the above assumptions and structures, **the KSA facility is modelled to bring in a total of approximately $220,000 in revenue in its first year of operation, $392,000 in its second, and $731,060 in its third.** Starting in year 3, public and private funding combined will likely account for approximately half of total operating revenue but securing the full public and private funding budget within the first two years is unrealistic. Granting applications and stewarding funding from private sources both require a strategic approach that should be carefully planned and not rushed. Given the importance of both these funding buckets, a well-developed granting and fundraising strategy is imperative for the KSA's long-term financial stability.

EXPENSES

The KSA building's **expenses** are varied and have been estimated using historical facility data provided by Selkirk College and by benchmarking comparable facilities. At the **most basic** commitment, the KSA facility is estimated to cost approximately $290,000 annually to run. This figure includes facility operations and maintenance, utilities, and insurance only; the figure does not include any additional operational supports, such as paid staff, marketing and fundraising expenses, or capital upgrades.

Beyond the baseline expense of $290,000 described above, the expense profile for the KSA building has been intentionally kept very lean. In the first 3 years of operation, the facility's expense profile and ramp-ups are assumed to include the following:

- **People**: In the first year of operation, there will be one general manager working at a quarter of full-time capacity. In the second year, the general manager will be at half of full-time capacity. In the third year, the general manager will be working at full-time capacity and will be joined by a full-time operations manager and part-time support staff. Wages and fringe benefits are assumed to increase by 2% each year.

- **Facility:** As described above, approximately $290,000 annually is assumed for M&O, utilities, and insurance. These three items are assumed to increase by 2% each year. Additionally, a modest budget is included in the model for equipment maintenance, upgrades, and purchases. In year 1, this item is modeled to be 25% of its full projected expense, and 50% in year 2, and at its full potential starting in year 3.
- **Marketing and promotion**: To keep the facility's initial operating expenses as low as possible, marketing & promotion expenses are not provided for in the first year's budget. Marketing and promotion expenses are assumed to increase to 50% of their potential in year 2, and by year 3 have ramped up to their full potential. Beyond year 3, marketing and promotion is assumed to rise by 2% annually.
- **Fundraising expenses**: To keep the facility's initial operating expenses as low as possible, fundraising expenses are not provided in the first year's budget. Starting in year 2 and continuing annually, fundraising expenses are modeled at 35% of total private revenue. This ratio is considered acceptable by the Canada Revenue Agency and is unlikely to generate scrutiny that may trigger an audit.
- **Debt servicing:** as modeled above, the KSA facility will operate at a deficit in its first year of operations; it is therefore assumed that a loan of $100,000 will be secured to meet the cashflow requirements in the first year of operations; debt servicing will begin in year 2 and continue until the debt is paid off.
- **Program delivery costs**: beyond staffing and facilitators, program delivery costs (such as supplies) will be incurred to administer the public programming offerings that generate revenue.

SUMMARY: YEARS 1 - 3

Combining the above revenue and expense assumptions, a model for years 1 through 3 of the KSA's operations is presented in the table below.

Table 1: KSA Operating Model, Years 1-3

	Year 1	Year 2	Year 3
REVENUE			
PUBLIC			
Federal	$ -	$37,500	$150,000
Provincial	$22,500	$37,500	$150,000
Municipal/Regional	$ -	$6,250	$25,000
PRIVATE			
Donations	$10,000	$10,000	$10,000
Foundations	$12,500	$12,500	$25,000

Sponsorships	$12,500	$12,500	$25,000
EARNED			
Anchor + permanent tenants	$63,800	$127,600	$127,600
Facility rentals	$86,625	$129,938	$173,250
Special events/workshops/demonstrations	$ -	$ -	$10,200
Youth camps	$ -	$ -	$11,250
Co-working space	$11,880	$17,820	$23,760
TOTAL REVENUE	**$219,805**	**$391,608**	**$731,060**
EXPENSES			
PEOPLE			
Salaries	$15,000	$30,000	$261,654
Fringe benefits	$1,800	$3,600	$31,398
FACILITY			
Facility operations and maintenance	$156,610	$159,742	$162,937
Utilities	$60,000	$61,200	$62,424
Insurance	$73,560	$75,031	$76,532
Equipment maintenance, upgrades, purchases	$1,958	$3,915	$7,831
BUSINESS OPERATIONS			
Marketing and promotion	$ -	$15,000	$30,000
Fundraising costs	$ -	$12,250	$21,000
Program delivery costs	$ -	$ -	$19,305
Debt servicing	$ -	$12,728	$12,728
TOTAL EXPENSES	**$308,928**	**$373,467**	**$685,809**
NET			
NET PROFIT (LOSS)	**$(89,123)**	**$18,141**	**$45,251**

According to current assumptions, the **KSA nets a loss of $89,123** in year 1, but recovers to a **surplus of $18,141** in Year 2, which grows to **$45,251** in year 3. However, by assuming slightly more favourable revenue assumptions, the first year's deficit could theoretically shrink. For example:

- Increasing the assumed community rental demand by just 5% would reduce the first year's deficit by ~$17,000; and

- Securing 100% of private revenue potential (donations, etc.) in year 1 would reduce the first year's deficit by $25,000.

Combining both steps, the resulting deficit in year 1 would be approximately $47,000 (a reduction of approximately $42,000).

BEYOND YEAR 3

Looking toward Year 3, the KSA will have a clearer sense of the long-term vision for the facility and the specific needs that match that vision. The vision may be best realized by acquiring the facility from the City of Nelson or possibly continuing to rent from the City under certain conditions.

Operating revenue is likely to increase in years 4 and 5 as certain sources continue to ramp up to their full potential. Public programming revenue in particular is assumed to increase from 50% of its potential in year 3 to 75% of its potential in year 4 and be at its full potential in year 5 (generating an estimated total of approximately $43,000 annually).

Certain annual expenses in years 4 and 5 are estimated to increase at a baseline minimum of 2% year over year (staffing, marketing and promotion, M&O, utilities, and insurance) but larger incremental increases may be required (including beyond year 5).

Assuming all other revenue and expense sources remain steady as per the operating model above (including the assumptions pertaining to occupancy), in years 4 and 5 of operation, the KSA facility may see a slight annual surplus. similar in size to that of year 3.

However, after year 5, annual surpluses may begin to decrease very slightly year over year as certain expenses grow with inflation and staff wage increases. To maintain a steady operating surplus level over the years, the KSA will need to ensure its revenue increases at approximately the same rate as expenses rise. Some examples of ways to achieve this include modestly increasing facility rental rates annually, strategically expanding the amount of public programming offered to the community, and seeking increases to the KSA's private and public funding portfolios.

The above modeling assumes no capital improvements beyond basic initial equipment and space upgrades that may be covered under the M&O or equipment maintenance, upgrades, purchases expense lines. Should capital improvements be pursued in the future, the KSA can expect to pay approximately $3,600 to $4,800 per square meter (or $334 to $446 per square foot) for renovation, and $5,100 to $6,800 (or $474 to $632 per square foot) for an addition. Repayment of financing for any capital improvements would need to be factored into the operating model structure.

2.5. Summary of Available Space and Demand

This section provides more detail on the supply and demand aspect of space at the KSA followed by a description of the building's overall condition. A detailed space needs assessment (or "MoSCoW analysis") outlining potential space requirements for the potential tenant list is provided in Appendix B. For a summary of the KSA's existing spaces (describing the different areas, amenities, current programming, and the relative condition of the spaces), see Appendix E below.

Interested Tenants and Renters

A preliminary summary of potential anchor tenants and prospective renters for the KSA, across varying levels of involvement, is provided below; all expressions of interest remain subject to confirmation.

Potential Tenants (i.e., renting dedicated space year-round)

The requirements of potential tenants primarily consist of offices and educational spaces for artists while also incorporating therapy rooms, classrooms, studios, and shared areas.

- Artists Education or "KSA School" (i.e., ceramics and metal with textiles TBD)
- West Kootenay Regional Arts Council
- West Kootenay Métis Society
- Sinixt Confederacy

Prospective Renters (i.e., renting space regularly but not necessarily tenants of the building):

Space requirements of prospective renters vary from shared offices to flexible multipurpose creative areas, exhibition spaces, retail units, and communal zones. The proposed space can eventually accommodate workshops, rehearsals, and small theatre activities, ensuring it serves a wide range of creative practices and community needs over time.

- Fibre Shed (textiles)
- Jewellers and holloware artists (e.g., Metal Arts Guild)
- Wood shop (e.g., Bothy Studio)
- Artistic Residencies (e.g., Oxygen Arts Centre)
- Lapidary (e.g., Kokanee Rock Club, Rock Rush)
- Visual artists (e.g., Nelson Print Club)
- Community Choirs (rehearsals and performances)
- Community artists, including artist talks, gallery space, storefront space, workshop space (e.g, Empire of Dirt)
- Summer Camps and Youth Programming

There are ongoing discussions with other groups, such as Kutenai Arts Therapy Institute, to determine interest in the space.

Facility Condition Assessment

The facility, its HVAC systems, equipment, furniture and fittings, are **in acceptable condition and ready for continued programming** of the same nature as is currently undertaken. That stated, the current accessibility strategy of a chair lift requires servicing to make it usable and this needs to be addressed in the near future. In terms of human comfort, the existing occupants experience some drafts and colder zones in the building in winter, and addressing this would trigger a building envelope upgrade of a fairly significant nature both in terms of cost and disruption to the day-to-day operations of the facility.

Future long-term continued use of the facility would trigger the type of upgrades that are conventional and predictable for a facility of this nature and age. MBAC's understanding from the research is that the building systems came out of two renovations, a major renovation dated 1995 and a less significant addition of new space in 2005. From this understanding, the current building systems are 25-30 years old. Conventional thinking around the longevity of building systems is that they reach the end of their useful life at around 35-45 years, depending on the quality of the maintenance of the systems. Finally, any significant proposed renovations and/or additions would trigger a code review to ensure the proposed facilities meet current building code standards.

A more fulsome space condition assessment is warranted, but within the scope, timeframe, and budget of this project, the following guidance is provided:

- The facility, its HVAC systems, equipment, furniture, and fittings, are in acceptable condition and ready for continued use of the facility's existing programming and other comparable programming.
- The current accessibility strategy of a chair lift requires servicing to make it usable, and this would need to be addressed in the near future.
- The existing occupants experience some drafts and colder zones in the building during the colder Winter days and to some extent this is the nature of buildings with stone load-bearing walls. To address occupant comfort would trigger a building envelope upgrade of a fairly significant nature.
- Future long-term continued use of the facility would trigger the type of upgrades that are conventional and predictable for a facility of this nature and age. The current mechanical and electrical services are originally from the 1990s, and industry standards define the life of such systems to be in the 35 to 45-year range.
- New and substantially different occupancies would trigger an assessment of the facility and its capacity to accommodate these new occupancies, linked to occupant load and the related necessary building code upgrades.

3. Looking Ahead

3.1. Known Risks and Challenges

The transition to a new governance and operating model presents both opportunities and challenges for the KSA. Identifying potential risks early allows for proactive planning and the development of mitigation strategies that support long-term stability. The following risks and challenges reflect the realities of operating an arts and cultural facility in a small community context such as Nelson, where financial sustainability, community engagement, operational capacity, and governance complexity intersect.

- The KSA cannot be sustained by facility rental fees alone – it must also rely on public grants and private funding to be sustainable.
  - Rental revenue, from both tenants and community use can cover a portion of expenses, but not all.
  - Grant funding streams are increasingly competitive, although group funding applications can be more successful than those led by a single organization.
  - Private funding can also be difficult to secure in a competitive philanthropic environment like Nelson, where there are already numerous capital fundraising campaigns underway.
- The KSA / the school is likely to be in some flux for remainder of 2026, and the **path to accreditation is likely to extend beyond the two-year "pilot"** timeframe under discussion:
  - Promising discussions are already underway for a potential partnership with another post-secondary institution (PSI).
  - If the KSA regains accreditation or some other PSI partnership arrangement, the school will need to coexist with other renters and broader community access.
- The KSA building has a high expense profile, with inflation and other factors posing risk for expense increases. While the operating model indicates that these can be covered by leveraging the facility for external-party rentals and offering a strategic combination of public programming, it is a significant outgoing. Apart from very minor considerations, capital investments have not been factored into the operating model.
- Ultimately, **key roles and responsibilities are still being clarified** and, at this point, are still open as to the administration and running of the space.
  - Paid staff will be essential to run the facility, maximize the potential of the space and to avoid burnout of participating groups and users.

- Program design should be intentionally structured to **complement and strengthen existing local small businesses** by filling service gaps, fostering collaboration, and expanding audience reach, rather than duplicating or competing with established commercial offerings.

These risks and challenges will require careful mitigation to ensure the ongoing sustainability of the KSA. Confirming the governance model is the most pressing action so that responsibilities can be assigned.

3.2. Governance Model

Establishing a governance model is critical for the project's long-term viability, financial sustainability, and community alignment. Governance will shape not only strategic direction, but also how the facility balances cultural, educational, and commercial objectives. Given the hybrid nature of the proposed space, serving as a creative hub, educational site, and tenant-based facility, the governance structure must be both mission-driven and operationally robust.

A comparative review of similar cultural and creative facilities across Canada suggests several common governance approaches:

- **Governance and operations**: If structured as a not-for-profit or cooperative, governance should remain focused on strategy, financial oversight, and long-term sustainability, while an Executive Director or equivalent role oversees facility operations, tenant coordination, programming delivery, and staff management.
- **Representation**: Multi-tenant cultural hubs incorporate stakeholder representation into governance structures, while maintaining a skills-based board composition. In partnership-based models, formalized representation from each institutional partner is embedded in the governance structure. Since Indigenous partnerships and cultural mandate is central to the project's vision, representation should be structurally embedded rather than advisory.
- **Revenue**: Facilities looked at in the feasibility study had funding models combining public operating grants (municipal, provincial, regional, federal), earned revenue (rent, tuition, ticket sales, retail, studio fees), and philanthropy and project grants.
- Different **ownership** models include:
  - (1) Non-profit ownership/leasehold model, where an organization (e.g., non-profit, co-operative)owns and manages a multi-tenant cultural facility.
  - (2) Municipally owned, non-profit operated model (e.g., Fernie and District Arts Council's Arts Station): building owned by the City, leased and operated by a non-profit organization.
  - (3) Partnership model (e.g., Yukon School of Visual Arts): shared governance between a non-profit arts society, a post-secondary institution, and an Indigenous government.
- **Co-op ownership local precedent**: There is a longstanding local precedent in Nelson for a cooperatively owned building that houses multiple value-aligned tenants under a shared community

vision – the Kootenay Health Co-op – demonstrating that a co-operative stewardship model with distributed tenants and centralized governance can operate sustainably over the long term within the local context.

- **Pros of the co-op model** include democratic governance (owned by members and each member has one vote). Co-ops have some opportunities for funding from other co-operative federations and associations, and can often access support from Credit Unions and other organizations with aligned values. Co-ops allow for surplus sharing (based on member participation rather than individual contributions), which can incentivize financial self-sufficiency in *for-profit* co-ops. In the *non-profit* co-op model, financial surplus is usually reinvested into the co-op's operations or for other collective member benefits.
- **Cons of the co-op model** include limitations in accessing some public funds designed for non-profits, although legally registering a co-op as a non-profit may mitigate this challenge; decision-making can be slow as co-ops rely on consensus.

From a **governance** perspective, the Steering Committee is contemplating:

- Reviving a past not-for-profit that originally steered the KSA.
- Adopting an existing governance organization for interim management and stewardship. Options include the Creative Exchange Cooperative, Oxygen Arts Centre, a new non-profit based on previous models in past iterations of the KSA, with support from different members.
  - The Creative Exchange Cooperative, a not-for-profit arts cooperative founded to build community, secure studio space, and connect business services for the visual arts community in Nelson and the Central Kootenays, has offered to act as the organization governing the KSA if that is of interest to Steering Committee members. They would be able to rename/adapt the co-op and its vision as required and transition Board Chair to the KSA in time for August 1, 2026.
- Pursuing partnerships with another existing post-secondary institution, such as Emily Carr – however, confirming an accreditation partner is likely to take at least a couple of years to finalize, though positive discussion already taking place, as discussed in the next section.

Regardless of the model selected, governance will need to be closely integrated with facility operations. Under a not-for-profit or co-operative structure, the organization's Executive Director would oversee day-to-day management of the space, programming coordination, and tenant relations. The school or educational program would likely operate as a core tenant within the facility rather than as the governing authority itself. Board composition would be expected to reflect the project's collaborative nature, potentially including representation from core tenants and other stakeholders.

Nelson's cultural community is actively discussing the next steps in determining the most appropriate governance model. Further refinement of options, including legal review, stakeholder consultation, and assessment of operational implications, is underway. A confirmed governance structure is anticipated in the near term to support fundraising, partnership development, and operational planning.

3.3. Reaccreditation

Members of the project Steering Committee are already in conversation with Emily Carr University about the **potential of regaining accreditation**. The President and Vice-Chancellor and Interim VP Academic + Provost have expressed willingness to help and provide advice, and interest in collaboration, partnership and/or reciprocity with the KSA.

KSA instructors are considering the potential of creating a one-year foundation course (both in-person and remote) that could ladder into ECU's Bachelor of Fine Art (BFA) programs. Other opportunities include providing summer courses (e.g., ceramics field school) and post-graduate spaces or certificates. A Foundation course could include offerings such as exploring creative processes, interdisciplinary studio work, ceramics, painting, drawing, illustration, art history, sculpture, textiles, metal, art therapy, art and ecology, graphic novels, and creative writing for visual artists.

The Steering Committee will be following up with ECU in the near future to discuss the varieties of accreditation in more detail, and to learn more about the steps required to establish a Foundation first year at the KSA that would prepare students for ECU's BFA programs.

3.4. Potential Future Spaces

Longer term, there are **opportunities to create new interior spaces at the KSA** if the model proves successful and there is additional demand for space. These opportunities include strategic interior renovations of unused spaces as well as transforming outdoor space into key interior spaces. These spaces could include multipurpose, flexible areas to accommodate an even greater diversity of programming, including theatrical performances and rehearsals.

Specifically, one option would be to convert the 1,600 square feet of unused space connecting to the Lower Level of the KSA and opening to exterior draft along Victoria Street. This space could be renovated for public-facing programming. In addition, at the corner of Victoria and Josephine Streets, there is an underutilized exterior space that could be leveraged into a 875-square-foot public-facing programming space. Finally, the Second Floor opens onto a 1,750 square foot roof that could accommodate an outdoor community area for various types of events and programming. By creating welcoming community spaces through this project, Nelson can expand cultural tourism opportunities, attracting visitors who want to experience local arts, history, and traditions, while also bringing new energy and reinforcing economic activity in the area.

Note, the total scope and costs for potential larger scale, future renovation opportunities have not been assessed within this study.

3.5. Potential Outcomes

After the two-year "pilot" period, there are at least four potential scenarios:

1. The cultural community continues to rent the KSA facility from the City, at a below-market rate
2. The cultural community initiates a capital campaign and pathway to buying the facility from the City.
3. The post-secondary partnership conversation evolves to the point where the PSI becomes an anchor tenant/and or lease transitions from not-for-profit.
4. The pilot program indicates that it is not financially feasible for the cultural community to continue to operate the facility and its operations return to the City.

These scenarios may overlap. For example, scenarios 1 and 2 may both take place, e.g., with the cultural community renting the KSA for the facility after the two-year "pilot" period while undertaking a capital campaign to buy the facility.

In the first two years and beyond, there will need to be a need for ongoing monitoring of what is working and making decisive adjustments. Key points to monitor include rentals and utilization rates, grants and other revenue opportunities, governance (e.g., board development and succession planning from the beginning once a model is confirmed), developing a longer-term strategic vision for the KSA and aligning activities with that vision, and reviewing the building condition and planning for repairs and future upgrades.

3.6. Conclusion

The findings indicate that it could be feasible for Nelson's cultural community (as represented by this project's Steering Committee) to take over the running of the KSA facility following Selkirk College's departure, at least for an initial two-year "pilot" period. However, the feasibility depends on several assumptions as described above – among the most important being the City of Nelson providing the facility rent-free for the two-year period of August 1, 2026, to July 31, 2028. **While the operational modelling estimate projections indicate a loss of approximately $89,000 in year 1, a surplus of approximately $18,000 is possible in year 2, and by year 3 onwards, surpluses of approximately $45,000.**As noted in MBAC's assessment of the KSA facility, no immediate upgrades are required to the facility other than serving the chair lift in the near future to ensure accessibility.

Interview findings suggest that opening the KSA facility for community use could help meet the local cultural sector's space needs, which in turn could help to keep KSA graduates and other artistic talent in Nelson. Retaining artistic talent in the city and including community spaces in the emerging vision for the KSA has the potential to further bolster Nelson's strong arts and culture identity. There is an opportunity for the KSA to further strengthen Nelson's role as a cultural tourism hub, showcasing its unique arts, heritage, traditions, and everyday life while inviting visitors to engage more deeply with the local community.

Appendices

Appendix A: Interview Participants

Organization	Name
Selkirk College	Melody Diachun
West Kootenay Métis Society	Nicole Courson
Indigenous Artist	Smokii Sumac
Sinixt Confederacy	Herb Alex
KSA (ceramics instructor)	Robin Dupont
KSA (metal instructor)	Lashen Orendorff
KSA (instructor)	Marilyn Lee
Fibreshed	Danielle Soucie and Tracy Filion
Oxygen Art Centre	Julia Prudhomme
Renascence Arts and Sustainability Society	Carla Stephenson
Capital Theatre	Stephanie Fischer
Emily Carr (remote instructor)	Genevieve Robertson
Metal Arts Guild	Jen McCaw
Community Futures Central Kootenay	Andrea Wilkey
City of Nelson	Joy Barrett
KSA Student	Jenna Wiechnik
KSA Student	Shayla Wegener
KSA Student	Virginia Kampen
Empire of Dirt residency	Marnie Temple
Creative Exchange Coop	Bee Schroeder
VISAC	Sharon Roberts
Revelstoke Visual Arts Centre	Taylor Sandell

Appendix B: Space Needs Assessment

- **Must have**: Required for core mission, anchor tenants, safety, or existing programs
- **Should have**: Strongly desired; materially improves function, partnerships, and revenue
- **Could have**: Value-adding, revenue-generating, or placemaking; not mission-critical
- **Won't have** (at this stage): Explicitly excluded or not supported by current data

Table 2. MoSCoW Analysis of Space Needs

		Type of Space	Space Specs/Notes
MUST HAVE	Admin/Utility Space	**Office Space**	▪ Required by WKRAC, West Kootenay Metis Association, KSA staff ▪ Unclear if can be desks + lockable filing cabinets, shared in one office, or needs to be private offices
		Reception area	▪ Desk near the entrance/ info desk
		Meeting rooms	▪ Medium flexible meeting room ▪ Small private room for calls ▪ Available for anchor tenants and/or rental for co-working space
		Therapy room (s)	▪ Unclear if can overlap with other spaces/uses (nb: KATI commitment/involvement unclear, significant space ask 5-6000 sq ft)
		Fabrication/Technician Space	▪ Dedicated fabrication/shop space (from original space needs list) ▪ Operational backbone: maintenance, exhibitions, fabrication,
		Storage	▪ Accessible to all anchor tenants and community-users ▪ Secure, lockable storage (day-storage and long-term-storage) – rentable? ▪ Archive + tool + supply storage

			▪ Needs will vary depending on user (e.g., ceramics, metals, wood shop, fibrearts)
		Kitchenette	▪ Light food prep accessible to staff, tenants, and community, small events
	Continued Ed. Space	**Artists Education Space (for “KSA School”)**	▪ KSA Ceramics Maintain full existing 2nd-floor footprint, multiple studios, glazing room, damp room, spray room ▪ KSA Metals maintain existing studio + equipment footprint, flexible classroom/ sandblasting / grinding rooms ▪ Outdoor kiln compound ▪ Sept–June core training program. Summer flexibility for community programming ▪ Space could be utilized by jewellers (e.g., Metal Arts Guild and Hallowers) on after-school hours (twice a month)
	Creation Space	**Fibre**	▪ Need classroom/equipment access for weekly or monthly teaching, could expand (FibreShed + Tracey – conversations evolving)
	Creation Space	**Shared Artist Space / Studios**	▪ Flexile and adaptable for multiple disciplines, short-term, long-term and affordable rentals
		Multipurpose Space	▪ Large, flexible, acoustically treated – used for events, music rehearsals, other ad-hoc needs evenings and weekends Capacity ~60 people
		Exhibition space	▪ Wall to display art/ ceramics/ textiles/ metal artwork
SHOULD HAVE	**Engagement and Social**	**Exhibition Space/ Gallery Space (shared)**	▪ Track + fluorescent lighting ▪ Plywood-backed walls ▪ Concrete/neutral floors ▪ Required by Oxygen Arts, could support community artists, students and other users.

		Library / Reading Area	▪ Seating + shelving ▪ Space for Catalogues, student work, reference material ▪ Required by Oxygen and KATI, could be useful for other continued ed. Users
	Creation Space	**Woodshop (Community-Accessible)**	▪ Bothy Studio proposal (TBD) ~900 sq ft woodshop + 350 sq ft CNC/laser room
		Flexible studio/ classroom space	▪ Accommodating different needs and available for occasional renters (e.g., Nelson Print Club, Lapidary (Kokanee Rock Club and Rock Rush)
COULD HAVE	**Engagement and Social Space**	**Outside courtyard**	▪ Exterior share space ▪ Garden lounge ▪ Outdoor space and seating for ▪ events/programming either in the form of a patio, garden or rooftop patio (space and safety depending) ▪ Outdoor workshop area space (e.g., nature-based programming, woodfire kiln use)
		Rooftop	▪ Member lounge use ▪ Limited programming / events
		Café/ Wine bar	▪ Public-facing
		Coworking Space (public use)	▪ Desk-based, low-infrastructure ▪ Revenue-generating ▪ Technology outlets (for laptop work) and excellent wi-fi connectivity
		Retail Space	▪ Desired by Print Club, Fibres, Ceramics, community artists. Can be integrated with gallery. ▪ Small gallery shop
	Flow Considerations and External Welcome		▪ Pathway to greater accessibility ▪ Create a prominent and convenient Main Point of Entry ▪ Improved/more intuitive Floorplan as well as incorporate Community Safety Design Principles ▪ Open plan, spacious Lobby

		▪ Multi-lingual Signage and Wayfinding (internal/external) ▪ Notice board or general display areas to promote upcoming events. ▪ More inviting entrance and outside signage/sense of welcome
WON'T HAVE	**Accommodation**	Residency needs are studio-based, not housing-focused (at present)
	Highly specialized spaces without committed users	E.g., Lapidary, hollowware, etc. noted as interest but not yet viable without confirmed frequency and governance.
	Fully separate galleries for every organization	Strong preference for shared / flexible exhibition infrastructure.

Specific user group needs

In its reconciliation of demand for space with the supply of spaces available at KSA, MBAC has provided a sense of the configurations that may work and others that may prove more challenging. Ultimately, not all needs listed can be accommodated at the same time. Further conversations around commitments, schedules will take place through the coming months. For example:

1. WKRAC office space needs can be met within the facility.
2. KSA Ceramics needs can be met on the Main Floor (i.e., within their existing spaces).
3. KSA Metals/Blackbird Arts Society needs can be met on the Lower Floor, however there is a subsequent need for a Wood Shop that may slightly impact KSA Metals use of their entire current spaces.
4. Bothy Studio requested 1,250 for a Wood Shop and CNC/Laser Cutting Room. To fully accommodate this request KSA could use portions of the second metal studio alongside the current Wood Shop, as well as share some of this space with the requested KSA Faculty Assistant who needs access to a Wood Shop for on-and-off support of maintenance and facilitating exhibitions.
5. Nelson Print Club needs can be accommodated in two existing office/classroom space on the Second Floor.
6. West Kootenay Metis Association office needs can be accommodated within the existing Administrative Hub on the Main Floor and their request for a well-ventilated and serviced space for

various activities from music to hide tanning can be accommodated on the Second Floor in a 638 SF Multi-purpose space.

7. Oxygen's anticipated 2,500 SF can be accommodated on the Second Floor with the existing array of exhibition, offices, and multi-purpose spaces.
8. KSA Textiles needs could be accommodated alongside Oxygen's needs on the Second Floor.
9. Jewellers/Hollowware needs can be accommodated based on a share agreement with KSA Metals/Blackbird Arts Society given they both use the same physical resources, forges, welding, soldering, extraction systems. Most likely some reorganization would be needed here.
10. Lapidary needs are not entirely clear; there is no definition of area size. That said, if Ceramics could give up one room it makes sense to have those two studios on the same floor.
11. The Community Choirs needs, which we understand are periodical, could be accommodated on the Second Floor in Oxygen's Members Gallery which they state can be shared.
12. Community Artists request for Studio Space may be accommodated but only seasonally given there is no open space available after the commitment to the groups outlined above.

Appendix C: Comparable Facilities Review Details

This appendix provides summary profiles of the facilities examined for the environmental scan: the Art Gallery of Burlington, the Arts Station in Fernie, 221A in Vancouver, the Aberdeen Cultural Centre in Moncton, the Vancouver Island Visual Arts Society in Victoria, the Yukon School of Visual Art in Dawson City, VISAC Gallery & Creative Arts Centre Society in Trail, and the Revelstoke Visual Arts Centre in British Columbia.

Art Gallery of Burlington

Data sources: CRA public filings, Art Gallery of Burlington (AGB) website, Arts Burlington website, and annual reports.

Location: Burlington, Ontario (population: ~200,000)

Year founded: 1978

Description: The AGB is a public, not for profit cultural and educational institution that collects and exhibits contemporary Canadian art especially ceramics; offers exhibitions, art education programs, classes, art camps, events, and studios; and houses galleries, studios, classrooms, a shop, and public spaces. It grew from a community arts centre into one of Ontario's major public galleries.

Facility details: AGB is a multifunctional space located on Lake Ontario. The building is approximately 44,000 square feet and blends exhibition, education, and community spaces. A ~2,500 square foot exterior courtyard and year-round conservatory offer additional settings for arts programming and events. Additionally, the facility houses ten studios and classrooms where workshops, courses, and creative activities take place. There are also meeting and event rooms that can be configured for receptions, presentations, or community gatherings. There is also a gallery shop that sell works by Canadian artists, and small café. The facility is appropriate for use ranging from art classes and family drop-in activities to rented events and special lectures.

Financial details: The facility is an externally managed public cultural service in the City of Burlington's budget. The City also funds capital/maintenance projects, like repairs of the facility. Occasionally, local news outlets have mentioned financial support or accounting assistance from the City to help with cash flow management. AGB's total revenue in fiscal year 2024 was approximately $2.88 million, and the gallery achieved a balanced budget with a small surplus of approximately $11,455. Approximately 48% of AGB's total revenue was secured from public sources (with 37% of total revenue coming from the City of Burlington). About one-third of operating revenue is from earned sources such as retail and programming, and 17% are from private funding. Facility operations represent 31% of their total expenses, 35% of expenses are spent on artistic, 19% on administration, 9% on fundraising, and 6% on marketing.

Operating and programming details: AGB is owned by the City of Burlington and governed by a Board of Directors, which has legal and strategic responsibility. Day-to-day operations are run by an Executive Director and management team, including roles such as Director of Operations & Financial Services who oversee budgeting, financial reporting, compliance, and operational systems. Operations include administrative systems, human resources, financial planning, marketing and promotion, and facilities management.

Other findings of note: The AGB organization is closely intertwined with a set of artist-led guilds that operate under the umbrella Arts Burlington. Representing disciplines such as ceramics, fibre arts, and sculpture, these guilds predate the gallery and were instrumental in advocating for the creation fo a dedicated arts facility in Burlington. Today, the guilds remain a defining feature of the gallery's identity. They animate the building through studios, member programming, exhibitions, sales, and public-facing activities. Operationally, these guilds function as independent associations with their own leadership and activities while occupying and using space within the AGB facility. From a governance perspective, authority over facility operations rests with AGB. While the guilds are important interest-holders and are consulted on various matters affecting the space and its programming, they do not exercise any formal governance control.

Arts Station and the Fernie and District Arts Council

Data sources: Fernie and District Arts Council (FDAC) AGM Reports, FDAC strategic plan, Arts Station website.

Location: Fernie, British Columbia (population: ~ 6,300)

Year founded: 1990

Description: The Arts Station is a community arts and cultural hub housed in a restored historic railway station. Operated by the FDAC, it serves as a central gathering place for creativity in the Elk Valley. The facility aims to support local artists while providing accessible opportunities for residents and visitors to engage with arts and culture year round.

Facility details: FDAC was established in 1973 by a group of dedicated art enthusiasts. The FDAC gained its permanent home in 1990 when CP Rail donated the local CP railway station to the City of Fernie, and it was renovated to become The Arts Station for use as a community arts centre. The 7,000 sq. ft facility was adapted inside to provide a central hub and meeting place for artists of many disciplines and as a centre of communications and cultural programming for the region. The facility includes a public art gallery, a small theatre, studios (including a pottery studio), and meeting spaces.

Financial details: The Arts Station is leased from the City of Fernie. The organisation also receives operating funding through BC Arts Council and project funding through CBT and others. FDAC operates with an annual budget between approximately $400,000-500,000, depending on annual projects. While public financial reports specifically for the Arts Station facility are scarce, available historical documentation indicates a hybrid revenue model that relies on public, private, and earned revenue, and has operated at a small deficit. Public revenue is received from the federal, provincial, and municipal level; the City of Fernie provides funding to support building maintenance and operations, staffing, and festivals and events (in addition to in-kind support). Private revenue includes donations and fundraising, endowment, and corporate sponsorships from various local businesses. Earned revenue includes programming, restaurant proceeds, and facility rentals.

Operating and programming details: FDAC offices are located onsite at The Arts Station, where operations are run by the Executive Director with help from a small staff. Volunteer labour helps the FDAC to offer a large array of programs and events. The facility is home to several groups, including the Fernie Potters' Guild, Quilters' Guild, Visual Arts Guild, Spinners and Weavers, and the Fernie Community Choir. Within the Arts Station is an art gallery that showcases local and visiting artists. The Arts Station also offers an indoor concert series, Wednesday Socials (with audience numbers sometimes reaching up to 600 people), a film festival, special events, and workshops in various artforms (including visual arts, performing arts, dance, and music). Studios and spaces are available for community rentals, with prices ranging from $35 per hour up to $100 per hour.

221A

Data sources: 221A website, 221A 2025 Annual report.

Location: Vancouver, British Columbia (population: ~662,000)

Year founded: 2006

Description: 221A is a non-profit arts and culture organization that works with artists and designers to research, develop and steward social cultural, and ecological infrastructure. Originating as a student-run collective, the organization has evolved into one of Canada's largest non-profit cultural space operators, while maintaining a strong emphasis on equity, collective governance, and long-term affordability for artists and cultural workers. 221A's work bridges cultural production, policy development, and physical infrastructure. Its programming and operational philosophy prioritize anti-racism, Indigenous sovereignty, and non-market approaches to space and housing.

Facility details: 221A operates eight active facilities, comprising approximately 90,000 square feet of space. Across its portfolio, 221A supports 146 below-market units, including artist studios, production and office workspaces, coworking facilities, and non-market artist housing. These facilities collectively serve over 900 occupants, including artists, cultural workers, non-profit organizations, small cultural businesses, and members of the public.

A defining commonality across all facilities is that 221A does not own the buildings it operates. Instead, it enters into long-term leases (some extending to 60 years) and manages spaces using a cost-recovery model designed to stabilize rents and shield tenants from market volatility. Notable facilities include 825 Pacific Street, a multi-use cultural hub housing studios, coworking, and a public project space. The organization also operates 30 units of artist housing under a rent-geared-to-income model.

Financial details: 221A's financial model emphasizes stability over profit maximalization. For fiscal year 2025, 221A reported total revenues of approximately $3.35 million and total expenses of approximately $3.29 million, resulting in a net surplus of $55, 693. The revenue mix is diversified across three main sources: 45% from public sector revenue, 43% from earned revenue, and 12% from private revenue. Their expense structure shows 51% of costs going towards facility operating expenses, 21% towards artistic and programming expenses, 20% towards administration, and 8% towards marketing and fundraising.

Operating and programming details: 221A maintains a small core staff complemented by contract or advisor roles. The organization employs senior leadership, finance, fundraising and advancement, communications, programming, and digital strategy staff. In addition to permanent staff, 221A engages paid supplemental bodies including Indigenous and tenant advisory committees.

The organization functions as both a cultural landlord and a programmatic organization. Programmatically, 221A delivers a mix of artist support, research initiatives, and sector-shaping projects. Its flagship program is the 221A Fellowship, which is a paid residency providing studio space and financial stability to artists. 221A is also a key driver of the Cultural Land Trust, which sims to enable collective ownership and long-term stewardship of cultural properties across Canada.

Other findings of note: 221A is increasingly positioning itself as a policy actor, contributing research and leadership to discussions on land trusts, housing, and cultural infrastructure at municipal, provincial, and federal levels.

Aberdeen Cultural Centre

Data sources: Aberdeen Cultural Centre website, Government of Canada funding records.

Location: Moncton, New Brunswick (population: ~102,000)

Year founded: 1986

Description: The Aberdeen Culture Centre (ACC) is a major Acadian and Francophone cultural hub in Moncton. It operates as a non-profit cultural cooperative, housing a wide range of arts, culture, education, and creative industry organizations. Today, it is considered one of the most important cultural infrastructure assets in New Brunswick and Atlantic Canada's Acadian community.

Facility details: Originally built in 1898 as Aberdeen High School, the building was repurposed after the school closed in the 1970s. In 1986, artists occupying the building formed a cooperative organization, later acquiring the property and restoring it as a cultural centre. The physical facility includes multiple galleries, artist studios, rehearsal spaces, a large performance venue (Bernard-LeBlanc Hall / grande salle), meeting rooms, and outdoor public space (Sommet Art Park).

Financial details: ACC does not release detailed annual financial statements; full operating budgets, revenue mix, and expense breakdowns are not publicly available. However, the facility relies heavily on public funding to support its operations; select capital and programming funding amounts are documented through government sources. For example, ACC received approximately $2 million in capital funding between 2010 and 2016: $1 million via the Atlantic Canada Opportunities Agency and the Canada Cultural Spaces Program, $750,000 via the Province of New Brunswick, and $170,000 via the City of Moncton. Furthermore, ACC received $231,700 in 2021 for both capital and programming assistance from the federal government.

Operating and programming details: ACC operates as a non-profit cooperative organization. It is governed by a Board of Directors and led operationally by an Executive Director. It houses approximately 20 arts, culture, and education organizations, along with studios, galleries, rehearsal spaces, and performance venues.

Vancouver Island Visual Arts Society (VIVAS)

Data sources: Nordicity engagement with VIVAS, VIVAS website.

Location: Victoria, British Columbia (population: 92,000)

Year founded: 2022

Description: VIVAS is a non-profit organization focused on supporting visual artists and strengthening the local arts community. Their stated purpose is to acquire, expand, and protect affordable arts and cultural spaces, working with government, property owners, and both the public and private sectors so artists can live and work in the region. VIVAS currently manages Victoria's largest visual arts hub at 780 Blanshard Street, which it is exploring purchasing.

Facility details: 780 Blanshard Street is a large, multi-tenant arts hub in downtown Victoria. The facility is a four-story heritage building that was originally built in 1950 as the BC Power Commission offices, but today houses a wide range of creative spaces for artists and art-focused organizations. Anchor tenants within the facility include Rockslide Gallery, Ministry of Casual Living, numerous creative studios and micro-galleries (such as Haus of Owl and Willow Wing Studio), and other arts and community organizations. VIVAS also operates The Vault Gallery within the facility, which is free for the public to attend.

Financial details: VIVAS's current revenue model (i.e., while leasing 780 Blanshard) has relied on a combination of public funding and earned revenue, with the majority of their earned revenue coming from rentals. Post capital acquisition, VIVAS is projected to operate at modest annual surpluses, with total revenue bolstered by private donations; private donation revenue is projected to be 25% of public funding revenue. VIVAS's largest expenses post-acquisition are likely to be building maintenance, utilities, and insurance.

Operating and programming details: 780 Blanshard is both a workspace for artists and a community cultural hub. A key part of VIVAS's mission is free public programming, meaning most exhibitions, tours, and talks don't require tickets or memberships. VIVAS also offers open studio tours and open house events to let the public explore artist studios and galleries, as well as public performance, interactive art, and other community gatherings.

Yukon School of Visual Art

Data sources: Yukon School of Visual Arts website, Yukon University website, Government of Yukon, Ketza Group Construction Corp.

Location: Dawson City, Yukon (population: ~2,200)

Year founded: 2007

Description: The Yukon School of Visual Arts (YSOVA) is Canada's most northerly post-secondary fine arts school, located within the traditional territory of the Tr'ondëk Hwëch'in First Nation. It operates as a partnership between the Dawson City Arts Society (DCAS), Yukon University, and Tr'ondëk Hwëch'in, with equal representation from all three partners in its governance structure.

Facility details: YSOVA is housed in a custom-designed, 7,800 sq ft historic building in downtown Dawson City, purpose-built for visual arts training. Key amenities include large 2D & 3D studios, a woodshop & sculpture studio, a media lab & AV suite, photography printing facilities, a library & digital research centre, public gallery space, an art supply store, laptop loan services, and digital camera kits for students.

The facility is owned by the government of Yukon and governed by the tripartite council described above. The building is operated and managed by DCAS, the non-profit arts organization that also operates the Klondike Institute of Art & Culture (KIAC) complex. DCAS manages daily building operations, oversees programming, scheduling, and community use, and acts as the main cultural operator partner for YSOVA.

Financial details: Specific financial details of YSOVA are unavailable, as they are ingrained within Yukon University's general financial structure. The school seems to rely on five revenue sources:

- Territorial & federal public funding. Baseline operating funding flows via Yukon University budgets and DCAS operational grants.
- University tuition revenue. Tuition is $447 per course or $2,235 per semester (based on a full-time schedule of 5 courses).
- Capital & infrastructure funding
- Project and program grants (for example, DCAS recently received $250,000 from Yukon's Community Development Fund for major facility upgrades tied to arts and cultural programming in Dawson City)
- Philanthropy, scholarships & awards funded through donations, endowments, and institutional giving.

Operating and programming details: The curriculum is studio-based and interdisciplinary, integrating painting, drawing, printmaking, photography, video, sculpture, installation, performance, visual culture studies, and art-focused English courses. Students are assigned individual studio spaces and engage in land-based learning, field trips, visiting artist workshops, and community projects.

Other findings of note: YSOVA's sole credential is its eight-month Foundation Year Certificate, which is accredited by Yukon University and considered equivalent to the first year of a Bachelor of Fine Arts (BFA) degree. Graduates can transfer directly into second year BFA programs at partner institutions across Canada, enabled through formal block transfer agreements. Transferrable programs include OCAD University, Emily Carr University of Art + Design, NSCAD University, Alberta University of the Arts, Mount Allison University, and the University of Ottawa.

VISAC Gallery & Creative Arts Centre Society

Data sources: CRA public filings, interview with VISAC staff, VISAC website.

Location: Trail, British Columbia (population: XX)

Year founded: 1999

Description: VISAC Gallery (formally the Greater Trail Area Creative Arts Centre Society for the Visual Arts) is a charitable non-profit art gallery and creative arts centre. It is dedicated to supporting and presenting the work of both emerging and established visual artists from the West Kootenay/Boundary region of BC. It is run by a board and staff focused on arts programming in the community.

Facility details: VISAC has a fully equipped pottery studio with tools, kilns, and materials, supporting a member base and workshop participants. The facility is owned by Selkirk College and charges VISAC rent to occupy and run the space.

Financial details: For fiscal year 2025, VISAC operated at a modest surplus of approximately $25,000. The organization's total operating revenue was $137,624. Public funding accounted for 20% of revenue, donations accounted for 27% of revenue, and earned/other revenue accounted for 53% of revenue. VISAC's total operating expenses were $112,118, with 13% going towards their charitable programs, 50% going towards management and administration, 1% towards fundraising, and 36% going towards everything else.

Operating and programming details: Paid staff help manage and run VISAC, including an executive director, programming coordinator, and bookkeeping support. Two part-time permanent staff members and professional services are combined paid a total of approximately $56,000 annually. VISAC offers varied community programming, including but not limited to:

- Workshops and classes - creative workshops in pottery, stone cutting/polishing, drawing, painting, and more for different ages and skill levels.
- Youth and adult programs - ongoing programs for children, youth, adult learners, and community groups encouraging hands-on artistic exploration.

Revelstoke Visual Arts Centre

Data sources: CRA public filings, Revelstoke public website, interview with Revelstoke staff.

Location: Revelstoke, British Columbia (population: ~8,300)

Year founded: 2003

Description: The Revelstoke Visual Arts Centre is a not-for-profit community arts organization that supports and promotes visual arts in the region. It is run by the Revelstoke Visual Arts Society, which oversees its exhibitions, programming, and facility operations.

Facility details: The Centre is housed in a converted former RCMP building and hosts Revelstoke's only public art gallery, featuring multiple exhibition spaces (including a main gallery and three side galleries) that showcase work by local and visiting artists. The main gallery used to be the old courtroom, and the smaller gallery spaces were former offices and judge's chambers. The facility blends exhibition spaces, studios, and community resource areas for both artists and the general public. Community and studio spaces include a woodshop, a pottery studio, and printmaking studio, and private studio rentals. There is also a gift shop and community gardens. Galleries and studios are available for private rentals or community events.

Financial details: Revelstoke reached break-even in its most recent fiscal year, reporting a small surplus of approximately $2,000. Its total operating revenue was approximately $280,000, with 19% coming from facility rentals, 37% from sales of goods and services, 5% from government funding, 7% from private funding, and the rest from “other sources”. Revelstoke’s expense profile reflects a lean approach to programming. The most recent fiscal year saw total expenses of approximately $278,000, with 82% going towards its charitable programs, 17% towards management and administration, and 1% towards fundraising activities.

Operating and programming details: Entry to the gallery is by donation. Beyond exhibition, Revelstoke offers a broad range of hands-on workshops and classes led by artists and educators. Programming is tailored to be suitable for a different user groups, including children, youth, adults, and families. Revelstoke is managed by a paid executive director.

Appendix D: Additional Operating Model Assumptions

Public and Private Funding Revenue Sources

A number of public and private funding bodies have been identified as potential revenue sources for the KSA facility.

Foundations:

- Osprey Foundation
- Audain Foundation Visual Arts Grants
- Inspirit Foundation

Public funds:

- Canada Council for the Arts
- Canada Cultural Spaces Fund
- Community Economic Development and Diversification
- Regional Innovation Ecosystems in British Columbia
- BC Arts Council
- BC Gaming Grants
- Columbia Basin Trust Arts and Culture Program

Earned Revenue

Table 3: Anchor and permanent tenant rentals

Tenant	Size of leased space (sqft)	Rate ($/sqft)	Annual rent
Organization 1	200	$20	$4,000
Organization 2	200	$20	$4,000
Organization 3	200	$20	$4,000
Organization 4	200	$20	$4,000
Ceramics	4,450	$15	$66,750
Metals	2990	$15	$ 44,850

Table 4: Community Facility Rentals

Category	Assumption
Assumed number of rentable spaces in first two years of operation	7
Space sizes	270 – 4450 square feet
Rate ($/hour)	$50 - $100
Assumed hours of operation	330 days per year, average 5 hours per day
Assumed max fill rate	25% of full capacity
Average annual revenue per room in first two years of operation	$24,750

Table 5: Co-working

Category	Assumption
Number of desks	6
Rate	$30/day
Days of operation	330 days per year
Assumed max fill	40% of full capacity

Table 6: Special Events, Workshops, Demonstrations, Etc.

Category	Assumption
Number of sessions annually	12
Average admission fee	$85
Capacity per session	25 people
Assumed max fill	80%

Table 7: Camps

Category	Assumption
Camp days annually	45
Fee per camp day	$75
Max number of campers	10
Assumed max fill	75%

Staffing Structure and Expenses

Table 8: KSA Permanent Staffing

Category	Assumption
General Manager full-time salary	$60,000 annually
General Manager capacity in first year of operations	0.25 FTE in first year, 0.5 FTE in second year; begins full capacity in year 3
Operations Manager full-time salary	$40,000 annually
Operations Manager capacity	Full capacity in year 3
Fringe benefits rate	12% of wages
Annual increase rate	2%

Table 9: KSA Part-time Staffing

Category	Assumption
Number of FTE	5
Average hourly wage	$20.53 (assuming 15% above BC minimum wage)
Annual hours per FTE	1750
Fringe benefits rate	12%
Annual increase rate	2%

Facility Expenses

Facility expenses are assumed to include insurance, utilities (assumed to include electricity, gas, water, and telecoms), and maintenance & operations.

Specific assumptions are as follows:

- Insurance: assuming 1.5% of the total assessed value of the property and improvements (i.e., land, facility, and equipment). Public property records from the City of Nelson indicate the value of the property and building is $4,604,000. Additionally, $300,000 has been added to account for assets within the facility. Combined, insurance is calculated as 1.5% of $4,904,000. A 2% increase in insurance costs year over year is also assumed.
- Maintenance and operations: calculated by assuming $10 per square foot annually, per guidance from the City of Nelson. A 2% increase in maintenance and operations costs year over year is also assumed.

- Utilities: estimated as a lump sum expense, using the average of the most recent three years of data provided by Selkirk College. Selkirk reported paying $70,519 in 2023, $51,426 in 2024, and $55,783 in 2025. A 2% increase in utilities costs year over year is also assumed.

Debt Repayment

The first year of operations at KSA as modeled results in a deficit. To meet cash flow requirements, it is assumed that KSA will secure a $100,000 loan in its first year and begin servicing the debt in its second year.

Table 10: Debt Repayment

Category	Assumption
Loan amount	$100,000
Assumed annual interest rate	5%
Amortization	10 years
Number of payments	12 annually (120 total)
Monthly payment	$1,060.66
Total interest paid at amortization	$27,278.62

Appendix E: Existing Program and Space Summary

The Existing Program and Space Summary is based on MBAC's visits to the KSA facility with building operators and a review of a set of existing facility drawings provided by Selkirk College. It notes spaces, areas, the relative condition of the spaces, and services contained within those spaces, including building systems, space amenities such as built-in sinks, work surfaces, and storage.

The goal of the summary was to assess the general condition of the existing spaces as well as the spaces' capacity for adaptive reuse. Further, it was important to note both the existing facility's immediate opportunities as well as its future potential.

Notes:

1. *The facility, its HVAC systems, equipment, furniture and fittings, are in acceptable condition and ready for continued use of the facility's existing programming.*
2. *Future long-term continued use would trigger the type of upgrades that are conventional and predictable for a facility of this nature and age.*
3. *New and substantially different occupancies would trigger an assessment of the facility and its capacity to accommodate these new occupancies related to occupant load and the related necessary building code upgrades.*

Summary: Existing Program

1. Main Floor.

a) Administration Space:	954 SF
b) Studio Space:	4,450 SF
c) Faculty Offices:	351 SF
d) Exhibition Space:	335 SF
SUBTOTAL MAIN (NET):	6,090 SF

2. Second Floor.

a) Studio Space:	2,429 SF
b) Multi-purpose Space:	2,482 SF
c) Classroom Space:	238 SF
d) Lab Space:	392 SF
e) Faculty Offices:	100 SF
f) Potential Use of Roof	1,750 SF
SUBTOTAL 2nd (NET):	5,641 SF (not accounting for Potential New Space)

3. Lower Floor.

a) Metal Studio:	2,990 SF
b) Classroom Space:	680 SF
c) Office Space:	270 SF
f) Potential New Space:	1,600 SF (Interior Shared Community Space)
g) Potential New Space:	875 SF (Exterior Shared Community Space)
SUBTOTAL 3rd (NET):	3,940 SF (not accounting for Potential New Space)

Existing Space Allocation at KSA

Main Floor Level

Space	Size/Area (SF)	Current Use	Service Capacity	Storage Cap.	Potential Use(s)
Administration					
4 Offices	416	Office	Office use	Yes	Office
Meeting Rm	150	Meeting	Office use	Yes	Office/Meeting
Reception/Waiting	388	Reception	Office use	Yes	Office
Studios					
Studio 1	1022	Clay Studio	Sinks and water needs	Yes	Studios with water and low extraction needs
Studio 2 and	1332	Clay Studio	Kilns and sink needs	Yes	Studios with water, power, medium extraction needs
Studio 3	665	Clay Studio	Multi-purpose	Yes	Studios with medium extraction needs
Studio 4	968	Clay Studio	Kilns and sinks	Yes	Studios with water, power, and medium extraction needs
Glazing Room	348	Studio	Sinks	Yes	Studios with water and medium extraction needs
Spray Room	115	Studio	High Extraction Uses	Yes	Studios with high extraction needs
Exterior Kiln Space	500	Studio	High Extraction Uses	Yes	Studio with high extraction need
Faculty Offices (3)	351	Office	Office use	Yes	Office
Circulation/Gallery	904	Circulation	Circulation	No	Circulation
Washroom(s)	255(4 fixtures)	Washroom	Washroom	No	Washroom
Unused Space 1	676	Old Vault	zero	zero	Gallery/Conference
Unused Space 2	924	Old Vault	zero	zero	Gallery/Conference
Unused Space 3	875	Unbuilt	zero	zero	Foyer

Second Floor Level

Space	Size/Area (SF)	Current Use	Service Cap.	Storage Cap.	Potential Use(s)
Multi-Purpose 1	922	Textile Studio fully furnished with sewing equipment	Multi-purpose/Gallery/ Studio with high ceilings	Yes	Multi-purpose/Studio Gallery

Multi-Purpose 2	922	Multi-purpose fully furnished with data proj. desks, chairs	Multi-purpose/Gallery/ Studio with high ceilings	Yes	Multi-purpose/Studio Gallery/Classroom
Multi-Purpose 3	638	Multi-purpose Classroom	Multi-purpose Data projector, tables, chairs	Yes	Multi-purpose/Studio Classroom
Studio 1	709	Textile Studio	Studio, fully furnished with sinks, extraction, tables, heat elements	Yes	Multi-purpose/Studio
Studio 2	515	Textile Studio	Studio, fully furnished with sinks, tables, heating elements, storage	Yes	Multi-purpose/Studio
Studio 3	468	Textile Studio	Studio, fully furnished with sinks, tables, storage	Yes	Multi-purpose/Studio
Studio 4	737	Textile Studio	Studio, fully furnished with weaving machines, storage, chairs, tables	Yes	Multi-purpose/Studio
Classroom	238	Office	Multi-purpose/ Classroom	Yes	Multi-purpose/ Classroom
Small Lab 1	152	Lab	Multi-purpose/Lab Sink/storage	Yes	Multi-purpose/Lab
Small Lab 1	148	Lab	Multi-purpose/Lab Sink/storage	Yes	Multi-purpose/Lab
Small Lab 3	92	Faculty Office	Multi-purpose/Lab Sink/storage	Yes	Office

Space	*Size/Area (SF)*	*Current Use*	*Service Capacity*	*Storage Cap.*	*Potential Use(s)*
Office 1	100	Faculty Office	Office use	Yes	Office
Washroom 1	194 (3 fixtures)	Washroom	Washroom	No	Washroom
Washroom 2	202 (4 fixtures)	Washroom	Washroom	No	Washroom
Circulation	647	Circulation	Circulation	No	Circulation
Unused Exterior (Exterior Roof)	1750	Unused	N/A	No	Outdoor Public Space, Gardens,

Lower Floor Level

Space	*Size/Area (SF)*	*Current Use*	*Service Capacity*	*Storage Cap.*	*Potential Use(s)*
Office 110	270	Office	Office, fully furnished	Yes	Office
Classroom 107	680	Classroom	Classroom, fully furnished	Yes	Classroom/meetings
Metal Studio 106	1050	Metal Studio	Full extraction, fully equipped, tools,	Yes	Studios with high extraction needs
Metal Studio 100/103/104	1940	Metal Studio	Full extraction, fully equipped, welding and forging, tools, tables	Yes	Studios with high extraction needs
Entry 101	153	Entry	Entry/Circulation	No	Entry/Circulation
Storage 114	1089 (access only from outside, did not enter to understand)				
Electrical 113	476	Electrical Room	Electrical Room	No	Electrical Room

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