

NEW WORKPLACE COMMONS

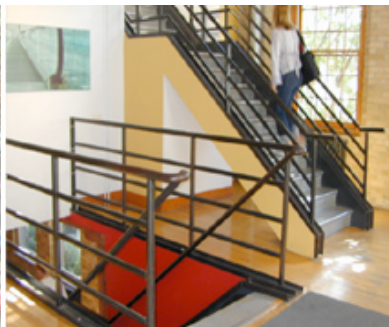
**a study of innovative support for cultural and social enterprises
in both the not-for-profit and for-profit sectors**

Commissioned by:

**Canadian Heritage; City of Toronto, Culture Division;
and Ontario Ministry of Culture.**



**Graduate Programme in Communication and Culture
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This study of 401 Richmond Ltd. has been commissioned by Canadian Heritage, the Ontario Ministry of Culture, and the City of Toronto, Culture Division. It is a comprehensive examination of a significant clustering prototype in the City of Toronto, Canada, that provides an incubating home supporting innovative cultural and social enterprises in both the not-for-profit and profit sectors

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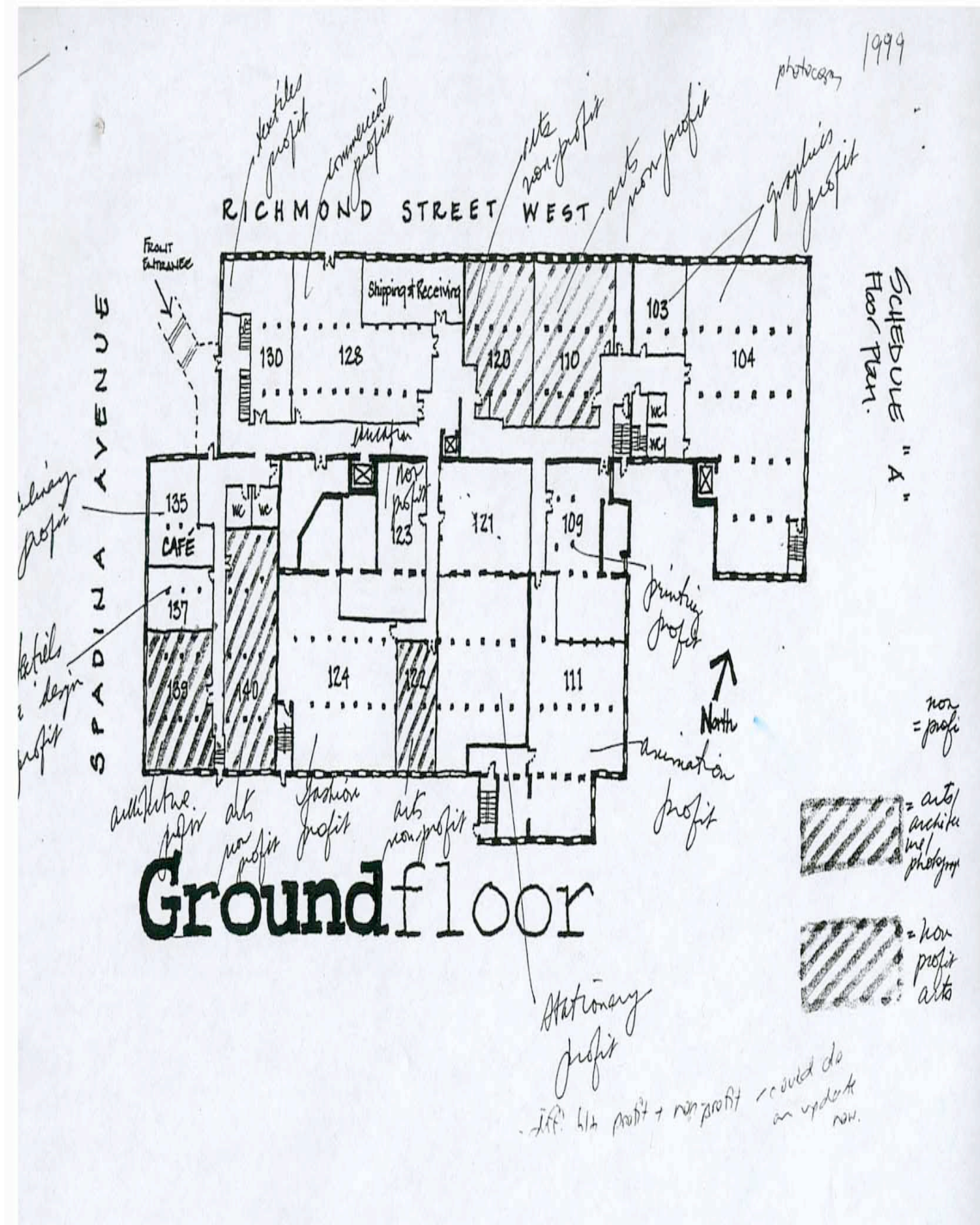
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Notes for the ground floor of 401 Richmond (1999)

CHAPTER ONE: Research Overview

This study of 401 Richmond Ltd. is supported by a literature review of works on urban, cultural and social policy and planning; as well as documentation of the recent history of the site and identification of factors that sustain this community. Our research reveals the innovative supports that enabled the success of 401 Richmond and that may be replicable. It identifies strategies for change; and local practices in implementation and administration; and recommends some tools the public sector might consider to encourage similar initiatives.

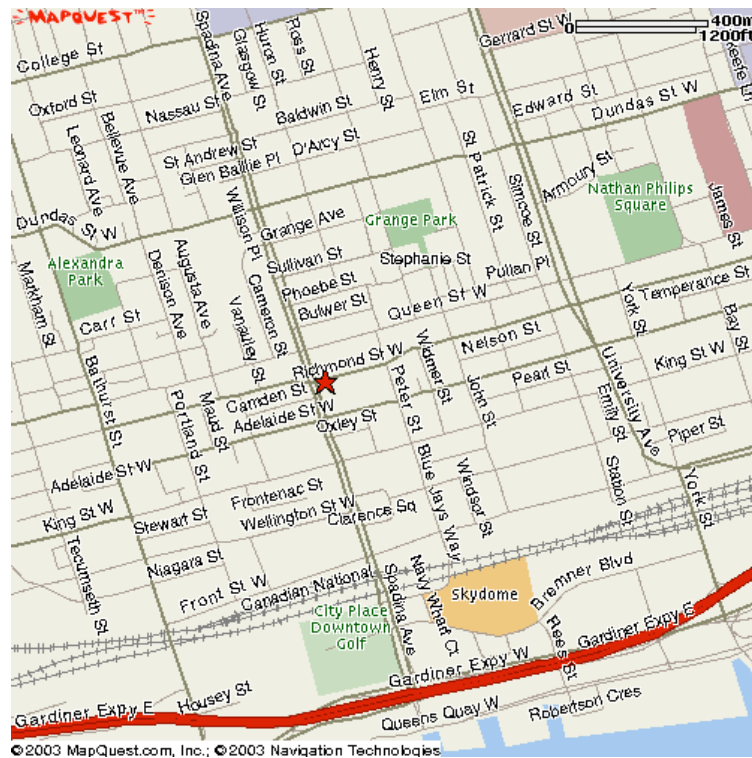
Under the supervision of three graduate faculty members, this research project has been undertaken by four graduate students in the Joint Graduate Programme in Communication and Culture, Ryerson University and York University, Toronto, Canada. The Programme, leading to M.A. and Ph.D. degrees, combines academic and professional work with the objective of promoting the application of theory and research to contemporary issues and practices in communication and culture.

It brings together perspectives from the social sciences, humanities, fine arts, and communication, and media-related professions in three areas of study: media and culture; politics and policy; and technology in practice.

401 Richmond Ltd.

Looking south from the north side of Toronto's Richmond Street West near Spadina Avenue (and one block south of Queen Street West) 401 Richmond presents a wall of old brick and windows, with eight twenty by three foot long

banners announcing you have reached something special. If you're simply rushing past the four-story historic warehouse, it is easy to miss its vibrancy; but just a glance at the entrance tells a different story - one of bikes, dogs, art, plants, children, and the coming and goings of the many and varied talented men and women who work there.



Map of area surrounding 401 Richmond

401 Richmond (401) is not the usual old inner city factory. Originally the site of the Macdonald Manufacturing Company, according to the Company the first and finest lithographers on tin ware in Canada, the building was constructed in five stages from 1899 through 1923. This architectural heritage provides the backdrop for its present function: it houses the work and display spaces of a creative cluster of for-profit and not-for-profit fine arts, cultural industries, and social and health services.

In 1994, the transformation of the derelict property began when the Zeidler family purchased it for \$9.00/square foot (\$1,500,000). This price is far below the replacement cost and the industrial zoning permitted its use by artists and others working in the cultural sector. Aware of the need for affordable workspace in the city's downtown core, they took over the aging 200,000 square foot building with 40% occupancy (half of which was warehousing or storage i.e. dead use) and turned it into a fully-leased thriving cultural and commercial centre within 18 months. 401 Richmond is currently home to art galleries, fashion designers, filmmakers, jewelers, architects, animators, healers, communication specialists, graphic artists, milliners, charitable organisations, and more. In 1999 the Zeidlers received an Award of Merit from Heritage Toronto for outstanding adaptive re-use of an historic building.

The solid structure maintains the original façade and the large windows have been stripped of years of paint to expose the natural wood. Natural and diffuse light, high ceilings, the original pillars and beams, hardwood floors, windows that now open, and plants, have brought the work environment alive. The spacious interior hallways are reminiscent of a streetscape of Victorian houses, their individuality expressed by the design and colour of their doors. The tenants spill out of their "homes" and meet in the common areas. 401 embodies a "workplace commons," where people can meet in the hallways, on the steps, in the Café, by the mailboxes, on the rooftop garden, near the daycare centre, and in each others' spaces. Community events sponsored by the management and the tenants attract visitors from within the 401 the building and from the streets of Toronto.

The President of 401 Richmond Ltd. since its inception is Margaret Zeidler, who holds degrees in architecture from the universities of Toronto and Westminster (London, England) as well as a BA in Fine Arts from the University of Toronto. While a student she fell in love with 401 Richmond. Ms. Zeidler began her professional career in 1981 working in communication and publicity; design; and

as an office manager with Zeidler Roberts Partnership/Architects. From 1991 to 1993 she was Executive Director of AMREF Canada (African Medical and Research Foundation). Her volunteer activities include work with World Literacy of Canada, Studio 123 – Early Learning Centre, Foodshare/Field to Table, ImagiNative Film Festival, Doors Open Toronto, Theatre Passe Muraille, Artscape, and Harbourfront Nautical Centre. Under her leadership, 401 Richmond Ltd. has expanded its assets to include 215 Spadina Avenue and more recently the Gladstone Hotel, all in close proximity to 401.

Statement of the Problem and the Research Methodology

The authors of a recent Greater Toronto United Way Report “Opening the Doors Making the Most of Community Spaces” (December, 2002) note that fiscal pressures are forcing a re-examination of traditional space partnerships. Affordability is a major challenge for both cultural and social agencies and enterprises. The search for community space is everyone’s responsibility.

The problem of artists and others working in the creative sector finding affordable studio space isn't new. In Toronto, this concern hit a peak in the mid-1980s, when rapid downtown development displaced large numbers of artists because of a real estate boom. This led to the creation of Toronto Artscape Inc. under the auspices of the Toronto Arts Council and the City of Toronto and was based on the model of Artspace Projects, Inc., an organisation in Minneapolis. Artscape identifies itself as a "non-profit organisation that creates space for the arts while building communities and revitalizing neighbourhoods."

The importance of private sponsorships as a complement to public financing has increased in the social and cultural sectors. When it comes to largely publicly supported small and medium size artistic, cultural and social institutions, however, sponsorship is still a small part of the overall income in these sectors.

In addition to customer/client-earnings and government subsidies, a third source of income considered by the not-for-profits consists of foundations, private donors and contributions by commercial companies. But new and emerging partnerships and collaborations with commercial enterprises provide yet another source of support and creative opportunity for the not-for-profit or for-profit cultural and social sectors.

The approach taken to this study of 401 Richmond has been to focus on primary research at the site, comprising of an examination of their records as well as interviews with selected tenants and conducting an overall tenant survey. In addition the study is supported by a synopsis of the recent history of the site, a review of literature pertaining to urban, cultural and social policy and planning, and an identification of factors seen as sustaining this type of environment.

Surveying 401 Richmond: A Methodological Outline

A preliminary step in the research process was to review the 401 Richmond records, generously made available to our team by the building management. The records date from approximately the inception of the organisation in 1994, up to current holdings. We began with a wish list of information we hoped to find, such as indications of philosophies, values or ideas influencing the Zeidlers on the purchase and operation of the building, as well as of their relationships with the tenants. We also looked for details on topics such as the history of the building and its restoration, and data on the formal and informal organisational structure existing within.

This information was found in several types of records including tenant applications, tenant lists and correspondence, floor plans, administration records, log books kept by the building managers, news clippings and other media coverage, 401 press releases, and publicity created by the organisation and

various tenants. In addition, 401 management provided us with a complete backlist set of newsletters and several photo albums showing the extensive restorative work done on the interior and exterior of the physical structure.

Some initial research questions were not addressed or fully answered via these records. By creating a file system that organized the pertinent documents by research topic, these gaps became immediately evident. This enabled us to more efficiently prepare the survey and interview questions, especially those posed to Margie Zeidler. Information on individual and/or business, personal and financial matters contained in the records was either ignored or kept strictly confidential.

The study employed two comprehensive survey instruments. The first consisted of individual interviews aimed at capturing the qualitative experience of 401. The second was a building-wide mail-in survey completed by tenants, centred on gathering a better empirical understanding of various characteristics of the building's population, as well as tapping into the attitudes of tenants regarding their work site.

For the first survey we conducted 23 interviews with tenants selected from the most recent 401 tenants list. In all, approximately 17% of the tenants were surveyed using this instrument. While the selection process was not random, considerable care was taken to ensure that the sample broadly reflected the diversity of businesses and organisations currently in the building. Although all individuals were asked the same core questions (see Appendix: Interview Survey Instrument) interviewers freely pursued further lines of questioning that spontaneously arose from interviewee responses. Each session lasted between 30 minutes to one hour. All interviewee identification, aside from that of Margie Zeidler, was treated as confidential, allowing for personal and organisational anonymity. Interviewers took extensive notes during the sessions and the bulk of the proceedings were tape recorded.

The methodology for sampling is commonly used in qualitative research. From a list of current tenants provided by 401 Management, we selected a nonrandom sample for the purpose of doing in-depth interviews. While the sample was nonrandom it was carefully selected to reflect the diversity of tenants at 401. This technique is effective for identifying common themes, issues and problems to be found among the surveyed population. Since we also did a comprehensive and representative mail-back survey, we determined that this methodology was appropriate to deepen our analysis and understanding of 401. The interviews enabled us to tap into the 'lived experience' of those working at 401 Richmond and to identify themes that would have been impossible to extract from fewer in depth but statistically representative sampling techniques.

The information gathered from the interviews was reviewed by all members of the research team. The researchers collectively identified overarching themes, key words and phrases and, relevant quotations, from the transcripts and notes. The interviews provided a valuable source of information regarding the actual "lived experience" of working at 401 Richmond.

The second instrument used in our study was a mail-in survey distributed to all tenants of the building. In total, 132 surveys were sent out and 43 completed forms were returned via a stamped return envelope provided by the researchers. The response rate was 32.6%, an extremely high rate especially given that the survey was conducted over the summer months. The returned surveys were broadly consistent with the actual range of organisations and businesses in the building, hence its representativeness is also high. Thirteen distinct questions were posed, some requiring layered responses. Ten requested factual information about respondents' own business/organisations; the mode of transportation they used in getting to work; and how and when they came to rent space in the building. Another series of questions were designed to measure tenant assessment of the importance and impact of the management, the

building and its location to various aspects of their business/organisation and working lives.

We included two open-ended questions requiring subjective written comments about the tenants' overall appraisal of 401 and issues they believed we should consider (Appendix: Mail-in Survey Instrument). These responses were incorporated into the data obtained from the personal interviews. Depending upon how actively particular respondents took up the request to answer the open-ended questions, the normal time for completing the questionnaire was between 15 to 30 minutes.

CHAPTER TWO: Context of the Site and Study

Relevant Literature

Throughout this report terms are used that may be unfamiliar to the reader. The following arose in a preliminary examination of the relevant literature and a number of them have been identified as themes central to our investigation. They include:

- SOCIAL COHESION: building shared values; creating community engagement; the sharing of challenges; and the exchange of information (Stanley);
- CLUSTERS/CLUSTERING: the concentration of a (creative) group of individuals or groups who facilitate the exchange of ideas, values and information. A dynamic and diverse environment or ecology fosters clustering (Donald);
- SOCIAL CAPITAL: social capital involves the social networks and shared norms that facilitate collective action (www.policyresearch.gc.ca);
- CULTURAL CAPITAL: cultural goods and services that provide immediate and future benefits--of economic, aesthetic and socially cohesive value (Throsby);
- INNOVATIVE SUPPORTS (public/private/tangible/intangible): clusters; social cohesion and community/individual engagement; policy and planning. Factors such as favourable real estate conditions, diversity, and

social capital all facilitate innovation (Isuma);

- **VALUE CHAIN/VALUE PRODUCTION CHAIN:** the flow of cultural goods and services. Intangible and tangible cultural capital existing at a given point is capital stock (401) which is valued both in economic and cultural terms, giving rise to the flow of capital services, which encourages further goods and services (Throsby).

THE PRIVATE SECTOR, CULTURE AND SOCIAL COHESION

The following literature review provided the basis for questions addressed in the interview process.

An investigation of the various types of innovative supports that are employed in the cultural sector reveals that many of the boundaries of previous models are fading away. Toronto planning critic, Greg Baeker, is one of many who acknowledges these changes in the relationship between public and private: "Boundaries between the public, private and third sectors are in question today because the cultural sector is renegotiating its relationship to the state (no longer a source of guaranteed support) and to the private sector (no longer by definition the enemy)" (Baeker 1998). Moreover, continues Baeker, these changes contain important implications for broad conceptualizations of social policy, life, and cohesion. But before beginning a deeper inquiry into what these might be, it is perhaps worth looking more closely at some of the implications such an inquiry might encounter.

First is the lack of a clear definition of some of the basic principles involved. The notion of 'social cohesion,' for example, is seldom concretely defined. Nancy Duxbury uses the definition of social cohesion provided by the Senate of Canada, i.e. "[t]he capacity to live together in harmony with a sense of mutual commitment among citizens of different social or economic circumstances" (Duxbury 2002, 122). Jane Jenson provides another view (which is the working

definition employed by the Department of Canadian Heritage's Social Cohesion Research Network): "Social cohesion is the ongoing process of developing a community of shared values, shared challenges and equal opportunity within Canada, based on a sense of trust, hope and reciprocity among all Canadians" (Jeannotte 2000, 5, quoted in Jensen 2002, 143).

The idea of conflict or discord as an aspect of social cohesion is an important one. Baeker's suggestion that there is an erosion of the borders between public and private should not be taken to mean the replacement of the public role by private interests, but that there is an important role to be played by the public sector. This is in opposition to the approach favoured by social cohesion theorists such as Robert Putman and others who, according to Jensen, seek to "privatize the creation of social order. They leave it in the domain of markets, families, and other private networks and institutions. A well-functioning democracy thereby becomes a by-product of the operation of private institutions, such as singing groups and bowling leagues" (Jensen 2002, 146).

As is examined in this study, there may be important ways in which the private sector can contribute materially and immaterially to social cohesion, and social and cultural capital. However, it may well remain the role of the public sector and government to provide the mechanisms to manage and mitigate the conflict and discord created precisely through the public engagement of diverse groups within a pluralist society, as well as to contribute to the creation and maintenance of conditions under which it can flourish.

Classic theories of social order have not been able to adequately explain why some social systems hold together. M. S. Jeannotte, in her work for the Social Cohesion Research Network (SCRN), suggests that "social ecological theory," which takes a more holistic approach to understanding social relations, is a useful analytical tool as it allows for the consideration of a multitude of influences on a given social ecosystem (Jeannotte 2002, 4). This research argues that

positive social ecosystems reveal a connection between cultural and social capital and that this factor contributes significantly to the genesis of social cohesion. Jeannotte asserts that the quality and quantity of cultural involvement determines the impact that cultural capital has on social capital. She cites a study in which participatory arts projects are seen as essential components of successful social policy. This idea can be extended to include the ecological context in which participation takes place.

Jeannotte asks, What are the dynamics of social cohesion within a particular social space? What inputs contribute -- or don't -- to social cohesion? (Jeannotte 2001, 3). An intricate model outlining the causal links between social cohesion and social outcomes is presented in her research. And although the graphic representation of these inputs/outputs is complicated, the links indicate that cultural participation in the broadest to narrowest sense fosters connections between individuals and social spaces occupied by others. The link between social cohesion and positive social outcomes, such as strong communities, is clear in this context. Jeannotte's research is useful regarding 401 Richmond. Consideration of the origins of patterns of social relations in a specific social ecological system enables an understanding of which factors help to hold groups together and sustain them, as well as the potential impact of social cohesion on the broader community.

The idea that social cohesion contributes to different kinds of prosperity (economic, health, cultural, etc.) is the motivation behind the federal government's establishment of the Social Cohesion Research Network (SCRN) through the Department of Canadian Heritage. Dick Stanley suggests in his survey of the work produced by the SCRN that at its most basic, social cohesion is founded upon the willingness of people to cooperate, acknowledging that there seems to be an affinity between social cohesion and liberal values, but does not further develop the idea. This research cautions that social cohesion should not be confused with social order, common values or communities of interest

(Stanley 2003, 9).

Understanding the concept of social cohesion is of primary concern to both public and private interests in light of what has been identified as overall weakened community identification (Stanley 2003, 11). Highlighting examples of social eco-systems that engender positive social outcomes such as healthy communities, economic growth and good governance help argue for the value of social cohesion. Addressing the causal model of social cohesion presented in the Jeannotte paper, Stanley sees the model demonstrating that,

social cohesion is created by equitable distribution of social outcomes, and social outcomes are improved by increased degrees of social cohesion. The reciprocal relationship means that every policy or action eventually has an impact on every other policy and action, so social cohesion has to be taken into account in the development of every policy (Stanley 2003, 11).

Simply put, culture, momentum and togetherness all imbue healthy and vibrant communities at both the micro and macro levels, and these components when present in a socially cohesive dynamic, continually accrue, attract and strengthen the values and processes required for social cohesion.

Much of the work done on the characteristics of social cohesion serves to challenge neo-liberal economic strategies and policies and highlights the growing recognition of the role that culture plays in bonding environments, and dynamic social eco-systems, such as that at 401.

SOCIAL COHESION, CULTURE, JANE JACOBS AND FLORIDA'S CREATIVE CLASS

The other mandate of this study is to examine 401 Richmond as an innovative cluster, including its broader implications for the city of Toronto and possibilities for cultural planning and policy-making. An important differentiation should be made at this point between the term "cultural planning" as used by writers like Graeme Evans, who view it quite specifically as planning for the arts (Evans 2002), and by others like Colin Mercer, who conceives it as a broader tool informing cultural citizenship and development: "cultural policy must be concerned with all things, all people, and all resources - not just those claiming to act in the name of Culture" (Mercer 2002a, 318).

In *The Death of Life of Great American Cities* Jacobs speaks of her most important principle in creating successful cities. As she notes: "This ubiquitous principle is the need of cities for a most intricate and close-grained diversity of uses that give each other constant mutual support, both economically and socially. The components of this diversity can differ enormously, but they must supplement each other in certain concrete ways" (1993: 19). Jacobs also outlines four specific conditions that must be met to ensure diversity. These are:

Condition 1: The district ... must serve more than one primary function; preferably more than two. These must insure the presence of people who go outdoors on different schedules and are in the place for different purposes, but who are able to use many facilities in common (198). — short version "the need for mixed primary uses".

Condition 2: Most blocks must be short; that is, streets and opportunities to turn corners must be frequent (233). — short version "the need for small blocks".

Condition 3: The district must mingle buildings that vary in age and condition, including a good proportion of old ones (244). — short version “the need for aged buildings”.

Condition 4: The district must have a sufficiently dense concentration of people, for whatever purpose they may be there. This includes people there because of residence (261). — short version “the need for concentration”.

While Jacobs’ philosophy about the ingredients necessary for nurturing vibrant, alive and healthy cities are directed at the geographical neighborhood, the essential logic of her observations are relevant to 401. 401’s management adopted an approach which borrowed heavily from the street-level theory espoused by Jacobs. 401 is the embodiment of diversity of a certain type — an arts-oriented creative cluster. While the tenant base comprises a diverse group of artists and designers it also houses retail businesses, and educational organizations. Clearly the makeup of 401 tenants meets Jacobs first condition of “the need for mixed primary uses”.

Re: the need for small blocks. The design of the floor space and common areas within 401 may be said to have had the intent of this condition in mind when renovations were planned and executed. Small blocks help to ensure that areas are well traveled and avoid ghettoization. While large converted industrial buildings are not city blocks and are limited structurally in terms of modifications that are possible it is clear that at 401 the layout of the space was designed to encourage hallway traffic. And of course the common spaces found at 401 entice tenants to move through the halls and mingle.

Condition 3, “the need for aged buildings”, obviously fits the 401 profile well. Old buildings make possible cheaper rents. Regarding condition 4, “the need for

concentration”, 401 has been extremely successful in maintaining a high, in fact a fully, occupancy rate with a long waiting list of eager potential tenants. The redevelopment of the building under 401 management has made for a dense 401 population base that has helped to promote a community within the building.

The recent work of Richard Florida (2002) has been extremely influential in creating new ways of thinking about the role of social cohesion, social and cultural capital, and human capital in the economic and regional development of urban areas. This has largely been through his concept of “Creative Capital,” which both replaces and builds on previous conceptions of cultural and social capital in positing itself as the key to growth. Florida suggests that Creative Capital makes city-regions attractive to the creative professionals who possess the human capital necessary for the new economy. He calls these people the “Creative Class.” The creative class encompasses “people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or creative content”. What they share is “a common creative ethos that values creativity, individuality, difference and merit” (2002:8). The tenant base at 401 draws heavily on these occupational categories. While science and engineering are absent, the other groups comprise the bulk of 401 residents. The work of the overwhelming majority of businesses and organizations is centred around ideas and creative energies.

The creative class has emerged as an affluent, important economic entity with yet-to-be-exercised political force, will, and responsibility. Florida sketches the position of the Creative Class in the contemporary economy as follows:

Capitalism has also expanded its reach to capture the talents of heretofore excluded groups of eccentrics and nonconformists. In doing so, it has pulled off yet another astonishing mutation: taking people who would once have been viewed as bizarre mavericks

operating at the bohemian fringe and setting them at the very heart of the process of innovation and economic growth. These changes in the economy and in the workplace have in turn helped to propagate and legitimize similar changes in society at large. The creative individual is no longer viewed as an iconoclast. He - or she- is the new mainstream (Florida 2002, 6).

In his ensuing discussion, Florida examines two primary characteristics of this new class that have implications for 401. The first is how the members of this new class spend their leisure time, and the second is how and where they work.

LEISURE

The specified leisure and cultural activities attractive to the Creative Class have important implications for the future of developments like 401 Richmond and other initiatives in urban cultural policy-making and planning. According to Florida, these people prefer organic, indigenous, street level culture and multi-use urban neighbourhoods over officially designated cultural districts (Florida 166, 182). This organic quality is one of the key factors in considering the replicability of a project like 401.

Florida acknowledges how "cities have long used amenities as a tool to spur economic development." Traditionally, these amenities include stadiums, cultural facilities, multi-use complexes, arts districts and urban shopping areas, but "the Creative Class prefer[s] a more active, informal, street-level variant of amenities" (Florida 2002, 259). This group chooses the consumption of experiences over goods and services. Accompanying this is a desire for the "sense that they are entering a cultural community, not just attending an event. It gives them the chance to experience the creators along with their creations" (183). This too is a key component of the public interface between 401 Richmond and the broader community.

WORK

Following the ideas of Jane Jacobs, Florida posits that these new work environments are contributing much to the diversity, aesthetic, and authenticity desired by this new class. Rather than the long-standing, close-knit communities of the past, the new communities being forged are based on “weak” ties and rely on flexibility. Moreover, Florida suggests that aspects of place and space are key in creating these new forms through new designs, mixed-use development, clusters, and third spaces.

This "New Workspace," the key to attracting the talents of the Creative Class, houses both mainstream ventures and those traditionally considered "bohemian." Its characteristics include: location in renovated spaces in older downtown buildings ("adaptive reuse"); an open design; high ceilings; a less hierarchical use of space; plentiful communal and "hang-out" spaces; an experiential environment (which includes raw design and exposed structural elements); indirect or natural lighting; and lots of art (Florida 2002, 122-123). A key objective of these new principles is to foster the most contact among employees (Florida 2002, 126). Florida echoes Jane Jacobs in noting the importance of diversity and mixed uses, not only for a neighbourhood but within the same building. Furthermore, he quotes Jacobs' observation that, "Old ideas can sometimes use new buildings. New ideas must use old buildings" (124). Moreover, in addressing the prevalence of clustering in this new world of work, Florida states, "the real force behind this clustering is people. Companies cluster in order to draw from concentrations of talented people who power innovation and economic growth" (220). A Toronto Arts Council study in 1988 stressed the particular importance of clustering for small arts and not-for-profit organisations

In terms of the links between revitalization strategies/innovations and quality of life in cities, a survey of the literature concerned with urban development policies by Betsy Donald reveals two contradictory themes. The first is that economic competitiveness alone is incompatible with the notion of the quality of life within

cities. The second is that quality of life is a necessary condition to a city-region's economic well being (Donald 2001, 59). Donald suggests that the latter theme may be more provocative because it makes the connection between the competitiveness of a city-region and strategic investments in its quality of life.

Donald looks at spatial clustering literature indicating that innovation is fostered when many people can be engaged in a dynamic collaborative process, especially where face-to-face interaction and knowledge transmission in a creative environment are components. Donald also suggests that empirical evidence supports the argument that social learning is made easier when networks of exchange are in the same place (Donald 2001, 63).

SOCIAL COHESION AND CULTURAL AWARENESS

There is a flip side to creative redevelopment. Frequently this type of revitalization leads to problems such as gentrification, "serious tensions between established neighbourhood residents and newer, more affluent people moving in. In an increasing number of cities, the scales have tipped from revitalization to rampant gentrification and displacement" (Florida 2002, 289). Like a snake eating its own tail, such processes undermine a city's "unique advantage as a creative center by driving out artists, musicians, small shopkeepers and people with children" (Florida), further highlights the importance of both diversity over homogeneity and the presence of committed developers and developments like 401 to combat these processes.

Notably, Florida cites Toronto as doing a much better job than most U.S. cities in being "able to balance openness and tolerance against a strong sense of community" (282). He notes, "In Toronto, a thriving multidimensional Creative Center, Creative Class people from all walks of life live side-by-side with new immigrants (who are roughly half of the city's population) and less affluent groups with whom their children share the same schools" (324).

In concluding his book, Florida takes a closer look at the new responsibility and the potential for new structures of power – economically, politically, socially and culturally – that accompany the formation of a new class. In order for these to be fully realized, however, he suggests that as a whole the Creative Class needs to develop more social and class awareness:

The Creative Class does not yet have the awareness of itself, as a class, that is needed. For the most part, Creative Class people persist in defining themselves by their differences. Or they think only of number one....Vast numbers of Creative Class people are concerned mainly with building their résumés, building their bodies and acquiring the status kit of our age: a stylishly renovated home with a Sub-Zero refrigerator, Viking stove and an SUV in the drive. They naively assume that if they take care of their business, the rest of the world will take care of itself and continue to provide the environment they need to prosper. Time and again, I find such people complaining that traditional forms of organized politics or organized anything 'aren't for us'. This is understandable. The old forms are relics of the past age; they often leave much to be desired. But here's the catch: Unless we find new forms of civic involvement appropriate to our times, we will be left with a substantial void in our society and politics that will ultimately limit our ability to achieve the economic growth and rising living standards we desire (Florida 2002, 315-316).

Such a suggestion has important implications for both social cohesion as well as the potential replicability of projects like 401 Richmond. Indeed, one of the key intangible innovative supports that have led to the success of the building is its enlightened owner.

Other Canadian Sites

While 401 Richmond is unique, there are other models that have developed to serve communities of varying needs and sizes. While these other facilities diverge from each other in various respects – ownership, size, philosophy – they are important to consider as part of a larger context in which 401 Richmond might serve as a prototype for replicability. The sites we examine here are the Khyber in Halifax, the Belgo in Montreal, Artspace in Winnipeg, the Laurel Packinghouse in Kelowna, and Toronto’s own Historic Distillery District.

The Khyber

1588 Barrington Street

Halifax, Nova Scotia

Bill Roberts, a photographer and arts administrator established the Khyber in 1994. Located downtown, the three-story historical property had been sitting empty when Roberts negotiated with the city to take care of it in exchange for being allowed to operate a dance club and art gallery within. By 1995, the Khyber Arts Society was established and a campaign was launched to secure a long-term lease for the building, which by then also included a café and bar. Initially, the City of Halifax promised a three-year lease, never formalized, at \$1 per year.

In 1997, the Khyber Art Society negotiated with the City for a five-year renewable lease, which included a restoration plan for the building and a business plan. Additional renovation funds were obtained from the Heritage Trust of Nova Scotia. The Khyber Club bar opened in 1998 around at the same time CARFAC Nova Scotia moved in, and the club became a regular meeting place for artists and musicians. The presence in Halifax of the Nova Scotia School of Art and Design helped foster the Khyber as a community centre for artists.

Current tenants include a mix of small, private cultural businesses, including an independent record store, a multi-disciplinary performance space, four art galleries, and a bar. It presents contemporary art exhibits, artist lectures, panel discussions, performances, and offers art classes to young people. It has recently added the Khyber Digital Media Centre for artists working in the newer media. The Khyber is a not-for-profit, artist-run center that relies on self-generated revenues and operating assistance from the federal government (Canada Council for the Arts) and the provincial government (Nova Scotia Arts Council).

Artspace

100 Arthur Street

Winnipeg, Manitoba

The building now occupied by Artspace is located in Winnipeg's historic downtown Exchange District and was acquired for \$1 in the mid-1980s with the assistance of the tripartite (municipal/provincial/federal) Core Area Initiative. The Manitoba Centennial Corporation, an agency of the Province of Manitoba, owns the four-story building. Artspace opened in 1987 after major renovations had been completed.

Artspace is a membership organisation. According to its by-laws, the majority of tenants in the building must be artist organisations with charitable status. There are 25 tenants, including the Winnipeg Film Group, Videopool, galleries, publications, and a Cinematheque. There is no designated common area in the building except for some seating in the main floor lobby.

Because of its location in the centre of the Exchange District, home to many other arts organisations and artists studios, Artspace is a creative hub in the neighbourhood. It was the first building in Winnipeg dedicated to diverse artist

organisations and there is currently an extensive waiting list to get into the building. Artspace is self-sustaining through the revenue from membership fees, rent, and license fees although it also undertakes fundraising initiatives to solicit money from the private sector.

Belgo Building
372 Ste. Catherine Street West
Montreal, Quebec

The Belgo building is a former textile factory located in downtown Montreal. It is privately owned and operated by a family that also owns several shopping malls, the Belgo being one of their smaller enterprises. During the recent recession the owner lowered the rent in order to attract and encourage artists to set up galleries in the building and indeed, one of the family members is a gallery owner. There are now more than twenty galleries in the Belgo, as well as dance companies and businesses in multimedia, architecture and design. Previously there were more artists' studios in the building but as it got closer to full occupancy rents increased. However, they are still below market value for downtown space, which allows the galleries to remain in the building and may help explain the waiting list to get in. Recently a coffee shop opened on the main floor, and serves as a common space. Another building occupied by artists and galleries just down the street at 460 Ste. Catherine West makes this section of the street something of a creative hub.

The Laurel Packinghouse
1304 Ellis Street
Kelowna, British Columbia

The Laurel Packinghouse in Kelowna was built in 1917 and used for packing fruit until the 1970s. It sat empty until designated as the city's first heritage site. The Laurel Packinghouse is now owned and operated by the Kelowna Museum Association which rents the building from the City for \$1 a year. The Museum itself is two blocks away and the neighbourhood in which they are located has come to be known as the "Cultural District." A library, an art gallery and the Rotary Centre for the Arts have been added to the District in the past ten years.

The Laurel itself has been reborn as a community centre for arts and culture, while maintaining strong ties to the Okanagan's agricultural heritage. It has become home, for example, to the British Columbia Orchard Industry Museum and the Wine Museum. The second floor of the building is rented out to tenants in both the not-for-profit and commercial sectors. Current tenants include: Theatre Kelowna, the Sunshine Theatre Company, the Kelowna and District Arts Council, and the Viva Musica Society. The Kelowna Museum's funding comes from the City of Kelowna's operating budget, but most of the Laurel's income is self-generated by itself through its second floor rentals and through the rental of its public facilities for a variety of social events.

The Historic Distillery District
Trinity and Mill Streets
Toronto, Ontario

The Historic Distillery District occupies 13 acres on the south east side of Toronto and is billed as the city's "new centre for arts, culture and entertainment." The former site of the Gooderham and Worts Distillery, built in 1837, and operated

until 1990, was purchased by the Cityscape Development Corporation and Wallace Studios for \$10.6 million in December 2001. Cityscape, aware of the role of artists and culture in redeveloping heritage and industrial zones, has made cultural presence a priority in the development. To that end, two buildings in the complex – Case Goods and Cannery buildings - have been leased to Artscape for twenty years at below market rates negotiated through the development review process with the City of Toronto.

Space for retail studios has been made available to artists and craftspeople on the main floors, while many of the 60 theatre and dance companies and other arts organisations occupy the upper floors including offices and rehearsal space. Some of the Artscape tenants include Dancemakers, the Necessary Angel Theatre, the Tapestry Music Theatre, the Nightwood Theatre, Danceworks, Dance Ontario and others. In a separate initiative the Soulepper Theatre Company and George Brown College have a shared complex there. The overall tenant and development base in the Distillery District is far more diverse. There are several high-profile commercial galleries leasing space near the Artscape complex, in addition to a mix of restaurants, retail, coffee shops, breweries, and condominium projects.

In developing the Distillery District, Cityscape and its tenants received substantial support from the City of Toronto, and/or the federal and provincial governments. Artscape has received both public and private support for their involvement. Its presence in the Distillery as a long term (20 years) land lord gave the development the credibility it needed to attract other arts organisations. The Distillery District is quickly becoming a key destination in the city, not only in terms of the amenities and services offered by its permanent tenants, but because of its picturesque setting, and the growing number of arts and cultural events including the Jazz Festival, that one finds there.

CHAPTER THREE: Survey Results

Thematic Survey of 401 Richmond as a Working Community

Residents of 401 Richmond were invited to reflect upon their experiences in the building. Through the use of our survey instruments, we were able to identify a number of themes which capture these experiences. Although they overlap, each reflects an important aspect of what distinguishes 401 Richmond as an innovative development within the City of Toronto. This source of qualitative information is important since it allows us to move beyond purely theoretical reflections and empirical fact-finding and to deepen our analysis of how the building and its workplace culture works in practice. We have identified eleven overlapping themes:

FOSTERING WORKING CONNECTEDNESS

In the interviews with 401 Richmond tenants on the kinds of working relationships that they enjoy with other residents, a number of key words reappear often: “partnership,” “collaboration,” “network” and “sharing”. What is clear from our surveys is that the building and its culture have been essential in nurturing these kinds of cooperative working relationships. The types of mutually reinforcing business and creative working connections seem to arise organically. The experience of connectedness was described by the tenants in a variety of ways:

- *“It’s a community, not a building.”*
- *“A spirit of cooperation breathes in the building.”*
- *“Being in this type of community has definitely helped facilitate and make those kinds of partnerships happen much more easily, with a lot more ease. It’s also allowed for the partnerships of more than one organisation*

at one time...It's become a way of facilitating larger partnerships, multiple partnerships..."

- *"The building provides a very pleasant work environment which I believe encourages cooperation and inclusion ..."*
- *"... over the years we have moved all of our service providers to those who are in the building: graphic design, printing, web development, etc. We have been able to recruit board members through contacts made in the building."*

BUILDING A STRONG COMMUNITY

Nearly all of the tenants interviewed expressed the belief that there is a sense of community in the building. And it is clear that there is not just one community at 401, but several. Communities form around occupational groupings - artists, musicians, fashion designers, graphic designers and video producers as well as groupings forged by occupying a particular space within the building. Tenants in the basement seemed to have formed a particularly strong and distinct community. They also seemed to interact the least with other tenants in the building. Overall, however, while it is accurate to think of 401 as a grouping of various distinct communities there exists a strong sense of the larger 401 community as a "community of communities."

Planned structures such as the Café, the roof garden and the newsletter actively encourage community engagement resulting in spontaneous interactions between tenants and suggest an organic concept of community. In part this is because 401 is only four stories high and also because no one is "forced" to participate. Those who are not very socially inclined are allowed "to do their own thing," or to become involved in the larger collective only as they desire.

Management at 401 Richmond plays a particularly important role in creating community through physical structures, such as the communal spaces, that facilitate openness and discussion. In addition to these tangible efforts, it became

clear through our discussions with 401 Richmond tenants that different understandings of community have emerged. We view this as a result of the planned and concerted effort of a management team driven by values and a philosophy intended to promote stability, warmth, and openness throughout the building. Communities identified by 401 tenants exist in overlapping ways without a coercive sense of needing to participate or be community minded. This reflects the notion of social cohesion as a process, created through the building of shared values, community engagement, and information exchange.

401 Richmond was designed as a mixed-use venue. Although this enabled specific communities of artists, musicians, graphic designers, not-for-profit organisations, etc to emerge, it helps to prevent their ghettoization. Our interviews with tenants and survey of the building provide ample evidence that the substantial social and business interaction takes place between and among all tenants, even those apparently unrelated. As one tenant put it, “[t]hey’ve done a really smart thing in mixing businesses with non-profit organisations and it really is just an incredible kind of feel. Even with the businesses, they really fit well with the art organisations.” Another resident noted that while there was a mix within the building, there was also a commonality in the sense that all the occupants tended to be creative types, that is they all worked meaningfully with ideas.

- *“I consider myself very lucky to be part of the community fostered here at 401.”*
- *“Should you want to participate in the community, it’s there. I’m not much of a joiner, but if I wanted it, it’s there. But you forge relationships with people you see in the hallways...”*
- *“I think there’s definitely a community here, and I think that it happens on a number of different levels...Margie has sort of thought out what this place should be and... that immediately creates an environment where certain things will happen...”*

- *“It’s a community of artists, so it’s very diverse and friendly. I think everyone’s open to making connections...I like the vibe because it’s not corporate. Because of the way the building is designed, there are lots of spaces where people can meet and talk and there are lots of points of interest.”*
- *“It’s like a small town as opposed to a big city where you feel lost.”*

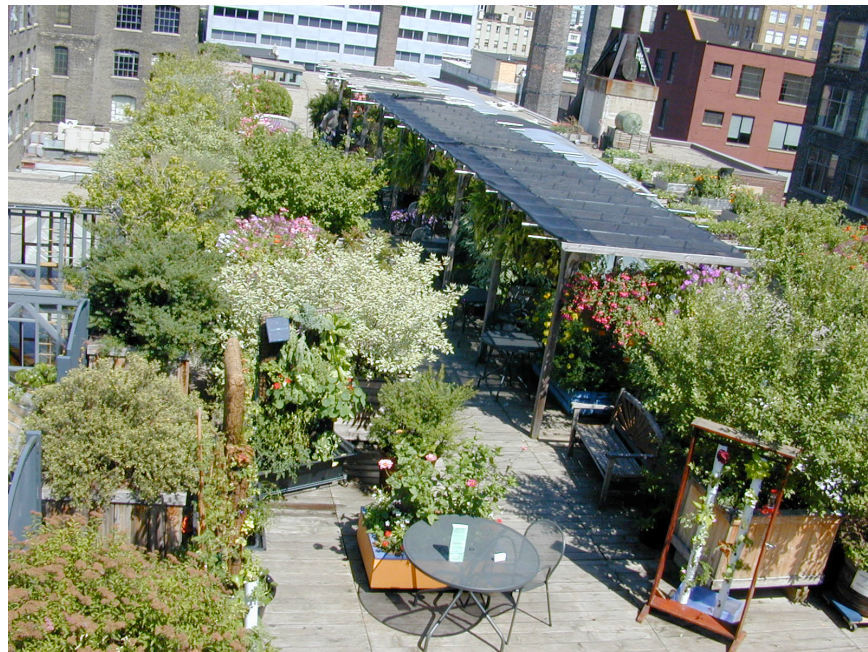
CREATING CULTURAL SPACE

Perhaps the prime motivation in creating 401 Richmond was the desire by Margie Zeidler to create a space for artists and a place to promote the arts and culture in Toronto. The centrality of this building in the city as a hub for art and culture is worthy of special mention, but more specifically, the management at 401 has devoted considerable energy and resources to selecting appropriate tenants and supporting them. This has occurred not just through the low rents but also, for example, through management’s promotion of the building to the public in general and the arts and cultural community more particularly as a working arts and culture centre. Additionally, the building has been structured in such a non-hierarchical and creative way that it is an inviting place for art and culture to flourish. In other words 401 offers an environment particularly conducive to stimulating the creative mind.

- *“Art walks through this building.”*
- *“It has opened the doors for us in the arts community in Toronto. It brought a tremendous opportunity ... it’s a very supportive environment. To me it was like going to art school again.”*
- *“There’s a real feeling when you walk into the building that this is a place where the arts are valued. You’re not walking into an office space.”*

THE NEW WORKPLACE COMMONS

In creating 401 Richmond considerable attention has been paid to the kinds of spaces and activities that would be housed under its roof. So-called common or community oriented spaces were of particular importance to the management and tenants. These spaces have taken on increased importance, contributing in significant ways to an environment that builds neighborhood and works against alienation. The main enclaves in the building that may be said to be such spaces are the Loftus Lloyd Café, the Rooftop Patio, the communal bulletin boards, the walled inner court yard, and the daycare centre associated with it. The Café is a rent paying business, the daycare a not-for-profit organisation, and the rooftop garden—described by one tenant as “the best place in the world”—grows herbs and vegetables which are sold to the Café.



Rooftop Garden at 401 Richmond

Aside from the fact that many of these spaces have commercial components as part of their operations and that they are, after all, privately owned, they have come to be seen and used as venues for the 401 community. These spaces give

tenants the opportunity to interact with each other, the fact that they are heavily utilized by residents attests to their central place in the lives of the community.

- *“[The community spaces] make this building unique and special It would be hard to work somewhere else. A lot of thought has been put into what a workplace should be. It’s a great place to be.”*
- *“They have really tried to create a community that has a diversity of services that are really convenient (catering by Loftus Lloyd and being able to hold receptions in the rooftop garden). There are public spaces that are used and shared by everyone...”*
- *“[Speaking of the children in daycare] I love hearing their squeally voices! ... I don’t have children of my own, so this is something that really gives me joy ... ”.*
- *“On Tuesday nights, we have people come in and talk about whatever is on their minds (Conversation Café).”*

FACILITATIVE INFRASTRUCTURE

The kinds of infrastructure available in a building can be of significant value to tenants’ business and work. Our notion of infrastructure, is not just the hard physical kinds of investment made to buildings, but an equally important ‘soft’ infrastructure associated with the kinds of culture and environment nurtured within. While both usually require capital expenditure it is often the case that value added soft infrastructure has as much to do with the thought and care that goes into the design of spaces as it does with how much money is invested. 401 Richmond is an example of ‘rich’ investments of thought and money into both the hard and soft infrastructures of the building. Hence we have termed this *facilitative infrastructure*.

With regard to hard infrastructure, the entire building has been upgraded for high speed internet service. Additionally, many tenants commented on the willingness of the owners to design rental spaces to the specified needs of the occupants at

the owner's expense while the tenants assumed other costs associated with making the space their own. Each unit has direct light from windows that open. On the softer side, it is clear that the planning of the building has been carefully thought out, for example, in the restoring of many of the historic aspects of the building and placing of plants and art throughout the common hallways and passages. The spaces, the mix of tenants, and the 401 newsletter have been done with the aim of making a large commercial space seem less like a modern suburban mall and more like a neighborhood. In short, the design is on a human scale and is meant to facilitate interaction.

- *“There's a value system that drives capital expenses here.”*
- *“The ideal workplace ... that combination of giving people a home away from home ... a place they can feel comfortable in that still lets them do their job, but that isn't hard and cold and rigid. That includes everything from the physical design, to the materials — the brick, windows that open”*
- *“In order to function ...as a professional organisation you do need certain tools, a certain environment— internet access, things of that nature — so there are some infrastructure challenges sometimes”*
- *“...another community part is when you go up on to the 4th floor, when you go on to the roof garden. Now that is amazing. Now Mike Moody [a staff member], he is the guy □ on every floor there are plants. Now that is a really different thing between this building and other buildings, and that is because he [Moody] is on the case ...”*

ENABLING MANAGEMENT

Asked to describe what they see as contributing to the sense of community in the building, tenants stressed the role of the 401 management team. We have dubbed this *enabling management* in an effort to demonstrate how the management style and values contribute to and facilitate feelings of trust, support, stability, and community between tenant and landlord.

Many of the interviewees identified Margie Zeidler as the enlightened driving force behind the creation and success of 401 Richmond, and described a management style that did not favour 'the bottom line' over all else. Above and beyond the below market rent in a sought-after downtown area, they feel a family quality and sense of belonging to a larger whole. Tenants often noted the sympathy, flexibility and promptness in dealing with tenant needs.

The continued capital investments in the building by the owners seems to have contributed significantly to the feeling on the part of the tenants that management is proud of the building and are involved in the long-term commitment to it. That they are on site makes them aware of the daily occurrences and indeed, many of those surveyed commented on the fact that the building problems and repairs were dealt with quickly and efficiently. In these ways management is engaged and is itself a key part of the 401 community.

- *"It is a much kinder, gentler world here."*
- *"I think they're [management] doing a pretty fine job, really. They do things they don't need to do. They are actually investing in creating community, which is something that goes beyond a corporate mandate."*
- *"The management people are very accessible...you just walk into the management office whenever and they're always there and they're always ready and willing to listen to whatever you want to talk about. It's not like having to go off site and call a landlord."*
- *"I got accepted [elsewhere] and decided not to go and to wait it out here. There were a lot of issues about how [the other landlord] really manages their spaces, and there was so much uncertainty about how they were going to develop them, and the cost didn't seem that much more effective. The great thing about this building is that Margie puts so much attention into the building...."*

- *“I think that Margie Zeidler is the brains behind it all. She had the idea ... and she hires people who think the way she does. She has a very hands-on approach to things.”*
- *“Something like this doesn’t happen by accident you have to have someone who is forward thinking and committed”*

“BUILDING” PHILOSOPHY

The idea that 401 Richmond is a facilitator of a particular brand of socially-conscious management style was something that interviewees identified as an important facet of the success and stability of the building. Words used to describe this overall philosophy were ‘altruistic,’ ‘value-based,’ and ‘community-minded.’ This works on several levels. The building, despite being privately owned and financed, is driven by a socially activist way of thinking and operating.

Some concrete examples of this philosophy are the rooftop garden, the daycare and the pet friendly atmosphere. Investment in reinforcing the roof to allow for the creation of a rooftop garden provides the tenants with a ‘healthy’ on site communal location. The positive effect of having children and pets in the building was made evident by several tenants. The fact that the daycare is open to tenants of 401 Richmond as well as the larger community, illustrates the connection between the building and its neighbourhood.

While many tenants described the philosophy at 401 Richmond as “anti-corporate,” this should not be taken to mean anti-market. Rather, the philosophy and/or mandate behind the management style suggests that there is room for a humane business model.

- *‘... its not all bottom-line dollars and cents, there’s philosophy that’s part of it and the Bay St. model is only one way to approach doing business. Here there’s room for more than that.’*

- *“There’s a philosophy behind why we’re doing this, why it’s important to do this, and why the arts need to be supported and why people need to have space to create and all of that...I guess the strength is an awareness of all that...there are very different ways to create and run a space...you don’t need to be making a huge profit...”*
- *“I would emphasize the holistic approach that they have to the entire building that includes all staff from the custodian to the building manager. There is not a sense of hierarchy in that way.... There is a pride in everything. The building manager created the roof garden, and has plants throughout the building.”*

BRANDING 401

The building itself is known both in and outside of the arts and larger community simply by name, suggesting that a form of ‘branding’ may be taking place. The non-corporate philosophy and/or value structure of the building combined with its growing reputation as an arts locale make 401 Richmond a desirable address within the Toronto arts community. This kind of branding has unquestionably become important as it adds to the profile to the building and its tenants and may help in supporting many struggling organisations and businesses, giving them a firmer foothold within the market and society.

- *“The building has cachet within the arts community.”*
- *“...we wanted something different. We didn’t want a corporate look, so we decided to come here.”*
- *“I think people are fiercely proud and protective of this space and these are things that draw us all together.”*

LOCATION AND AFFORDABILITY

An essential element in the story of the success of 401 Richmond is its downtown location, amount and type of workspace and affordable rent. Tenants were quick to mention these factors in their positive evaluations of the building.

The prime location is important because of the ease of access to the building for tenants, clients and customers and it lies within the heart of the arts community and the downtown commercial district in Toronto.

Because 401 Richmond was an old factory, it also allows for a range of different types of spaces within the renovated building, capable of hosting dance, music, art and video studios, as well as a variety of commercial, retail and not-for-profit businesses and organisations. Tenants commented on the value of the high ceilings and the generously sized units. While location is extremely important for many of the firms and organisations housed at 401 Richmond, without the affordable rents many of these tenants would have to locate elsewhere or perhaps be unable to operate.

- *“[You] get a heck of a lot of space for a really great price.”*
- *“It’s had a financial impact on us because they subsidize the rent for some of the non-profits here. That’s made an incredible difference to us.”*
- *“The building itself is just beautiful ...and a great location ...right downtown and [near] a subway line.”*
- *“... when you are dealing with a commercial landlord, you’re always afraid they can toss you out at a moment’s notice, because they want more rent That has happened to a number of buildings around this area. In fact, the entire fashion industry is gone, it’s gone. I feel like this is a stable situation. I don’t feel like I’ll be tossed out. The management is consistent and friendly.”*

STABILITY OF TENANTS:

Based both on our anecdotal and statistical data, we have evidence that the tenant turnover rate is low at 401. In our in-depth interviews, many tenants spoke of the difficulties of getting into 401 as a result of long waiting lists; once in, — they are very hesitant to give up their spaces. Based on our mail-back surveys, we estimate that the turnover rate is just under 7% of the tenant base.

Many arts and nonprofit organizations operate on the financial margins and are typically subject to high business failure rates. The reason tenants leave the building have to do with changed business circumstances rather than with dissatisfaction with 401. Those who have left fall into three broad categories: 1) the need for more space as a result of expansion than is available at 401; 2) business failure; retirement; and relocation out of the city; and 3) tenants who purchase their own space. The fact that tenant turnover at 401 is so low speaks to the role of the building and its affordable rent structure in sustaining vulnerable enterprises/organizations.

WEAKNESSES: NO ACHILLES HEEL

When we probed tenants about the weaknesses at 401, most reflected at length and it became evident that the ‘weaknesses’ at 401 were not, in general, a major source of concern. Also, some, like slanted floors, insufficient sound insulation and lack of air conditioning, were linked to the age of the building. To paraphrase the comments of one tenant: “The rent is low so one can’t complain about the bathrooms.”

For the vast majority of tenants at 401, such issues paled beside the overwhelming advantages of the building and its management. At this point in its history, 401 Richmond displays *no Achilles heel* that makes it vulnerable to drastic destabilizing forces. The types of things identified were, for example, the need for a “shared board room” provided at the expense of the owner; lack of adequate parking for cars; the occasional broken freight elevator; and some security concerns resulting from its location that led to the provision of 24 hour on-site security personnel.

- *“The only thing I think that they can do better is that they could have more meet and greets, so that we all have a common goal...so that everyone knows each other. Margie does make a big effort to ensure that everyone knows each other, but more could be done.”*

- *“It sometimes gets a little bit rough when all the kids from the suburbs go down to the bars there, they make a right mess of the parking lot.”*
- *“ I wish there was more space available and at least one of every ten people that asked me if I knew if there was space was actually able to get in, ... it’s really great and it is what it is, ... they’re amazing spaces.”*
- *“Of course we cannot expect first class service, like a Bay Street tower, but we are not paying rents for Bay Street towers.”*

Business and Organisational Makeup of 401 Richmond

Our mail-back 401 survey questionnaire asked tenants to identify their business or organisation from the following options: Arts Organization; Graphic Design; Non-profit; Membership Services; Retail Services; Charitable Foundation; Professional Services; Magazine; and Other. Respondents were able to choose multiple identifications if necessary to capture the full scope of their business or organisation (see **Figure 1**) Respondents could also fill in their own organisational classifications and a number who identified their organization in the pre-selected categories took advantage of this option. An additional 9.3% of the sample identified themselves as Independent Arts and 4.7% as being involved in Film Production. Other self-identifications included Fashion Design Manufacturer, Architectural Firm, Film Festival Organization, and School. A complete list of the Tenants with their assignment to a classification category by 401 is found in the Appendix.

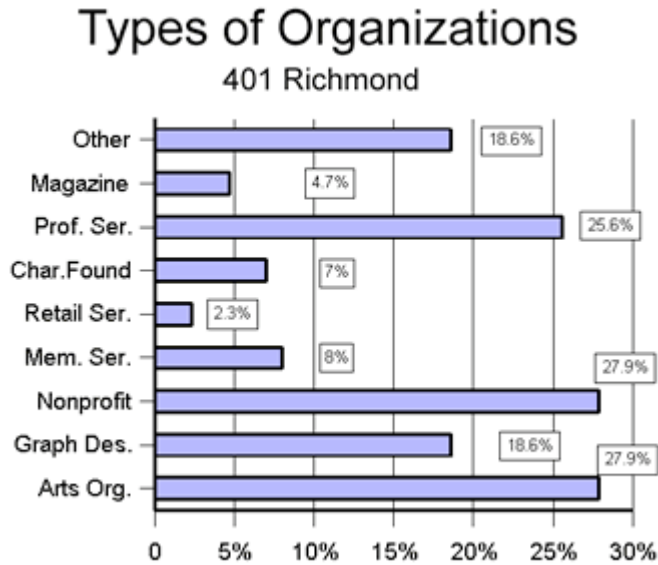


Figure 1.
*Types of organisations identified (listed from bottom to top): Arts Organisations;
 Graphic Design; Non-profit; Member Services; Retail Services; Charitable
 Foundations; Professional Services; Magazine; Other.*

Figure 1 provides a graphic demonstration of the diversity of the tenant population at 401. The chart shows that the largest population of tenants falls under the categories of Arts Organizations and Non-profits, each with 27.9% of the population, with Professional Services following closely with 25.6%. Interestingly, while fully 27.9% of the survey identified their operations as non-profit only 15% of the sample were registered charities (See **Figure 2**).

The survey also asked for information regarding how long their organisation has been at 401 Richmond. On average, residents had been in the building for 6.1 years however, the length of occupancies varied considerably from only 3 months to 15 years. In terms of the most frequently identified durations, two periods dominated — 20.5% of the sample had been in the building 8 years, while another 18% had been there for 5 years.

Registered Charitable Status

401 Tenants

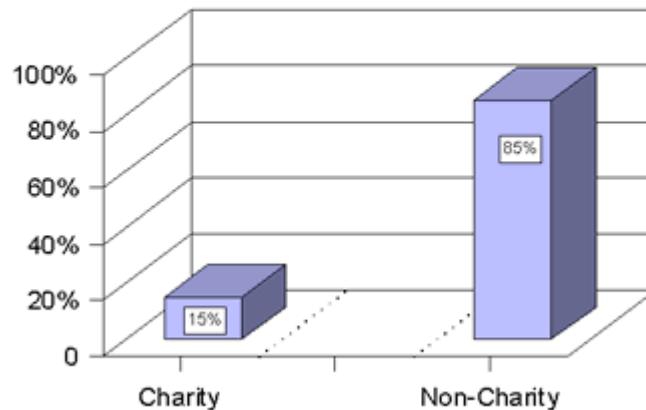


Figure 2.

Respondents were also asked to identify the location of their previous business or organisation. While a great range of addresses was identified, the overwhelming majority had old city of Toronto addresses, many of those the downtown area.

Inquiries were also made regarding whether tenants had been on waiting lists to get into 401 and 27% of our sample answered in the affirmative. This is largely accounted for by the long average tenure of the current resident pool; once tenants got into the building they are reluctant to leave and this results in a low turnover rate. For those who did face a waiting list, the range of the waiting time stretched between 2 months and 2 years.

Figure 3 displays the results of an open-ended question asked of survey respondents about how they had learned about 401 Richmond. Not surprisingly it was largely through community-based contacts (word of mouth, friends, community organisations, and other 401 tenants) which reinforces the image of the site as a community rooted institution.

How 401 Was Discovered

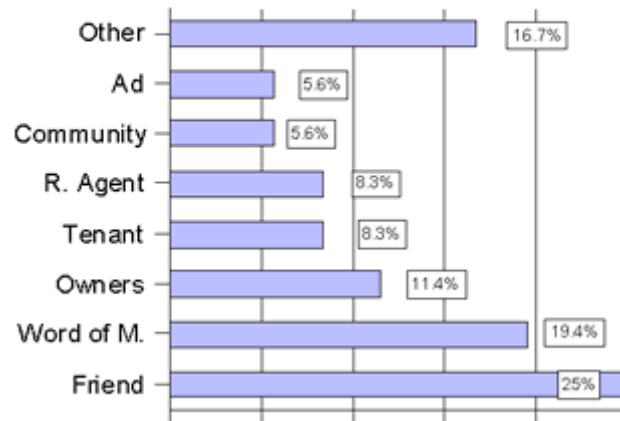


Figure 3.
Types of sources of information regarding where or from who tenants learned about 401 Richmond (list from bottom to top) were: from a: Friend; Word of Mouth; Owners of the Building; 401 Tenant; Real-estate Agent; Community Source, Ad; and Other Source.
N = 36

Close to 60% of the tenants indicated that they employed full-time workers at the site, and on average, they employed 3.9 full-time workers. The range employed varied between 1 and 25 full-time workers, although the most number employed full-time was 2. A similar percentage of 401 tenants employed part-time workers with an average of 4 such employees. The range of part-timers employed was between 1 and 25, with most employing 1 part-time employee.

Approximately 20% of 401 tenants reported having a membership base, with an average membership of just fewer than 800. 50% of the tenants indicated that their organisation had a client base within a wide range of numbers reported, from 6 to 20,000+. The average was slighter under 2,000. These numbers give a good indication of the kind of economic activity generated by 401. It is a significant site not only for the production of goods and services but for the number of jobs supported in the building.

Annual Operating Budgets

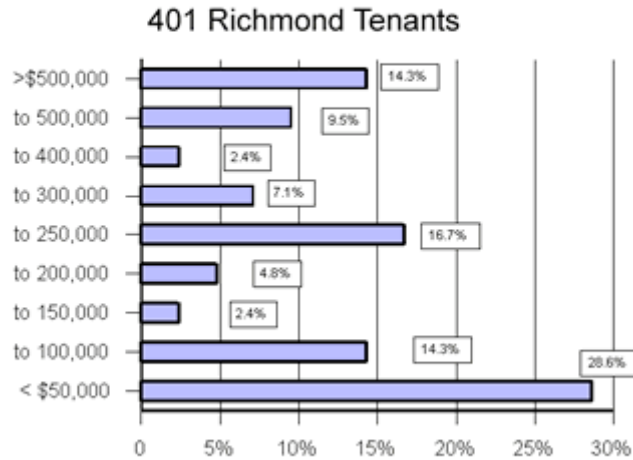


Figure 4.

The size of the organisations at 401 can also be measured by the size of their operating budgets. **Figure 4** captures this dimension. It indicates that 45.2% of these organisations have budgets of \$150,000 or less, 28.6% rank between \$150,000 and \$300,000; and 26.2% have budgets of \$300,000 or more. This demonstrates both the diversity of the tenant base but also that the majority of these establishments are in the small to moderate category.

44.4% of the tenants reported that they do receive some public sources of support; and 55.6% of the establishments have 100% private sources of funding. Of those receiving public monies, on average 65.9% of their budget consisted of public sources of revenue. This included such things as public grants, government contracts, and sales to government sources. A large number of 401 establishments indicated the importance of specific public agencies as funding

Revenue Sources

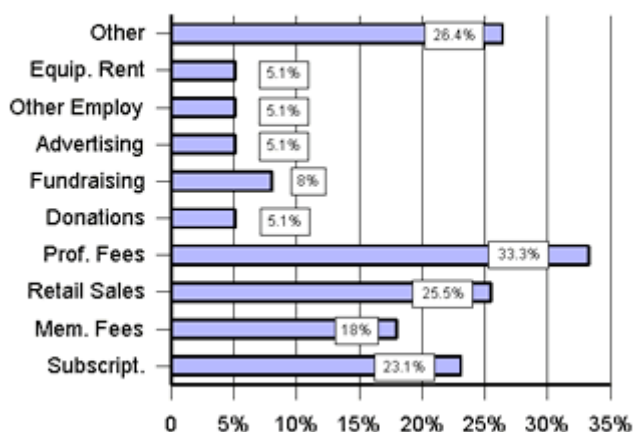


Figure 5.
Types of revenue sources identified by surveyed tenants (listed from bottom to top): Subscriptions; Membership Fees; Retail Sales; Professional Fees; Donations; Fundraising; Advertising; Other Employment; Equipment Rental; and Other.
Totals do not equal 100% due to multiple responses.

sources -- the Ontario Arts Council; the Toronto Arts Council; the Canada Council for the Arts; the Trillium Foundation; Canadian Heritage; and Telefilm.

Respondents were also asked about any other sources of revenue they used in financing their operations at 401 Richmond. **Figure 5** documents the results of our survey for this question. What is evident is that tenants are accessing multiple revenue sources. The four leading types of additional revenue in declining order of importance are: Professional Fees (33%), Retail Sales (25.6%), Subscriptions (23.1%), and Membership Fees (18%).¹

The method of transportation used to get to 401 Richmond by residents reveals an interesting pattern. Fully 44.2% of the survey indicated that they took a bicycle

¹ Note: Totals exceed 100% due to multiple responses allowed on this question.

Method of Transport to 401

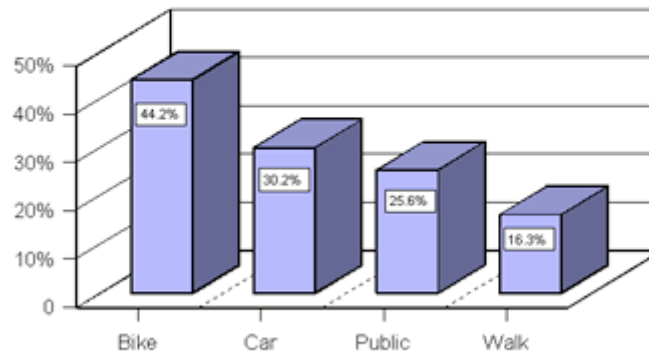


Figure 6.
Totals do not equal 100% due to multiple responses.

to work. Car transportation was identified by 30.2%, followed by public transit at 25.6% and walking at 16.3%² (See **Figure 6**).

Finally, a series of questions was asked about tenant appraisal of 401's contribution to the success of their operations in the building. Respondents were asked to rank the importance of 401 on a scale of 1 to 5 — 1 being Not Important and 5 being Very Important. As **Figure 7** reveals, 66.7% of respondents rated 401 important to their success while only 14.3% indicated it was not important.

Figure 8 displays the results of a question asking about the importance of 401's management to the success of tenant activities. 73.8% of the sample indicated that the management was important in this regard, while only 7.2% suggested that management was not important.

² Once again the total exceed 100% due to multiple responses.

Importance of 401 To Success of Activities

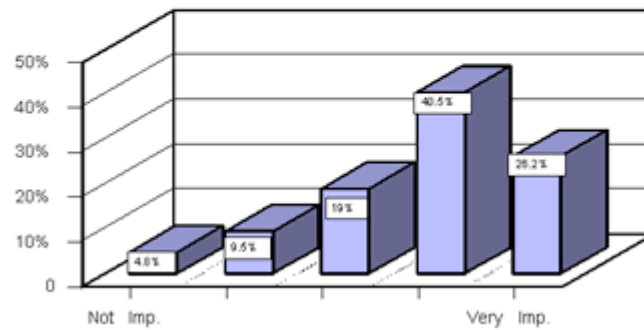


Figure 7.

Importance of 401 to Management

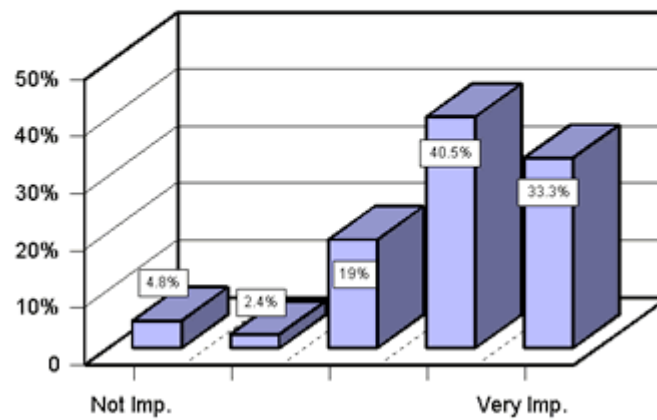


Figure 8.

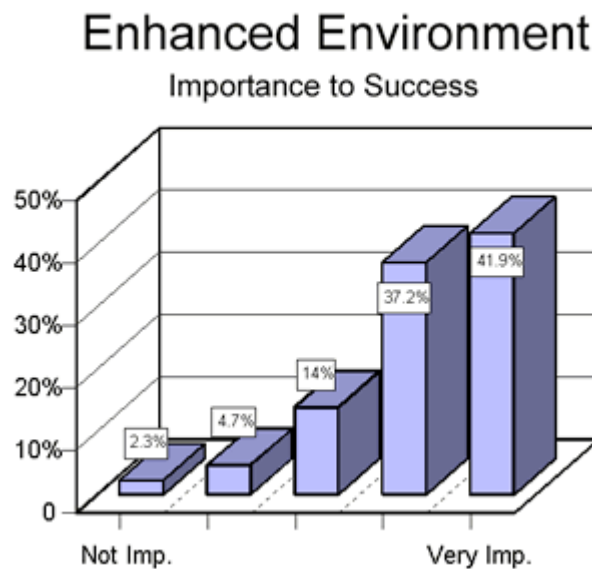


Figure 9.

The question of the importance of an enhanced environment found at 401 to the success of tenant activities is outlined in **Figure 9**. This time, 79.1% of those surveyed believed it to be important while only 7% thought it not to be.

The last question gave respondents an opportunity to rate 401 on a scale of 1 to 5 — with 1 being Not Impressed and 5 being Very Impressed. Fully 97.6% were impressed by the building and no one surveyed indicated that they were not impressed. 2.4% declared a neutral position on this question (See **Figure 10**).

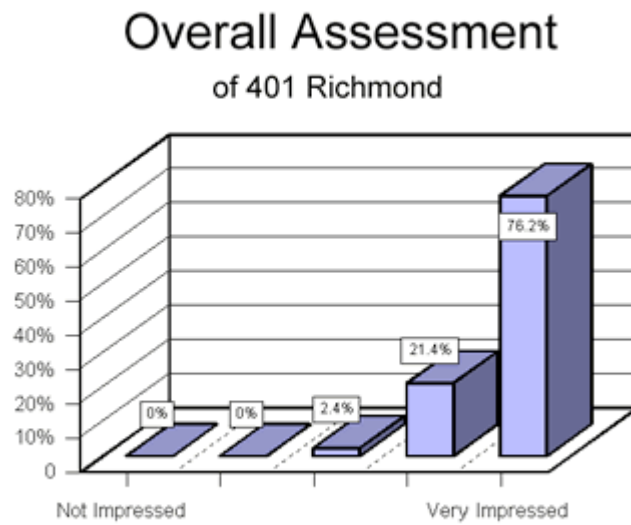


Figure 10.

Figures 8 through **10** provided substantial evidence of the importance of the building and its management to the tenants and organisations housed at 401 Richmond.

CHAPTER FOUR: What We Have Learned

In assessing 401 Richmond, it is important to note that various entrepreneurial possibilities were open to the owners. The present status of the building as a self-sustaining enterprise comprised of units running the gamut from small artist studios to large media production companies represented only one option. For example, in 1994, the owners commissioned a report to investigate the viability of the property as a media arts centre. Such a centre would have been similar to the current operation, that is, tenants would be guaranteed long-term tenancy and commitment on the part of the owners. However, the report highlighted a more commercially oriented enterprise than currently exists and, with media arts the focus, an eye to becoming internationally renowned in that field. Another possibility put forward in the report was that the enterprise could act as a charity, with anticipated funding from governmental agencies and private foundations. The current diverse, self-sustaining and profit-making organisation represents a rejection of both ideas.

Other factors influencing the owners' decision-making process were their combined experiences in architecture and volunteer work, as well as their underlying ideas of community. Margie Zeidler, whose inspiration drove the project and who acts as the property manager of 401 Richmond, was well acquainted with the Toronto arts scene. She was a board member of Artscape and understood the many challenges faced by its clientele, especially regarding affordable work space. Ms. Zeidler's views were also influenced by urban thinkers such as Jane Jacobs. Parts of Jacobs' philosophy evident at 401 are that business has a responsibility to contribute to the solving of social problems, and that since development changes society, developers have to accept that their actions have effects on the community. Jacobs also holds that solving

Community spirit drives restoration of factory building

Thriving artists' space wins top award from Heritage Toronto

BY NICOLAAS VAN RIJN
STAFF REPORTER

It's a long flight of fancy from the rural villages of east Africa to a decrepit old factory building on Toronto's Richmond St. W.

But when Toronto architect Margie Zeidler looked over the unused building and considered restoring it, she thought back to the African villages where she once monitored community projects as executive director of the African Medical and Research Foundation.

"That is really where I saw the power of community, because they don't have much in terms of resources there," Zeidler recalled yesterday. "They band together and just do it."

"And that sort of happened here."

Architect and her parents bought the property against all advice

Zeidler, who went on to buy 401 Richmond St. W. in 1994, said she was guided by that sense of community in restoring the former tin factory and leasing it to a thriving group of artists, artisans, entrepreneurs, professionals and craftspeople.

Now the realization of that dream has netted her a prestigious Heritage Toronto Award of Merit, one of three presented at a ceremony last night, for building restoration and reuse.

Other awards went to the Canada Life Assurance Co., for preserving its landmark building at 330 University Ave., and to the Ontario Realty Corp., for restoring the Whitney Block Tower at 99 Wellesley St. W., including the conservation of 12 massive exterior sculptures.

Zeidler treasures the Heritage To-

ronto award as recognition of what she and her tenants have been able to achieve at 401 Richmond Street West, as the building is known.

The community-oriented commercial space, which houses more than 130 tenants, was transformed after Zeidler and her parents — Toronto architect Eb Zeidler and his wife Jane, an art consultant — ignored the advice of friends and experts alike and bought the property.

Into the mix Zeidler added a day-care and early learning centre, a courtyard, rooftop garden and a restaurant, the Loftus Lloyd Cafe, named for the factory manager who spent 51 years working in the building.

"We've been very lucky," said Zeidler, 41. "It has come about as we had hoped it would, people very connected with each other, people who you wouldn't think had any reason to work together joining forces to create joint projects."

"It's been very successful."

But luck had little to do with 401 Richmond's current life as a thriving downtown space, observed Lesley Soden, an art historian who works with Zeidler.

"She fought against the current notion that anything old is out, anything that's new is great," said Soden.

"So here was something that was slated for demolition, and Margie thought to honour it, to respect it. Margie and her parents were warned by every adviser and expert they had that the purchase was a major mistake, but they went ahead."

The results speak for themselves, Soden noted.

Experts now travel from around the world to see what Zeidler, Soden and building manager Mike Moody, who is painstakingly restoring 800 original wooden sash windows, and maintains a rooftop garden, have managed to do with the place.

"When you care about a building the way we have cared about it, people pick up on it," Soden said. "It's a very caring environment. It's not just the people we talk about, but every window, every bit of the structure, even the pasts of the people who used to



TONY BOCK/TORONTO STAR

COMMUNITY-CONSCIOUS: Architect Margie Zeidler designed the 401 Richmond Street West commercial space with a day-care centre, an inviting courtyard, rooftop garden and a restaurant.

work here."

While the building now is in the heart of a vibrant, thriving business district that emphasizes the arts and technology, it was "a very dead area" at the time Zeidler bought it in the early '90s, Soden said.

Constructed in five stages from 1899 through 1923, the building, which housed a tin lithographing company, stood largely disused after Continental Can, its last major occupant, moved out in 1969.

Zeidler, who knew from her time as a board member of the non-profit Toronto group Artscape that local artists desperately needed low-priced commercial space, swung into action after her family acquired it.

Renovations were carried out with painstaking attention to historic detail, Soden noted, and rents are deliberately kept low. Space at 401 Richmond typically rents for about \$12 a square foot, compared with the \$18-

\$20 commanded by other landlords in the area.

"Margie won't raise the rent," Soden said, "because, as she said, 'It would kill the community I have developed.'"

"This was, from the start, meant to be an affordable workspace for artists and entrepreneurs, many of whom came here from their living rooms and bedrooms."

"We're just on the edge of being affordable for them."

The concept has proven to be so successful, Soden said, that the building's waiting list now tops 225.

"We used to be able to tell people it could take up to a year and a half before we had an opening, but now we don't even try and guess when something will come up," she said.

"It is one of those typical success stories, where no one is with you at the beginning, and everyone's with you at the end."

Article on Margie Zeidler and 401 Richmond
(*Toronto Star*, October 19, 1999, p. F2)
Image credit: Toronto Public Library

community problems can be fostered by working partnerships between business and education, and between government and community groups.

What is the larger community in which 401 finds itself? The juncture of Richmond and Spadina is a bustling area of downtown Toronto that once was home to a thriving textile industry. With the decline of that industry, the large warehouses and factories progressively deteriorated, although the existence of small shops, residences, and its location just west of Toronto's downtown core, continued to support a vibrant pedestrian culture. Much development has occurred there in the last decade, with some measures taken by the city to ensure that new buildings integrate into its existing "look and feel." Re-use of buildings, especially those of a heritage nature, are also encouraged by city planners although it is not clear how much of an effect this has actually had on the area's built heritage as a whole. In fact, 401 Richmond had been slated for demolition at the time of the Zeidler purchase.

A Community of Communities

Just as communities have to be well planned in order to function effectively, so do buildings. At the time of purchase, 401 Richmond's occupancy rate was approximately 40% - 45%, predominately made up of dead storage, and although these tenants comprised an already eclectic and creative group, its potential as a full-fledged and contained innovative community had not been exploited. The building had been subjected to unsympathetic "improvements" over the years and former landlords had made no obvious effort to encourage cohesion within the structure. One tenant remarked that even notices pinned on the bulletin board without management approval, were immediately removed.

The culture at 401 Richmond began to change soon after the Zeidler purchase. The early appearance of a newsletter promised to act as a tool informing tenants

of conditions in the building that would affect their businesses and also serve as a vehicle of general news. Parties and informal meetings were held to connect management and tenants, and tenants with each other.

The building was both restored and renovated. Original wood and brick was exposed and old-fashioned sash windows unsealed. The main entrance to the building was redone and an outside courtyard, previously just an empty space in the “middle” of the building, was renovated to include both an outside spiral staircase and a glass backed elevator through which to view the courtyard.

That the building took only approximately one and a half years to become fully occupied is not happenstance; it was the result of a concerted effort and planning on the part of the Zeidlers. Although their family involvement in the city’s arts scene enabled them to attract tenants by word-of-mouth, other initiatives contributed, such as offering those currently in the building a month’s free rent if they helped bring others into the fold. The management was also media-savvy and used events such as gallery openings and conferences as opportunities to showcase the building and its occupants. These events provided sign-up lists for the Newsletter, which helped 401 to build up its mailing list to over one thousand addresses.

In addition to raising awareness of 401 Richmond to the larger arts community in Toronto and to the general public, the above efforts and other management-led initiatives also played a large part in the development of the sense of community that exists within its walls. Add to that more tangible developments such as the opening of the Loftus Lloyd Café and the Rooftop Garden. Both provide meeting places as well as an area for both tenants and visitors to relax. The rooftop garden has recently been expanding and has begun to sell produce to the Café. Surplus produce is offered to 401 Richmond tenants. These vender/purchaser relationships are informal but add to the distinctiveness of the enterprise as one that is attempting to be self-sustaining in ways other than financial.

401 Richmond continues to be fully occupied with a waiting list of over 200. The current 401 tenant classification list consists of approximately 25% non-profit and charitable organisations, another 20% is made up of individual artists' studios, and the remainder a mixture of small and large profit-making enterprises. Rents vary according to criteria set out by Ms. Zeidler, but all are below market rates. The management team consists of a property leasing manager, a property administrator, an office manager, a building manager, a Director of Communications and four maintenance workers, all of whom seem committed to the service of the tenants. These team members are actively involved in the decision-making process through regular meetings and consultation, although the final decisions in most matters rests with Ms. Zeidler, who is very much a presence in the daily operations.

Visitors to 401 Richmond enter and walk freely through the building, an essential feature of an organisation which houses retail outlets and social service groups. Access to the Loftus Lloyd Café is encouraged by signage outside the building, and the rooftop garden is quickly growing in reputation as a way for downtown buildings to contribute to the environment both inside and outside their immediate surroundings. Orientation within the building is coherent, with good signage, an elevator, and wide, safe stairwells. Notable in the halls is the unique atmosphere of which the tenants speak. Much is due to the building itself and its restoration/renovation of the old, hardwood floors, large wooden windows, and the creation of interesting architectural nooks and crannies, in addition to warm lighting and colours. Other factors such as the addition of large indoor plants and works of art by tenants also add to the intangible sense of beauty, comfort and community.

It is evident that the actions behind the development of 401 Richmond have been decisive and value-driven. In conjunction with Ms. Zeidler, a report by an art

consultant and former 401 Richmond employee articulated these values. They are:

- Low rent
- Good management
- Respect for tenants and their needs
- Devoted largely to the arts and arts-related businesses
- Not a ghetto (an eclectic mix)
- Respect for staff and their needs
- Respect for the building's past, present and future
- Maintaining a financially viable business
- Commitment to an aesthetic surround
- Maintaining good relations with contractors
- Promotion and development of the tenant community
- Commitment to environmental issues
- Commitment to local products and services
- Setting standard for similar commercial rental projects
- Expanding relationships between community, commerce and culture internally and externally

These values are also meant to promote inclusion and encouragement, extending not just to the different creative enterprises but to the diverse lifestyles within the building. For example, the organisation supports a gay-positive environment, and the daycare and early education centre (Studio 1-2-3) accepts children of tenants from both within the building and without. 401 Richmond's allowance of pets is unique among workplaces. It is not unusual to see a tenant walk down the hall with a dog trailing along behind (indeed, a recent 401 newsletter held a contest to see which pet matched with which owner.) These factors also add to the community spirit by encouraging the tenants to participate with each other. Tenants with seemingly little in common will still find a way to share a photocopier. More usual are joint ventures between complementary units

such as artists and galleries, and artists and video production groups. For example, V-Tape, one of Canada's chief distributors of alternative video arts, is a major supplier for Inside/Out, the gay and lesbian film festival. Both have studios in the building. Another wider tenant-run initiative is the Holiday Marketplace that takes place at Christmas time and involves units on all five of 401 Richmond's floors.

If there is anything wrong with this idyllic scenario it might only be the potential of groups becoming "ghettoized," although our survey results indicate that this has not actually been the case. However, one tenant, an art programmer, spoke of the need to force herself out of the building to canvas the Toronto art scene. Because of the diverse art work right at her doorstep, it was too easy not to move outside. Other problems as outlined in Chapter 3 a) 10) seem to be inherent in heritage buildings. Poorly insulated floors make for creaky noises and other sound problems, as well as the necessity to quickly mop up spills lest they drip down below on to canvases or other works of art. Plumbing is a constant problem and the basement spaces are somewhat damp, with condensation occasionally accumulating around the pipes and dripping on to the floor. Open windows allow noise in from the street; air conditioning is too expensive for the whole building. Parking is almost non-existent. The seriousness of some of these issues, however, depend on one's outlook and indeed, what is problematic for some, like lack of parking or air conditioning, may be considered by others as beneficial.



Building in Transition

CHAPTER FIVE: Recommendations

It is evident from the preceding analysis that replication of the 401 Richmond experience is dependent on a number of factors. Throughout our study Margie Zeidler has continually been invoked as **the** factor which has allowed 401 Richmond flourish: her philosophy, her hard work, her commitment. At the same time, Margie Zeidler has consistently noted two factors that allowed her to purchase the building in the first place: the low purchase price due to a depressed real estate market and the financial support of her family. “The bank would never lend money to such a seemingly risky enterprise” said Zeidler. The question remains, what mechanisms could then be used to substitute for these particular conditions, where neither a depressed market nor family support is present?

A key factor in the success of 401 Richmond has been the security extended to tenants by the affordability of their spaces. Affordability is especially important to not-for-profit and arts-based organisations and individuals. While it is unlikely in the current economic climate that governments themselves would be likely to purchase buildings for the purpose of developing projects similar to 401, there are a number of things that governments can do to foster the development and sustainability of such projects.

Loan Guarantees

Governments should consider guaranteeing loans to artists and arts and social service organisations who may wish to purchase property for primarily cultural uses, whether they are the current tenants in a building or looking for space to

develop. In many cases it is likely that artists and arts and social service organisations are already paying as much (or more) in rent as they would be on a mortgage. The difference lies in securing the funds for a down payment in order to purchase a building, and create security and sustainability for both the cultural producer or organisation and the neighbourhood. Such practices would simultaneously bolster the existence of independent, organically developed arts spaces and stave off the trends of gentrification and artist displacement that go along with high-market value rents.

There is also a concern, among small and medium-sized agencies, about the ability of some cultural and social service organisations to manage and maintain their existing resources and facilities. At the same time it is clear that the need for space for artists and those working in the cultural and social sectors is not being met. The provision of financial and other supports that allow for the independence of private enterprises existing within these sectors may be one way of approaching the problem. The City of Toronto's cultural plan specifically recommends that "The City should develop partnerships with the private and non-profit sectors and with other levels of government to foster culture through renovated, expanded and new cultural facilities" (City of Toronto, 2003).

Planning Mandates

Projects like 401 Richmond are consistent with the planning mandates of documents and policies of the City of Toronto. Planning models dealing with the area immediately surrounding 401 Richmond specifically encourage and document the success of the reuse of older and heritage buildings (City of Toronto, 2002). Similarly, the City's cultural plan calls for the implementation of City Council's policy "to provide the arts and culture community with access to City-owned facilities and properties, including surplus properties, for use as venues, in education and training programs and as studio, rehearsal, storage and

administrative space” (City of Toronto, 2003).

Tax and Other Incentives

All levels of government should explore the feasibility of granting specific tax credits to individuals and organisations seeking to establish projects similar to 401 Richmond (which had no tax incentives or property tax abatements). Among existing models is the Heritage Grant Program for heritage restoration that helps offset the costs of restoration, amusement taxes and ticket surcharges. Cultural Tax Incentive Zones as advocated in the City’s cultural plan would also encourage the kind of clustering of cultural, for profit and not-for-profit industries, like those which gathered at 401. Income Tax incentives could also be used to encourage individuals to invest in facilities which bring together similar clusters. Unused and abandoned properties should be turned over or leased to cultural and not-for-profit organisations at below market rates or for a nominal sum on condition that a high percentage of its tenants come from those sectors. Such buildings could also be granted the same tax status as the not-for-profit s themselves.

Dissemination and Information Sharing

Ways should be explored of bringing social and cultural entrepreneurs into regular contact so that information about places such as 401 is widely available.

CHAPTER SIX: Conclusion

While there are intangible and qualitative factors behind the success of 401 Richmond as a viable incubator for arts, cultural and social activities, there are also identifiable values and replicable practices at work. That Ms. Zeidler seems to operate by the same general philosophy that moves many of her tenants is no accident – she surrounds herself with like-minded individuals from diverse ethnic groups who are socially inclusive, environmentally aware, and creative. The main ideals and goals guiding her in creating and maintaining this scenario are listed in this report.

Although Ms. Zeidler offers below-market rental rates, she did not choose to create a not-for-profit or charitable organization – 401 tenants must pay rent and act responsibly in order for the enterprise to be viable. Indeed, many of the for-profit tenants describe themselves first and foremost as business people, who happen to be involved in creative activity. These are talented and innovative individuals who draw on others like themselves. Almost all the tenants interviewed indicated some form of both formal and informal business exchanges or partnerships with others in the building, ranging from developing projects together (the musicians), exchanging professional services (V-Tape and ImagiNative), bartering goods and services, or just sharing office equipment or tools. Such activities foster business, knowledge and social exchanges.

In addition to commercially viable operations, 401 tenants, including the not-for-profit groups, also provide both full and part-time jobs -- the average number of employees is 3.9. Two-thirds of the tenants believe that 401 has helped in their success, measured not just financially but also in terms of building a client and/or membership base, and many give back by way of adding to the décor,

contributing to social events, and encouraging community-mindedness. This not only perpetuates the social cohesion so evident in the building, but also helps create the idea that a “scene” is happening at the address. Although 401 management is good at responding to media and other public requests (they just created a director of communications position) word-of-mouth is clearly the most important factor in cultivating the “brand” of 401. It in turn, helps build public awareness of the tenants’ activities and also adds to the economic, social and cultural character of the district. Ms. Zeidler and her team identified early on that these three “C’s”: Commerce, Community, and Culture, comprised a basis for the operation of 401.

The owners have created this framework through the various tangible ways outlined in this report, namely: the restoration and renovation of the building, care of the physical surroundings in other ways (plants, original artwork in halls), and attention to the tenants’ business needs (high-speed internet) and social needs (providing common spaces and restricting the occupancy to small to medium-sized businesses and organisations). Although the Zeidlers themselves are obviously not replicable as innovative supports for similar ventures, it is possible for other owner/managers to adopt their values and follow their practices. The Zeidlers were fortunate. They exploited a favourable real estate market and enjoyed ample financial resources with which to buy and renovate the building.

Although the private sector is responsible for the success story of 401 Richmond, it cannot realistically be relied upon to initiate and fully fund these kinds of enterprises. Arts and culture add much to city life but they need to be nurtured and the public sector, with its many resources and connections, has an opportunity to forge partnerships within and without government to ensure that this happens.

APPENDIX A: Timeline gleaned from 401 Newsletters

April 29, 1994—Zeidler family purchases 401 Richmond and forms company 401 Richmond Ltd. that will be responsible for looking after building. Margie Zeidler is the Property Manager and all renovations are under the direction of Eberhard Zeidler.

July 1994—Wine and cheese party held to enable tenants to meet new management. Plans for further renovations.

August 1994—Arts Week festivities held at 401 Richmond.

October 1994—OISE group visits 401 Richmond as part of “arts in the community” research.

October 1994—Offer made for one free month of rent for any tenants who bring new tenants into the building.

November 1994—First mention of Holiday Marketplace.

December 1994-January 1995—Holiday Tenant Party

February/March 1995—Warehouse/Neighbourhood Watch discussed.

March 3, 1995—Gallery 401 opens, providing space for artists (both within the building and the larger community) to exhibit their work.

April 1995—University of Waterloo conducts survey of the artists at 401 Richmond. Researching the building with the aim of making recommendations to civic agencies for the development of further studio space for artists in the city.

April 1995—Live-in Security at 401. Bulletin board in entrance established.

June/July 1995—Visit from Rosario Marchese, NDP Minister for Intergovernmental Affairs. Interested in how 401 Richmond has become a community for artists.

June/July 1995—Tenant summer party held with former employees of Continental Can and Macdonald Manufacturing Companies.

May 1996—First mention of three “C” formula—community, commerce and culture. Spring West Sale.

June 1996—Almost at 100% occupancy

July/August 1996—Tri-C Project kick-off meeting. To explore the viability of joint initiatives among 401 tenants. Examples of issues explored: Daycare, Group purchasing and Tri-C Exchange/Collaboration.

September 1996—401 sponsors its first Fashion event.

February/March 1997—Penny Rae, Director of the Centre for Contemporary Arts in Glasgow visits 401 Richmond looking for ideas that might help CCA in the future.

April/May 1997—Large banners hung on outside of building to indicate the broad uses present in 401.

September 24 1997—Loftus Lloyd Café opens.

October 15-19 1997—Jane Jacobs “Ideas that Matter” Conference delegates tour 401 as one of the community events.

October 16, 1997—Official opening of Loftus Lloyd Café.

November 1997—Tri-C Alliance Logo competition results.

June 17 1998—Daycare Open House and Registration.

August/September 1998—Renovations to courtyard begin.

October 18 1999—401 Richmond receives Heritage Toronto Award of Merit.

January 4 1999—Studio 123 Early Learning Centre (daycare) opens.

June 9 1999—Official opening of Studio 123. Completion of courtyard renovations.

December 1999-January 2000—Mel Lastman at 401 to kick off Toronto Arts Council Day festivities.

April/May 2000—401 owners, Margie, Eb and Jane Zeidler, donate a 401 studio space to an OCAD student for one year.

April/May 2000—Other Voices, Other Lives. Youth arts program at 401 Richmond. Leading artists will mentor 15 youth whose works will then be presented in studios at 401 Richmond.

May 27-28, 2000—Doors Open Toronto. Citywide opportunity to visit and learn about local historic structures, including 401 Richmond.

June/July 2000—Rooftop Garden under renovation

Winter 2001—401 hosts conference “Learning with Jane Jacobs and Others” organized by the Plexus Institute.

Spring 2002—Margie presented with Keepsake 2001, a collective present/award from tenants at 401 Richmond.

Winter 2002—401 Richmond sponsors ImagineNATIVE festival.

Spring 2003—Margie Zeidler awarded the Jane Jacobs prize, honouring those who have contributed to the vitality of the city of Toronto.

APPENDIX B: Tenant List

Suite #	CompanyName	Code	Description	Addt'l
S27	Alan Davis	Arts	Artist studio	†
Suite 205	Alice Burton	Arts	Artist studio	†
Suite S17	Canfield / Cade	Arts	Artist studio	†
Suite 242	Carolyn Livingston	Arts	Artist studio	†
Suite 215	Jaan Poldas	Arts	Artist studio	†
Suite 255	Jaclyn Shoub	Arts	Artist studio	†
Suite 217	Janine Lindgren	Arts	Artist studio	†
Suite 362	Jeannie Thib	Arts	Artist studio	†
Suite 262	John Brown	Arts	Artist studio	†
Suite 397	John Scott	Arts	Artist studio	†
Suite 277	Judi Frost	Arts	Artist studio	†
Suite 254	Lisa Keaney	Arts	Artist studio	†
Suite 278	Marian Wihak Design	Arts	Artist studio	†
Suite 282	Mary Corcoran	Arts	Artist studio	†
Suite 391	Murray Laufer	Arts	Artist studio	†
Suite 210	Paul Fournier	Arts	Artist studio	†
Suite 263	Robert Chandler	Arts	Artist studio	†
Suite S28	Rocky Dobey	Arts	Artist studio	†
Suite 348	Sarah Nind	Arts	Artist studio	†
Suite 357	Visual Narratives (P. Elaine Sharpe)	Arts	Artist studio	†
Suite B06	Irene Packer	Arts	Artist studio	†
Suite 345	Community Arts Ontario	Arts	Community Arts Org	Non-profit
Suite 365	Arts Foundation of Greater Toronto, The	Arts	Event organizer	Non-profit
Suite 440	CARFAC	Arts	Visual Artist association	Non-profit
Suite 387	David Crane	Arts	writer	†
Suite 434	MediCinema	Arts/Media	†	†
Suite 358	Annie Wood- Inventive Women	Arts/Media	Arts Consultant	†
Suite 394	Kristen Fahrig Design	Arts/Media	Designer	†
Suite 264	Toronto Outdoor Art Exhibition	Arts/Media	Event coordinator	†
Suite 375	Royal Canadian Academy of Arts	Arts/Media	Professional Association	Non-profit
Suite B-003	League of Holographers (Ont.) Inc.	Arts/Media	School of Holography	Non-profit
Suite 135	Clever Knives Services	Commercial	Catering/Restauranter	†
Suite 204	401 Richmond Ltd.	Commercial	Property Management	†

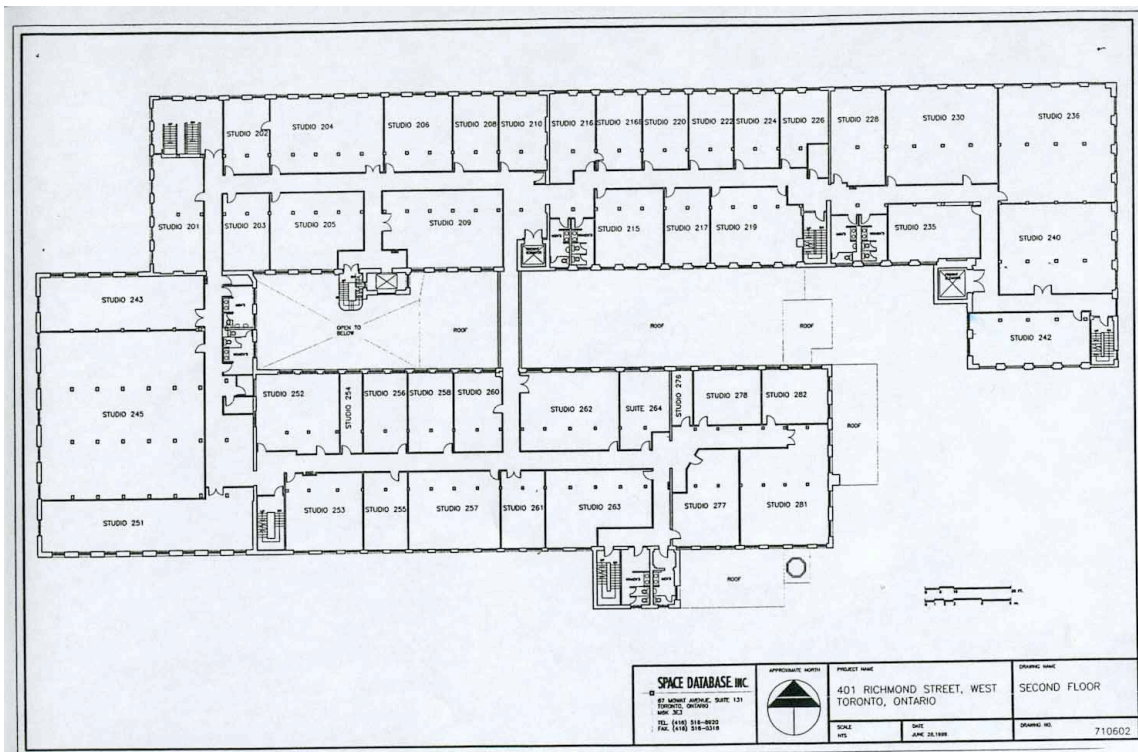
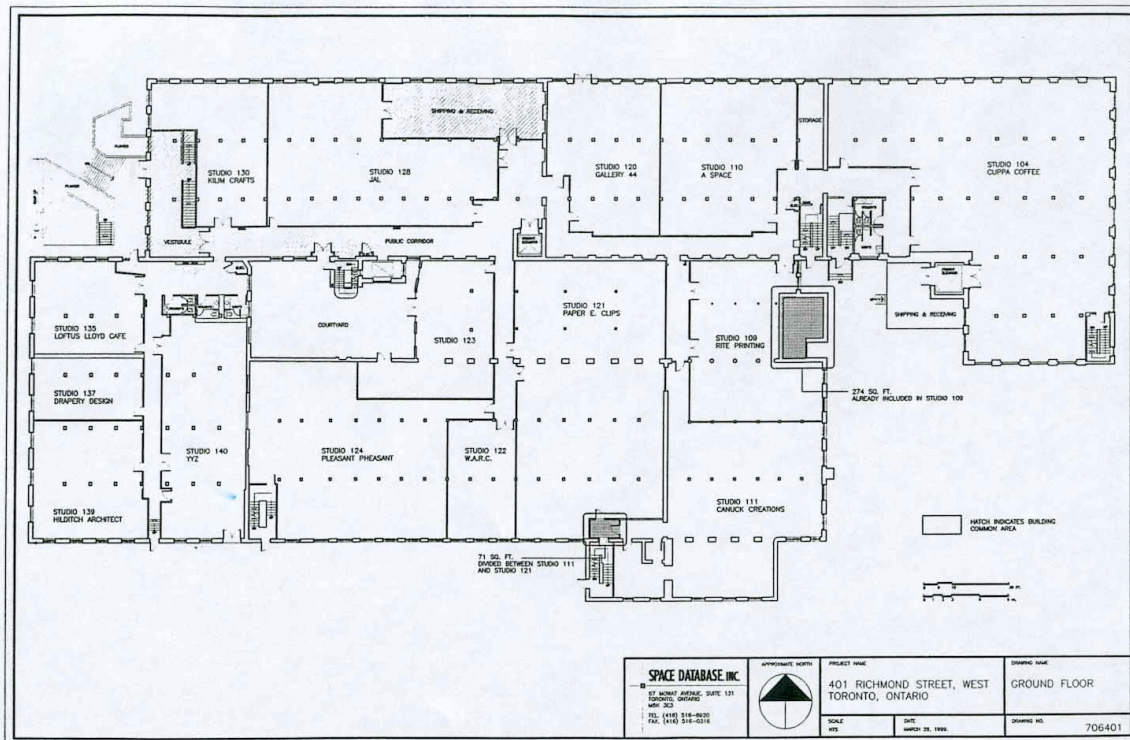
Suite #	CompanyName	Code	Description	Addt'l
Suite 384	Web Networks	Computer	Internet provider	Non-profit
Suite 386	El Kabong	Computer	Software developer	†
Suite 399	Q Studio	Computer	Software developer	†
Suite 355	ACTEW	Education	Education services	Non-profit
Suite 123	Early Learning Centre- Studio 123	Education	Education services	Charitable
Suite 103	Meal Exchange	Education	Education services	†
Suite 205	Roots of Empathy	Education	Education services	Non-profit
Suite 420	War Child Canada	Education	Education services	Charitable
Suite 236	World Literacy of Canada	Education	Education services	Charitable
Suite 281	Founder's Network (CIAR)	Education	Research/Education	Non-profit
Suite 410	Earthroots Coalition	Environmnt	Environmental org.	Charitable
Suite 384	Ontario Sustainable Association	Environmnt	Environmental organisation	Non-profit
Suite 380	Toronto Renewable Energy Co-Op	Environmnt	Environmental organisation	Non-profit
Suite 380	Wildlands League	Environmnt	Environmental organisation	Charitable
Suite 252	Element of Fashion	Fashion	Fashion designer	†
Suite 257	Fashion Crimes	Fashion	Fashion designer	†
Suite 203	JB Fashions	Fashion	Fashion designer	†
Suite 261	Jim Smith	Fashion	Fashion designer	†
Suite S21	Mothership Enterprises	Fashion	Fashion designer	†
Suite 216	Rivini Design	Fashion	Fashion designer	†
Suite 360	Susan Dicks & Co.	Fashion	Fashion designer	†
Suite 448	Images Festival/Northern Visions	Film Fest	Film Festival organizer	Non-profit
Suite 219	Inside/Out Collective	Film Fest	Film Festival organizer	Non-profit
Suite 361	Reel Asian Film Festival	Film Fest	Film Festival organizer	Non-profit
Suite 120	Gallery 44	Gallery	Gallery	Non-profit
Suite 392	Isaacs Gallery (The)	Gallery	Gallery	†
Suite 115	Red Head Gallery (The)	Gallery	Gallery	†
Suite 122	Women's Art Resource Centre	Gallery	Gallery	Non-profit
Suite 128	Wynick Tuck Gallery Ltd	Gallery	Gallery	†
Suite 140	YYZ Artists Outlet	Gallery	Gallery	Non-profit
Suite 110	A Space	Gallery	Gallery- artist run	Non-profit
Suite 226	Archetype Communications	Graphic	Graphic designer	†
Suite 436	Get Graphic	Graphic	Graphic designer	†
†	Joss MacLennan Design	Graphic	Graphic designer	†
Suite 425	Len Choptiany	Graphic	Graphic designer	†
Suite 356	Lisa Kiss Design	Graphic	Graphic designer	†
Suite 430	Oxygen Design & Communications	Graphic	Graphic designer	†
Suite 353	Studio Bello	Graphic	Graphic designer	†
Suite 421	Holloway Studios	Graphic	Graphic designer/printer	†
Suite 208	Saman Design	Graphic	Sign designer	†

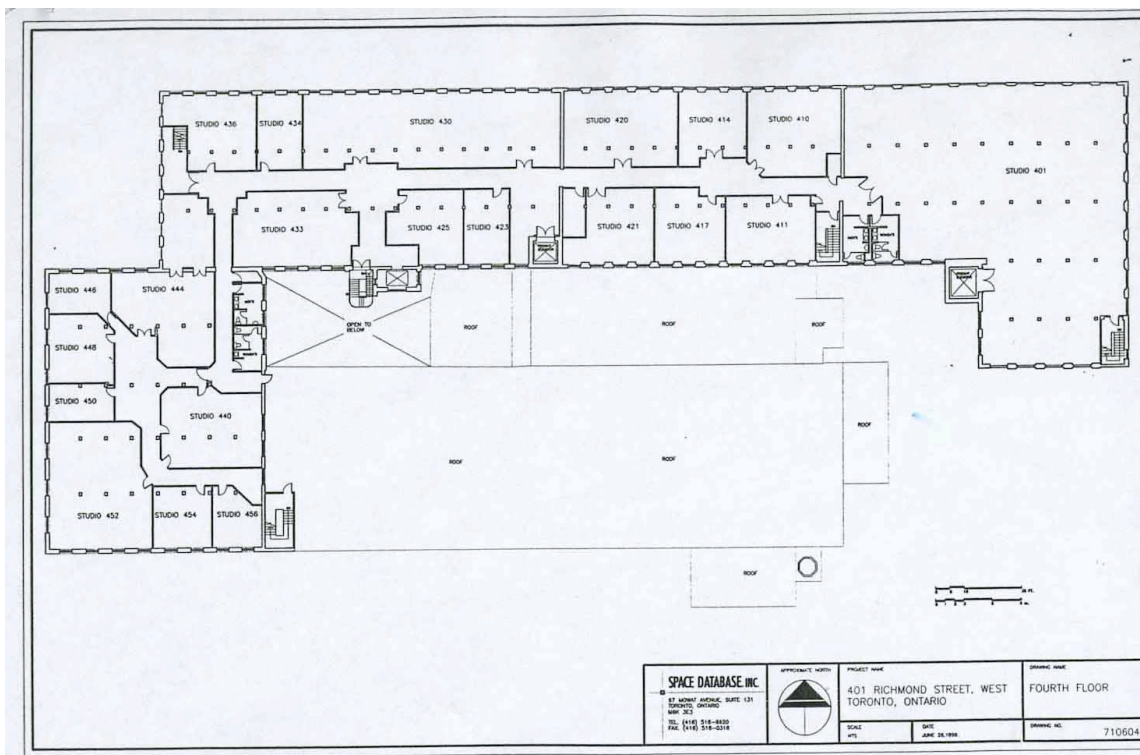
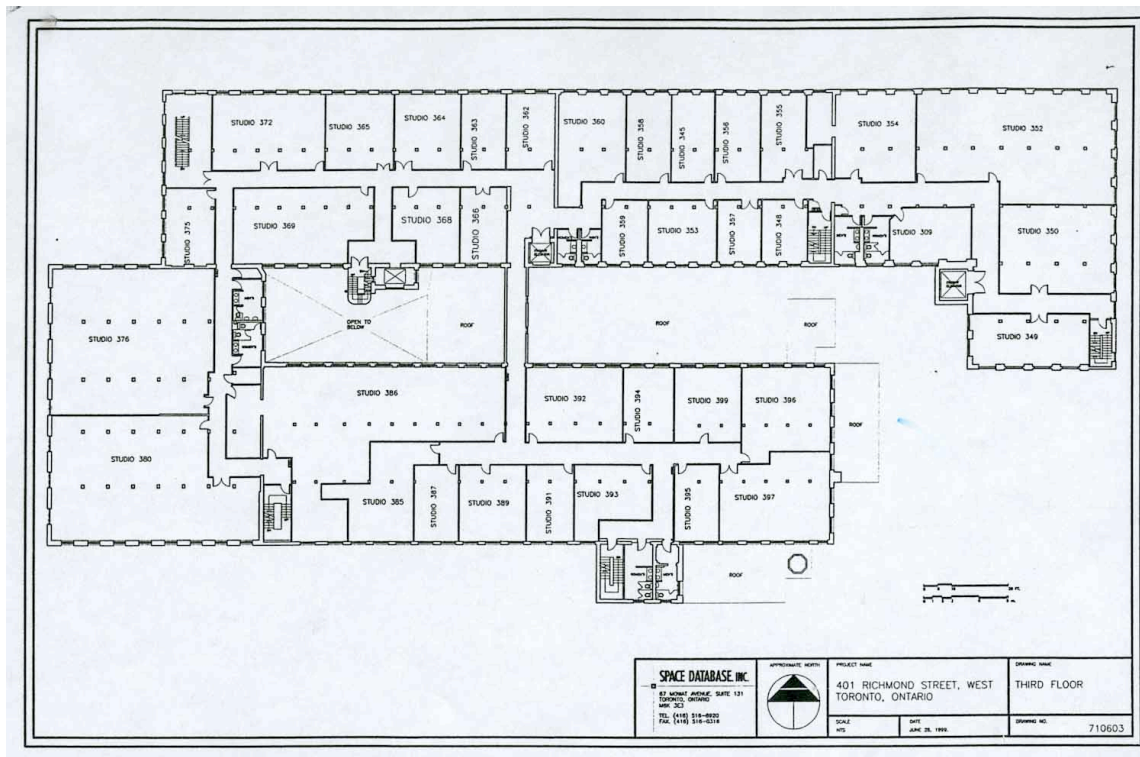
Suite #	CompanyName	Code	Description	Addt'l
Suite 411	Freyda Isaacs	Health	Alternative Health Services	†
Studio 1	Living Earth School of Natural Therapies	Health	Alternative Health Services	†
Suite 454	Fuse Magazine	Mag	Magazine publisher	†
Suite 446	Mix Magazine (Parallelogramme)	Mag	Magazine publisher	†
Suite 361	Music Works Magazine	Mag	Magazine publisher	†
Suite 393	New Internationalist Publications	Mag	Magazine publisher	†
Suite 224	Prefix Photo	Mag	Magazine publisher	Gallery
Suite 396	This Magazine (Red Maple Foundation)	Mag	Magazine publisher	Non-profit
Suite 245	Youth Culture Inc.	Mag	Magazine publisher	†
Suite 251	D-Code	Marketing	Market Research	†
Suite 401	Strategy Institute	Marketing	Marketing/Promotion	†
Suite 350	The Works Design Communications Ltd.	Marketing	Marketing/Promotion	†
Suite 417	Centre for Aboriginal Media (Ontario)	Media	Aboriginal media group	Non-profit
Suite 444	InterAccess (Toronto Community Videotex)	Media	Electronic media gallery	Non-profit
Suite 220	Anya Wilson Promotions	Media	Radio/ publicist	†
Suite B104	Esmeralda Enrique Spanish Dance Theatre	Musician	Dance school	†
Suite B105	Eric Cadesky	Musician	Musician studio	†
Suite B160	Joel Walsh	Musician	Musician studio	†
B99	Justin Deneau	Musician	Musician studio	†
Suite S14	Massive Music & Media	Musician	Musician studio	†
Suite B106	Q Music	Musician	Musician studio	†
Suite B010	Warren Beck	Musician	Musician studio	†
Suite 395	Attack Records	Musician	Record producer	†
Suite 213	Catherine Lash Photography	Photo	Photographer studio	†
Suite 253	Chris Albert Photography	Photo	Photographer studio	†
Suite 366	Guntar Kravis	Photo	Photographer studio	†
Suite 258	Heather Dubbledam	Photo	Photographer studio	†
Suite 228	Ron Wood (Heartline Pictures)	Photo	Photographer studio	†
Suite 359	Simon Glass	Photo	Photographer studio	†
Suite 240	Erkan Photography (Gallery 401)	Photo	Photographer studio/gallery	†
Suite 139	Hilditch Architect	Profession	Architect	†
Suite 369	Lundholm Associates Architects	Profession	Architect	†
Suite 235	Judy Matthews	Profession	consultant	†
Suite 206	Meta Strategies	Profession	Professional services	†
Suite 401	Fusion Artists Inc. (Sloan Talent Group)	Profession	Talent agency	†
Suite 414	Dominion Translation	Profession	Translator	†
Suite 135	Loftus Lloyd Café	Restaurant	Food service	†

Suite #	CompanyName	Code	Description	Addt'l
Suite 130	Kilim Crafts	Retail	Carpets/ furniture	†
Suite 137	Drapery Design	Retail	Draperies	†
Suite 433	Gwendolyne Hats	Retail	Hat Designer	†
Suite 215	David Pellettier	storage	storage unit	†
Suite B009	Flashcut Editing	†	storage unit	†
†	YYZ/WARC	†	storage unit	†
†	ZRV Holdings	†	storage unit	†
Suite 260	Centre for Indigenous Theatre	Theatre	Theatre production	Non-profit
Suite 356	Dada Kamera	Theatre	Theatre production	†
Suite 363	Native Women in the Arts	Theatre	Theatre production	†
S22	Gary Smith	Trades	Contractors	†
Suite 222	Sentinel Maintenance Inc	Trades	Janitorial services	†
Suite B101	Berkley Mechanical(Willie Koza)	Trades	Plumbing contractor	†
Suite 201	Loop Media	Video Prod	Animation/Video production	†
Carriage House	Cinecycle	Video Prod	Film/Video production	†
Suite S21	Wild Zone Films (Rina Fraticelli)	Video Prod	Film/Video production	†
Suite 450	SAVAC	Video Prod	South Asian Video Artists	Non-profit
Suite 452	V Tape	Video Prod	Video library/ resources	Non-profit
Suite 376	Trinity Square Video	Video Prod	Video production facility	Non-profit
Suite 364	Greenspoon Brothers Furs Ltd.	Wholesaler	Furrier	†
Suite 121	Paper E Clips	Wholesaler	Stationary paper products	†
Suite 230	Aero Luggage Inc	Wholesaler	Wholesaler	†

New Workplace Commons







APPENDIX D: Main Sources (Annotated)

Baeker, G. (1998). "From 'Where is Here?' to 'Who Are We?': Public Interests and Cultural Policy." Canadian Cultural Research Network Colloquium. Baeker's paper is of interest for its examination of the relationship between public, private, and Third Sector interests in the formation of cultural policy and social cohesion.

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA, Harvard University Press. Bourdieu's seminal work examines the formation of cultural taste and habits in the middle classes. This work is particularly notable and influential for its treatment of the idea of cultural capital.

Donald, B. (2001). "Economic Competitiveness and Quality of Life in City Regions: Compatible Concepts?" in Canadian Journal of Urban Research, Institute of Urban Studies. A survey of the contemporary literature that addresses the links between revitalization strategies/innovations and the quality of life in cities. Discussion of the theory of Richard Florida and others. Makes distinction between quality of life and quality of place. Comprehensive survey of strategies employed in urban development policy. According to "spatial clustering literature" innovation involves many people engaging in a dynamic and collaborative process built around creativity, face to face interaction and the flow of knowledge. Clusters facilitate growth, competitiveness and sustainability of all kinds of social networks. Both private and public innovation is considered. (See

also Throsby for further discussion of social capital which is a similar concept to clustering.)

Evans, G. (2001). Cultural Planning: an urban renaissance? New York, NY, Routledge. Evans gives a detailed analysis of a variety of historical and contemporary approaches to cultural planning and arts provision, primarily through an examination of strategies relating to facilities and amenities. He charts the relationship between various policy realms and objectives that affect culture and planning, all the while urging a more culturally based approach. The book covers a large swath of the cultural planning subject area and is a good introduction to various aspects of the topic.

Florida, R. (2002). The Rise of the Creative Class. New York, NY, Basic Books. Florida's theory of the 'Creative Class' examines what it is that makes cities attractive to certain types of people, namely those professionals working in creative fields. Moreover, he charts the emergence of the creative class as an important economic entity with yet-to-be-exercised political force, will, and responsibility. Following the work of Jane Jacobs, Florida posits that the new work environment contributes much to the diversity, aesthetic and authenticity desired by this new class and results in a new form of social cohesion.

Jacobs, J. (1961). The Death and Life of Great American Cities. New York, Vintage Books. Jane Jacobs' seminal study of urban life and neighbourhoods provides the foundation for many thinkers' formulation of ideas about diversity, mixed use development and social cohesion. Her work is widely cited by Richard Florida (among many others) and is central to the original thinking behind 401 Richmond.

Jeannotte, M. S. (2002). "Singing Alone? The Contribution of Cultural Capital to Social Cohesion and Sustainable Communities." Department of Canadian Heritage, Strategic Research and Analysis. Discussion of the links between civic participation and sustainable communities. (See the work of Robert Putnam.) Makes the case that the connection between cultural and social capital can contribute to positive social cohesion and that the quantity and quality of cultural involvement determines the impact that cultural capital has on social capital. Social cohesion is made up of the systems that hold societies together and sustains them. Understanding the origins (social ecological theory) of various patterns of social relations is important for the ecological context in which individuals operate and is a powerful contributor to involvement.

Mercer, C. (2002). Towards Cultural Citizenship: Tools for Cultural Policy and Development. Stockholm, The Bank of Sweden Tercentenary Foundation.

Mercer's report lays out a framework for a knowledge base to more thoroughly and efficiently address the role of cultural policy in human development. This is achieved through an examination of such concepts as cultural and social capital, social cohesion, value production analysis, cultural planning, cultural mapping, cultural indicators and the quality of life. By framing cultural policy within human development, Mercer proposes commonalities that can be used as tools in a multitude of contexts, from rural cultural development to urban regeneration.

Nylund, K. (2001). "Cultural Analyses in Urban Theory of the 1990s," in Acta Sociologica, Sweden. A look at how culture is a product of change, as well as an instigator of change in an urban context. Nylund's consideration of the impact of culture and cultural capital at the global and local levels parallels the arguments found in Throsby, Florida and Jeanotte. She discusses culture and urban policy in the context of strengthening and

revitalizing cities and regions. The author addresses the relationship between structure and action, particularly the impact of the built environment on the social and cultural life of the city and vice versa. Nylund stresses the importance of marrying theory and practical examples in order to better understand the role of the cultural sector in the city and the social and cultural life of the city. An excellent discussion/sampling of contemporary urban theory.

Throsby, D. (2001). Economics and Culture. Cambridge, UK. Cambridge University Press. Throsby considers the relationship between culture and economics and discusses possible criteria by which to evaluate cultural and economic value in order to evaluate the relationship between cultural capital and sustainability. Defines cultural capital as that which exists as a source of cultural goods and services, which provide immediate and future benefits. Cultural capital is both tangible, i.e. heritage buildings, artworks etc., and intangible, i.e. ideas and values held by a group. Throsby builds upon Bourdieu's definitions of cultural capital (embodied, objectified and institutionalized) and equates the concept of 'human capital' used in economics as nearly identical to Bourdieu's definition of cultural capital. Throsby argues that cultural and economic values are independently determined but one has an influence on the other and that the correlation between the cultural and economic value of items of cultural capital reveals a more extensive flow of value (value chain). He identifies the criteria that define sustainability in its application to cultural capital, using the concept of an ecosystem as a foundation upon which to consider the issues of sustainability, cultural capital and social capital.

Turner, R.S. (2002). "The Politics of Design and Development in the Postmodern Downtown," in the Journal of Urban Affairs, USA. The relationship between the privatization of downtown spaces and access and public development policy. How cities give private control over public spaces in exchange for economic return; this allows for little diversity.

APPENDIX E: Further Frameworks for Investigations

A recent report by Colin Mercer lays out a framework for creating a knowledge base to more thoroughly and efficiently address the role of cultural policy in human development. This is achieved through an examination of such concepts as cultural and social capital, social cohesion, value production analysis, cultural planning, cultural mapping, cultural indicators and quality of life. By framing cultural policy within human development, Mercer proposes commonalities that can be used as tools in a multitude of contexts, from rural cultural development to urban regeneration.

Mercer's book approaches difficult and often ill-defined concepts such as social cohesion, cultural and social capital, quality of life and the value production chain with an eye to developing a framework for how cultural policy and development can be used in working toward cultural citizenship. In so doing, he and his research team developed a series of indicator clusters designed to further the knowledge base in this sector. They are:

- **Cultural Vitality, Diversity, and Conviviality**, which is designed to measure "both the health and sustainability of the cultural economy and the ways in which the circulation and diversity of cultural resources and experiences can contribute to quality of life."
- **Cultural Access, Participation and Consumption**, which is designed to measure "the opportunities for and constraints to active cultural engagement" from the perspective of users/consumers/participants.

- **Culture, Lifestyle and Identity**, which evaluates "the extent to which cultural resources and capital are used to constitute specific lifestyles and identities."
- **Culture, Ethics, Governance and Conduct**, which evaluates "the extent to which cultural resources and capital can contribute to and shape forms of behaviour by both individuals and collectivities" (Mercer 2002b, 3-4).

There is room for much further work to be done in applying elements of the detailed framework developed by Mercer and his team to this study.

David Throsby's work explores the economic dimensions of culture and the cultural context of economics. Using value theory as the foundation upon which to consider the relationships between culture and economics, as well as issues of sustainability, cultural heritage, policy, creativity and cultural industries, he defines cultural capital as that which exists as a source of cultural goods and services which provide immediate and future benefits (Throsby 2001,53). In the context of the 401, cultural capital is represented by the exchange of information and practices amongst the tenants, as well as the economic impact that a densely occupied dynamic building has on the surrounding neighbourhood. Cultural capital, as we have said above, is both tangible and intangible. The acknowledgement that cultural capital is made up of these two components is especially relevant to our research on the 401 as it allows us to consider the impact of the acquisition and ownership of the building itself, separate from its role as an arts incubator. The 401 building and its contents make up what Throsby identifies as capital stock, i.e. the 401 is valuable both in economic and cultural terms, and these components inform the flow of potential further value, amongst the surrounding communities and city in general (Throsby 2001,47).

Throsby argues that although cultural and economic values are independently determined, one has an influence on the other, and that the correlation between the cultural and economic value of items of cultural capital reveals a more extensive flow of value (value chain) (Throsby 2001,46). Using the concept of an ecosystem as a foundation upon which to consider the issues of sustainability, cultural capital and social capital and their relationships to one another, he makes the claim that cultural eco-systems often "underpin the operations of the real economy, affecting the way people behave and the choices they make" and that in terms of the issues of sustainability it is wise to take capital stock and cultural capital into account (Throsby 2001, 58).

Throsby's definition/model of cultural capital functions as organising principle for theoretical and practical assessments of cultural phenomena, such as the 401 and its make-up and impact in both economic and cultural terms

APPENDIX F: Works Cited

Books and Articles

- Baeker, G. (1998). "From 'Where is Here?' to 'Who Are We?': Public Interests and Cultural Policy." *Canadian Cultural Research Network Colloquium*.
- City of Toronto. (2002). *Regeneration in the Kings: Directions and Emerging Trends*. Toronto, ON, Urban Development Services, City Planning Division.
- City of Toronto. (2003). *Culture Plan for the Creative City*. Toronto, ON, Culture Division.
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- Duxbury, N. (2002). "Introduction," in *Making Connections: Culture and Social Cohesion in the New Millennium*, *Canadian Journal of Communication*. 27/2-3, 121-132.
- Evans, G. (2001). *Cultural Planning: an urban renaissance?* New York, NY, Routledge.
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- Throsby, D. (2001). *"Economics and Culture."* UK, University of Cambridge Press.
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- Turner, R.S. (2002). "The Politics of Design and Development in the Postmodern Downtown," in the *Journal of Urban Affairs*, USA.

Web Resources:

<http://www.americansforthearts.org/services/napd/>

A comprehensive database with search function. Includes thousands of documents relating to art, art policy and education in the USA. A very useful research tool for all matters of cultural policy and development. Documents span from the 60s to the present.

<http://www.gouv.qc.ca/>

Do a *recherche* using the term "culture" which will take you to a page of all the links to the various culture and heritage sites sponsored by the Government of Quebec.

<http://www.stat.gouv.qc.ca/observatoire/>

Observatoire de la culture et des communications du Québec

This site is dedicated to statistics relating to culture and cultural industries in Quebec.

<http://www.kelownamuseum.ca/laurel/index.htm>

The Laurel Packinghouse in Kelowna, BC

http://www.macfound.org/documents/docs/small_budget_arts_activities.doc
Leveraging Assets: How Small Budget Arts Activities Benefit Neighborhoods
John D and Catherine T. MacArthur Foundation, 2003

<http://www.kingstonculture.com/plan.html>
Kingston Ontario, cultural initiative site

<http://www.1000Parker.ca>
Vancouver mixed-use arts facility

<http://khyberarts.ns.ca>
Khyber arts centre in Halifax

www.arlingtonarts.org
Example and information on successful arts incubator in the USA

<http://www.bareau.tv>
Custard Factory Birmingham, England

Occupant
401 Richmond St. W
Toronto, ON
M5V 3A8

July , 2003

Dear Occupant,

We are a team of researchers from York and Ryerson Universities doing a survey of the tenants at 401 Richmond. The purpose of the attached questionnaire is to help us identify some of the factors that contribute to the unique character of your work place. The results will be assessed and incorporated into our final report to the City of Toronto's Culture Division. The aim of our study, funded by the City of Toronto, the provincial Ministry of Culture and the federal Department of Canadian Heritage, is to determine the possibility of reproducing elsewhere your collaborative mix of social and cultural profit and non-profit groups.

It would help us greatly if you would take a few moments and respond to our survey by filling out the form and mailing it to us in the enclosed, stamped envelope as soon as possible. All information gathered through this method will remain entirely confidential and used only to compile aggregated results.

Thank you for your participation. You will undoubtedly be seeing some of us around the building this summer, so please feel free to stop and say hello.

Sincerely,

The 401 Richmond Research Team

401 Richmond Custer Research Project Informed Consent Form for Individual Interviews

We are a team of researchers from York and Ryerson Universities doing a survey of the tenants at 401 Richmond. The purpose of our interviews is to help us identify some of the factors that contribute to the unique character of your workplace. The results will be assessed and incorporated into our final report to the City of Toronto, the Province of Ontario and the Federal Government. The aim of our study, funded by the City of Toronto's Cultural Division, the Ontario Ministry of Culture and the Federal Department of Canadian Heritage, is to determine the possibility of reproducing elsewhere your collaborative mix of social and cultural for-profit and non-profit groups.

The principal academic investigators responsible for this study are Professor Joy Cohnstacdt of York University and Professors Colin Mooers and John Shields of Ryerson University. They are assisted by a team of graduate students who will be conducting the interviews — Monica MacDonald and Allison Bottomley from York University, and Etoile Stewart and Karen Poetker from Ryerson University.

If you agree to participate in the interview you will be asked a number of questions related to your assessment of 401 Richmond as a work site. The interview shouldn't take more than a half hour. With your permission the interview will be audiotaped. The tapes will be destroyed after relevant information is derived from them.

Your participation in this study is completely voluntary. You may decline to answer any question during the interview and/or ask that the interview be stopped.

Your name and any other identifying information will not be included in our written or verbal reports unless, of course, you explicitly give permission for its use.

Thank you



Professor John Shields, Ph.D
Ryerson University

I understand that I will be involved in a research-based interview. I understand that my participation is voluntary, and that the information that I provide will be handled with complete confidentiality.

Name: _____

Date: _____

Signature: _____

Initial list of individual questions for 401 Richmond Tenants:

1) Background and lead in questions

- How long have you been here
- Describe your activities
- Why did you come here
- Where were you before

2) How has your tenancy at 401 Richmond made a difference to your activities?

(eg. tangible benefits such as increased sales, greater profile, larger membership; and intangible benefits such as greater sense of community, increased employee morale, etc.)

3) Do you feel like there is a sense of community or communities at 401 Richmond and if so, how would you describe them?

- If so, what do you think are the contributing factors? (Wait for response before asking specifically about the rooftop garden, courtyard, special events)
- How has the management contributed?
- How have tenants contributed? Anything specific?
- Do you do anything to contribute? Anything specific?

4) What are the strengths and weaknesses of 401 Richmond? (tangible and intangible)

- What could they be doing better, if anything?

401 update

RICHMOND

Published by 401 Richmond Ltd.

volume 10 • number 2

in side

TENANT
PROFILE

Greg Hermanovic of

DERIVATIVE

Kindness Goes a Long Way

On March 26, at the **Wynick/Tuck Gallery (Studio 128)** in the midst of painter **Doris McCarthy's** very successfully sold-out show, a reception was held to honour the new **Doris McCarthy Art Gallery** at U of T's Scarborough campus. Before the guests arrived to celebrate this special achievement, gallery owner **Lynne Wynick** and Doris took time out to welcome their 401 neighbours - the staff and children of our early learning centre **Studio 123**. The Centre was thrilled to receive a cheque for \$2,800, a generous donation via the sale of one of Doris's paintings. It's heartwarming to know that our 401 community always supports arts programming for the kids. Thank you Doris and Lynne.



Lynne Wynick and Doris McCarthy discuss art with the Studio 123 kids.

Welcome...

Growing...

Farewell...

Reel Asian Film Festival (Studio 361): Now in its 7th year, the **Toronto Reel Asian International Film Festival**, promotes the diversity of Asian cinematic culture, and is the largest festival of its kind in Canada.

Donald Quan's Q-Music crew has expanded (again!) to its newly renovated admin headquarters in **B102**.

For more than twenty years, **Music Works Magazine (Studio 358)** has provided its worldwide readership with the artist's perspective on the possibilities of music and sound.

Community Arts Ontario (Studio 345) serves as the province's only multidisciplinary cross-sectional arts network.

After starting out in a closet-sized space on the fourth floor, the success of **Prefix Photo** magazine and **Scott McLeod's** vision for a contemporary art institute dedicated to exhibitions, publications and related activities has resulted in a glorious new space on the first floor (**Studio 124**) beside **YYZ Gallery**.

Sound sculpture artist, **Garnett Willis** has relocated from **Studio 361** to a newly renovated studio in his home.

After spending 12 years in **Studio 345**, painter **Gilles Morin** reluctantly leaves the 401 community to spend more time with his growing family. We'll miss you Gilles!

Affirming Ideas That Matter

Congratulations to **Margie Zeidler**, whose vision of the importance of preserving historic buildings and their role as centres of community and creativity led her to acquire **401 Richmond** in 1994 and turn it into a dynamic, living community, as one of this year's winners of the **Jane Jacobs Award**.* "Margie's work in Toronto as a social entrepreneur is evocative of **Jane Jacobs**," **John Evans**, chairman of **Torstar** said at the awards presentation, pointing to her success in creating "a micro economy within the building, a mixture of tenants, profit and non-profit side by side, tenants who come together through building events, newsletters and using each other's services." In the process she restored a derelict but historic building that has now become a landmark for the creative community in Toronto. Its roof garden, under **Mike Moody's** care, is a model for Toronto, as is **Studio 123**, an early learning centre for young children. And Margie's own love of art has made the building a centre for artistic expression. While much of Margie's attention has been on restoring 401 Richmond and fostering an environment where creative people can work and interact, she is also active in the volunteer community. She is president of **World Literacy of Canada**, which supports literacy programmes in Canada and development in developing countries. She serves on the board of **Foodshare/Field to Table**, which supports education in hunger and access to nutritious food, and is a patron of the **Imaginative Film Festival**, which promotes the works of First Nations peoples in Canada. All of us who are members of the 401 community congratulate Margie as an outstanding visionary but also a very nice person who has made our city a better place.

By David Crane

Grammar specialist, *Toronto Star* economics editor and 401 tenant David Crane (Studio 387) was recently awarded an honorary degree of "Sacred Letters" from his alma mater, U of T's Victoria College. *Star* publisher John Honderich extolled David's "amazing career" and hailed his "singular and unique voice in pushing Canada towards a knowledge economy."



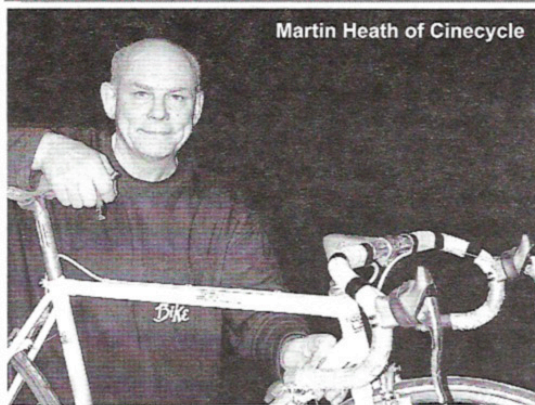
Jane Jacobs embraced by the 2003 Jane Jacobs Prize recipients Uzma Shakir & Margie Zeidler.

Photo: courtesy The Toronto Star - Tony Bock

JANE JACOBS: ideas THAT MATTER

For more information on this years and previous recipients go to www.ideasthatmatter.com/people

*The Jane Jacobs Prize was created to discover and celebrate Toronto's original, unsung heroes - by seeking out citizens who are engaged in activities that contribute to the city's vitality.



Martin Heath of Cinecycle

On a Bicycle (Re)Built for You

Cyclists be aware, one of Toronto's best bike repairmen has his shop in the Coach House at southwest corner of the 401 Richmond back parking lot. The man of the season is **Martin Heath**, and he's been committed to this mode of transportation for over forty years. Martin is the owner and operator of the very unique **CineCycle**, alternative cinema and bicycle repair shop. He's been at his present 401 location since 1995. If you need some work done at reasonable rates, you can surely trust Martin. Call him at 416-971-4273. Your bike can be dropped off, or picked up and returned. More on the Cine in another issue.

PAGE 2

pro file

Derivative

GREG HERMANOVIC:
IN THE DRIVER'S SEAT

Greg Hermanovic is the founder and President of **Derivative Inc.**, a privately owned technology company operating in both Los Angeles and Hollywood North's 401 Richmond. Along with partners Rob Bairos (head of Research & Development) and Jarrett Smith (Product Architect), Greg develops and markets **Touch Tools**, a family of software products for designing interactive artworks targeted at the web, installations and live shows. Its applications extend to stage lighting and architectural projections, even bringing 3D special effects technology used by Hollywood to the dance floor. The mild-mannered mad scientist in *Studio 384* is the last person you'd

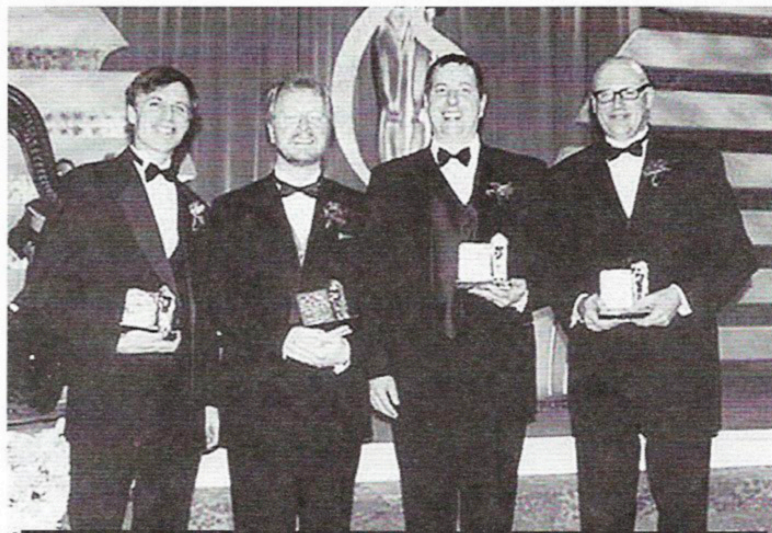
expect to find performing psychedelic light shows for the electronic-music-club-culture. He didn't start out this way. Volumes have been written about Greg's ventures, so we sat down with him in Derivative's computer-crammed third floor space to find out about his successful career as a software creator and to get an early clue to his new directions. "It was my dream to start this company, to take what we've learned about special effects in films and bring it to laptops and home computers, to put professional special effects into the hands of consumers. Underground experimental film-makers of the 60s and 70s, working in the abstract, understand what we are doing with Touch. They were grasping at the same concepts but just didn't have the technology."

Greg's twenty-year career in special effects and animation has certainly been a colourful one. A physicist and engineer, Greg has programmed aircraft simulators, participated in a UN global weather research project, and was involved in the creation of a simulator for the U.S. Space Shuttle's **CanadArm** robotic manipulator. In 1987, he co-founded the company **Side Effects**, which grew to become one of the world's leading providers of 3D animation software. Since 1992, Side Effect's **Houdini** program has provided 3D special effects for more than 150 motion pictures-- such blockbusters as the **Matrix**, **Titanic**, **X-Men**, **Fantasia 2000**, **Lord of the Rings**, **Spiderman** and **The 5th Element**--and has been used by numerous digital content creation leaders including Sega, Sony Computer Entertainment and Nickelodeon.

In 2000, Greg stepped down from **Side Effects** to focus on a new business venture. This was the beginning of **Derivative Inc.**, and it would allow him and his partners to get back into incubating new products. They began building their **Touch** family of software. **Touch** evolved from **Houdini**. As Greg points out, "it's kind of a cell division where you have the same code on both sides of the divide, with each side going in different directions. I wanted to take what we've learned in making special effects for film, and bring it to affordable laptops and home computers, empowering the consumer as much as anyone working in feature films."

The temptation to synch visuals to live music is not a new concept. The 60s grooved to fluid liquid oil projections, the LSD generation tripped to laser-light shows, and in recent years, video clips have been cut in time to music. **Touch** is unlike conventional VJ projections which play bits of existing video. It is a new art form, allowing visual jockeys the freedom to produce and synch live visuals to musical performances. "I wanted to perform animation live, like musicians performing."

Playing alongside DJs whose mixes are unpredictable, his group of visual artists, called **El Kabong**, produce and perform 3D animation music events in an improvised 'tag-team' format. "I started **El Kabong** in 1992; I gathered an evolving group of friends and animators from Canada, the US and UK who were (continued on page 4)..."



The Side Effects crew at The Academy Awards Ceremony (left to right) Kim Davidson, Paul Breslin, Mark Elendt & Greg Hermanovic

Rooftop News and Views!



New rooftop gardener, Beth Anne Currie.

Mike Moody has company on the roof this summer! After the winter that wouldn't stop, the roof is blooming with spring activities. **Beth Anne Currie**, a full time grad student at **Ryerson University's Master of Environmental Applied Science and Management**, has started an urban agriculture project on our roof. Plans include the construction and phasing in of light-weight raised garden beds that will one day bloom with products like fresh herbs, mesclin mix, strawberries and several varieties of tomatoes. Elephant garlic and spring onions are popping out of the ground. Keep your eyes open for fresh produce from the roof...it won't be long now!!

Profile Continued

interested in doing visuals live in front of an audience. We usually work with an arsenal of over 30 per show, providing the images on a CD which the VJ can then manipulate and play with."

Progressive rock giants **Rush** enlisted **Derivative** to provide the music synched visual show for their 2002 tour. The VJ accompanied the band on the road and created an improvised and spontaneous new light show every night.

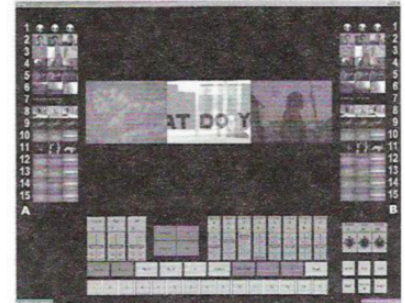
Derivative's system has also been utilized at the **Art Gallery of Ontario** and for a project by artist **Michael Snow**.

Greg and his partners are now the recipients of two **Academy Awards**; this year they were presented with a **Scientific and Engineering Award**, and in 1998, with one for **Technical Achievement**. "The Academy recognized that we were taking concepts of patching sound together and bringing them into the art of film making/animation."

Derivative doesn't see the need to relocate to the U.S.A. With the Internet, it's connected to all worlds. The Swiss architectural firm of **Herzon and deMeuron** (architects for London's Tate Modern Museum, see page 9) found **Derivative** through a web search and commissioned it to provide visual installations for a new **Prada** store in **Tokyo**.

Greg has the last word on this new project. "Now is the beginning of a really great age of live visuals, like you've never seen before. We're treading in a new market, the idea of the consumer producing interactive video as home entertainment is a new thing. Being able to poke at the screen and move things around is the kind of thing that TV viewers haven't been allowed to do. Artists can take their art creations, and use our software to create effects; kids who make their own music at home can now make their own visuals at home. I think the medium of interactive art has so much potential!"

Check it out at: www.derivativeinc.com

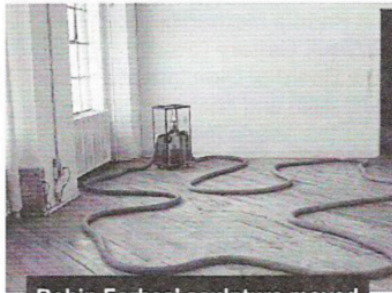


Touch Software powers multimedia art installation at the AGO.

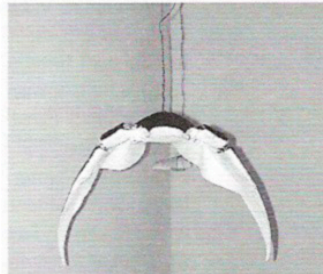


A "VJ" programs music synched visuals for the Rush tour.

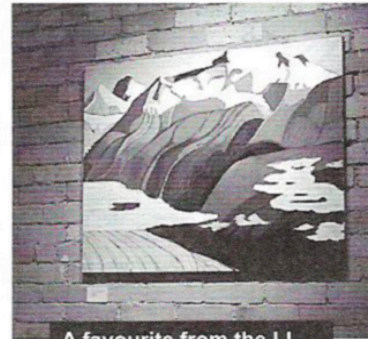
Invasion of the OCAD's



Robin Forbes' sculpture moved water through a hand-made latex tube into a fish tank and back again.



A Mechanical Manta Ray by Mark Mantzel.



A favourite from the LL show, acrylic on canvas, Daphne Spindler, Rocky Mountains.

April saw 401 Richmond showered with an invasion of fresh perspectives from 2003's graduates of the **Ontario College of Art and Design (OCAD)**. The troops landed in **Loftus Lloyd Café**, installing a group show of work from **Professor Rae Johnson's** landscape class. The campaign continued with the **'Go West'** weekend, a juried, three-day multi-media exhibition showcasing the best of graduating students work at some 20 different locations in the Queen West neighbourhood.

Go West was also engaged at 401, where we were treated to a couple of ingenious shows. The temporarily vacant, 6000-plus square foot Studio 104 (former home to **Cuppa Coffee Animation** who relocated to bigger digs in our new 215 Spadina) was the setting of **'Detour'**. This sculpture exhibition by 22 fourth-year students was given great praise and declared "an exhausting romp of a show...creating a madhouse" by **NOW**.

In her **Studio 258**, textile artist **Sarah Lowry** (OCAD 2002 Career Launcher Prize Winner) showed the work of two Material Art and Design students - Erin Tracy and Michele Perras. Again **NOW** praised "...beautiful and delicate work that contrasted with the blustering sculptures downstairs...."

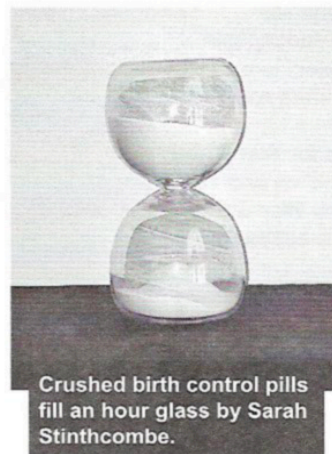
Hat's off to **OCAD** and once again, congrats on its output. The show caused a little bit of shock and a lot of awe here at 401!



Detour



While Maggie Perry's pigeons pecked.



Crushed birth control pills fill an hour glass by Sarah Stinthcombe.



Michelle Menzie's odd little wooden people.



Photographer, Filmmaker
and new member of the
401 team, Pamila Matharu

H A T S

If you have visited 401 Richmond chances are you've encountered artist **Pamila Matharu** - she works part time at **Wynick/Tuck Gallery** (Studio 128), she's a member of the Board of Directors of the **Images Festival** (Studio 448) and she's co-curating the "13" Program at this year's **Inside/Out Festival** (Studio 219). She has just joined the 401 Management team sharing the front desk duties with **Heather Topp**. We welcome her enthusiasm and great knowledge of the building. Hats off to Pamila for winning this year's **Marian McMahon Award** at the **Images Festival** honoring strong work in autobiography and complexity of subject. Pamila was also chosen as **Toronto's Best Up & Coming Filmmaker** at the **Inside/Out Festival, 2003**. Pamila will be coordinating **Artsweek 2003** activities (September 20-28) for 401 Richmond. If you want to display your work contact Pam at 416.595.5900 ex 30.

O
F
F

Dr. Sam Nutt, Executive Director and Co-Founder of **War Child Canada** was listed as one of the **TOP 40 UNDER 40** in the **Globe and Mail's** Report on Business (May 2003 issue) "celebrating Canada's best and brightest." Sam certainly deserves the recognition for her ground breaking work in helping the world's war affected children. Along with partner **Dr. Eric Hoskins**, Sam has traveled to the planet's most dangerous locations in an effort to raise awareness of how kids and their families cope with war. One of their documentaries, **'Musicians in the War Zone'**, was recently broadcast on MuchMusic.

It targets Canadian youth and focuses on popular musicians exploring human rights issues in Africa, Asia and the Middle East. **War Child's** latest project is a CD, **'Peace Songs'**, featuring the likes of superstars **Avril Lavigne**, **Celine Dion** and **David Bowie**, who have contributed songs in an effort to raise funds for **War Child** projects. It's available online at www.warchild.ca and in music stores everywhere. Better yet, stop by **War Child Canada** in **Studio 420**, pick up a copy and meet the great crew who made it happen.

THE GLOBE AND MAIL



Dr. Sam Nutt strikes an angelic pose on the roof garden at 401 Richmond.



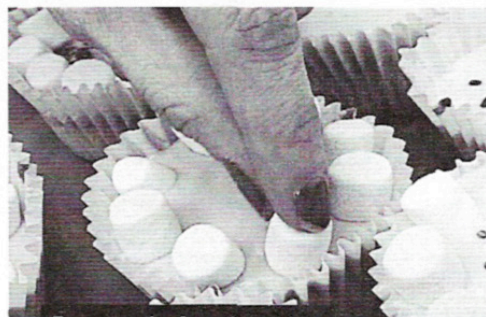


LESLIE PETERS

Video artist **Leslie Peters** is Technical Director at **V-Tape** (*Studio 452*), a resource centre for contemporary video and media art. She started there seven years ago as a volunteer, and now, as **V-Tape** represents over 600 artists and over 2000 titles, her responsibilities (including dubbing,

restoration, and equipment rentals) keep her quite occupied.. In 1997, after graduating from the **Ontario College of Art and Design's** media department, Leslie continued where her studies left off - producing single channel videos and video installations, both independently and collaboratively. Since then, her portfolio is in wide circulation; her works have been screened at numerous media arts festivals locally, nationally and internationally. London (UK), Sydney and Barcelona are on her schedule; she just returned from the **2003 London (Ontario) Lesbian Film Festival**. Leslie is now in the final stages of her new video series "becoming," and a series of 5 short landscape videos. "Interference," her collaborative work with fellow video-maker Dara Gellman, recently drew a full house to its world premiere at the 16th annual **Images Festival of Independent Film and Video** (*Suite 448*). Their piece focuses on extracting and recontextualizing urban and rural landscapes from Hollywood movies and popular television shows in a subversive and mesmerizing way.

Thanks to Pamila Matharu for research.



Frame grabs from the video *surge-o-matic* (2001).

SOURCE EXHIBITION STRATEGY



Frame from Michael Snow's installation *SHEEPLOOP* at Wynick/Tuck Gallery (*Studio 128*).

Images Festival of Independent Film and Video (*Suite 448*) is Canada's largest annual event, devoted exclusively to independent and experimental film, video and new media. This year's 19th edition drew record crowds. Besides providing a savory array of over 170 screen delights, there were 17 new-media art installations. Nine of them took place right here at 401, with **Wynick/Tuck Gallery** (*Studio 128*) **YYZ Artists' Outlet** (*Studio 140*), **V Tape** (*Studio 452*), **A Space** (*Studio 110*) and the **Women's Art Resource Centre** (*Studio 122*) all participating.



We Saw You ...

THE GLOBE AND MAIL

THE GLOBE AND MAIL
SATURDAY, MARCH 29, 2003

A workplace gone to the dogs

At one Toronto office building, some of the happiest 'employees' have four legs and a tail

BY CECILY ROSS

The worst thing about taking your dog to work is dusty paw prints on black clothes," says Jennifer Rudder as Egon, her 4½-year-old dachshund, jumps up to say hello. After greeting his guests, he saunters over to a desk chair at the back of the office, climbs up and folds his front legs neatly over the arm.

Rudder, who organizes Toronto's annual Outdoor Art Exhibition, has her office at Toronto's 401 Richmond, a converted warehouse in the heart of the city's trendy garment district. The century-old brick building, with its 20-foot beamed ceilings and exposed brick walls, provides office space to 135 tenants — most of them art galleries and studios, not-for-profit groups or designers.

It's a great place to work: there's an on-site daycare and a rooftop garden. Sunshine pours through the big windows onto the buttery pine floors. The sounds of classical music drift along the hallways. But best of all, 401 Richmond is a pet-friendly workplace.

Margie Zeidler, who owns 401 Richmond, estimates that 30 or 40 pets come to work with their owners. "I guess it just seemed like a good fit," she says. "This is a very informal building and people spend long hours here."

Mr. Peabody, a five-year-old affenpinscher, barks enthusiastically when visitors arrive. His owner, Susan Dicks, calls him "her chief of security." Dicks, a costume designer who produced the men's costumes for *Chicago*, says she has always brought her pets to work. Before Mr. Peabody, she owned a Labrador and a bull terrier.

"He's a companion dog," Dicks says. "I sometimes work long hours, so it's good for me to have him here." And it's not just for

company; walking home late at night is safer with a dog.

Dicks says the presence of animals (she also has a large fish tank in her studio) has a calming effect on her clients, who are often nervous when they come in for a fitting. "It takes their minds off themselves and helps them relax."

Down the hall at the Canadian Institute for Advanced Research, Dr. Fraser Mustard sits at a big wooden desk in his bright corner office. Curled up on a chair beside him is Bailey, a handsome four-year-old red tabby cat. In the cubicle next door, Bailey's sister, Betsy, is also having a snooze.

"This is their home," Mustard says. "There used to be mice in the photocopy, but not now."

The eminent social scientist, author of the 1999 Ontario task-force report *The Early Years Learning Study*, says the cats are wonderful judges of character. "They can read your pupils, and they break down pomposity." During board meetings, they check everyone out. "If she thinks you're all right," Mustard says, "Betsy will climb on your shoulders."

If they're bored, the cats wander next door to visit textile artist Mary Corcoran or lurk in the hallway, hoping that designer Jim Smith's Labrador, Chester, will wander by.

"Chester's a fave," says building manager Heather Topp, who brings her Norwich terrier, Patty, to work. On rainy days, when they can't go out to play, the children from the early-learning centre head upstairs to visit the animals. "It's all about companionship," Topp says.

"We're trying," Zeidler adds, "to integrate more parts of people's lives into the workplace. Having animals around humanizes things."

"We're so much a part of the community here."

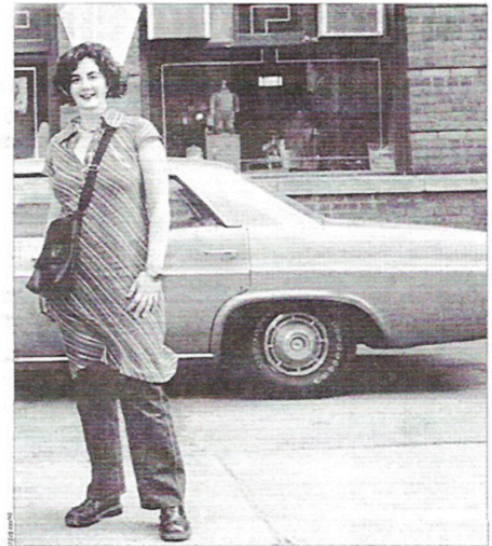


TORONTO GLOBE AND MAIL

Jennifer Rudder and Egon: 'The worst thing about taking your dog to work is...

Don't let the stars get in your eyes, Egon.

There was an enthusiastic response to last issue's (first-ever) contest matching pet and owner (see the results on Page 10). So much so that the *Globe and Mail's* Cecily Ross, lamenting the less than pet-friendly attitude at her own work-place, paid us a visit. In her Saturday March 29 column, she marvelled that at 401 Richmond, "some of the happiest employees have four legs and a tail". In the office of the Toronto Outdoor Art Exhibition (Studio 264), director Jennifer Rudder's co-worker, dachshund Egon, obligingly posed on his favourite office chair.



my style

WHO: Kathleen Mullen, director of programming, Inside/Out Toronto Lesbian and Gay Film and Video Festival

WHERE: On Camden, near the Inside/Out offices

WHEN: Friday, 4:30 pm

CLOTHING: "I bought my dress for \$35 at Zara (50 Bloor West, 416-956-2401). My shoes were \$20 at the Wasteland in San Francisco's Haight-Ashbury area. I got my glasses from Bellwoods Optical (1114 Dundas West, 416-591-0915). This handy corral shoulder bag was \$35 at Concept Sunglows (940 Queen West, 416-591-7205), and my metal Times watch was a gift that I believe was purchased from a shop in Tucson, Arizona. My choker-style necklace came from an old Arizona copper mining town called Bisbee, where I got it for \$20 at a cool art gallery featuring all gay and lesbian artists. My jeans were a Value Village find (2312 Bloor West, 416-599-6585, and others) costing about \$8. A friend in Edmonton actually bought my camera ring as a gift at a camera-making factory in Italy. My \$15 silver hoop earrings were a present to myself in Berlin."

HAIR: "Gina at Vidal Sassoon (37 Avenue Road, 416-920-1339) takes care of my hair."

MY STYLE: "Feminine and fun."

INFO: "Films, films, films, photography, politics, travelling and bicycles. Inside/Out opens Thursday (May 15). I can't wait for opening night and 11 days of parties, films and cute queens!"

Kathleen Mullen, Director of Programming for Toronto's very popular *Inside/Out Independent Film and Video festival* (Studio 219), looks fabulous in *Now Magazine's* "The Goods" May 15 issue.

NOW

Arts Toronto's Cheryl McNamara (Studio365) is a talented writer and actor in her spare time. *Eye Weekly* gave her new play "The Dick's a Dame" a 4-star review. Cheryl co-wrote and stars in this revival of the 2001 Toronto Fringe Festival hit which is in performance at the Tim Sims Playhouse thru May 31.

ON STAGE

THE DICK'S A DAME *****

Featuring Mark Brownell, David Fraser, Cheryl McNamara, Jane Mullat, Stephen Reuch. Presented by Femme Fatale Productions. Written by Jane Mullat, Cheryl McNamara. Directed by Sue Miner. To May 31. Tim Sims Playhouse, 100-101 Spadina Ave. \$16. Tim Sims Playhouse, 100-101 Spadina Ave. 416-343-0011.

Nothing beats this dick

Yvette, *The Dick's a Dame* is a riot. There's more imagination, energy and wit packed into the show's 55 minutes than in many plays twice as long. A big hit at the 2001 Toronto Fringe Festival, it returns for an all-ten short commercial run. Our title gymkhana in this film noir spoof is Eddie Clark (the very funny Jane Mullat) on the trail of murder and multiple cover-ups involving women, Nazis and a gambling ring in 1944 Toronto. When she locks eyes with femme fatale Beverly Brownell (the sultry Cheryl McNamara), her heart skips a beat, especially when it seems Beverly's might skip along.

So many spoofs make only token gestures towards the genre they're aping, then look for laughs in deliberate anachronisms. Not this show. Authors Mullat and McNamara are so inside the noir genre, the show is as much an homage as a send-up. The authors revel in the period lingo, the hard-boiled attitude, the machine-gun delivery.

You'd hardly guess only three men play the 13 male roles. Mark Brownell is memorably slimy as Beverly's guardian, Dave Fraser has the typical noir police detective down pat, and Stephen Reuch is suitably suspicious as Beverly's weirdo brother.

Transforming the tiny bare stage, Nine Olsen gives the show the right look, Kimberly Purcell the right lighting, Sue Miner the right style. Miner has minutely choreographed the action, so the miming and

switches of location and character are crystal clear. Laughter comes from how well the show nails every noir cliché going. The pace never lets up, and Mullat often seems as though she's trying for the record in speed-talking.

CHRISTOPHER HOLE



Jane Mullat's dame is hilariously...

~~NO~~ PETS ALLOWED

Last issue, we asked readers to match some of 401 Richmond's favourite four-legged friends with their human companions. It must be noted, though, that some of the entrants were clearly barking up the wrong tree! Better luck next time! Every dog (owner) must have his (her) day; tails-down winner is animal lover **Paulina Thidor**, who works the front desk at **Paper-E-Clips (Studio 121)**. Paulina, a multiple pet owner is mom to **Eddy** (a Chihuahua/Jack Russell mix) who rarely makes it into the office, preferring a cushy home life with his feline companions. Paulina wins a 401-prize pack, and poses here with **Patty**, the adorable Norwich Terrier from the **401 Management Office**. If you're still wondering how the pets and their owners match up, here they are...



"Pets Allowed" contest winner Paulina Thidor with her four-legged friend Patty.



Jim Smith of envelope (Studio 261) hugging his boy Chester.



Jennifer Rudder from Toronto Outdoor Art Exhibition (Studio 264) with Egon.



Dr. Sam Nutt of War Child Canada (Studio 420) and wee Moose.



Trevor Anderson of Sentinel Maintenance (Studio 222) with Mitsou.



Alicia Homer, formerly of World Literacy of Canada (Studio 236) with Ticket.



Kathleen Pirrie-Adams of InterAccess (Studio 444) and designer Lisa Kiss (Studio 356) share parenting duties for Jem.



Sherri Johnson of dada kamera (Studio 385) gets a big kiss from Skippy.



Barry Veerkamp of Meta Strategies (Studio 206) and Gertie.

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Exhibit runs: June 10 to 21

Opening reception: Thursday, June 12, 6-9 pm

Together Again

Works by award winning photographer Carol Brunt and painter Susan Ware.

Exhibit runs: June 24 to 28

Opening reception: Thursday, June 26, 6-9 pm

Sting Like a Butterfly

Illustrations by Ryan Buchnea, Marco Cibola, Peter Mitchell and Graham Roumieu.

Exhibit runs: July 8 to 19

Opening reception: Friday, July 11, 6-9 pm

Motivation

Sculpture by Shapour.
Photo installation by Saghi.

Exhibit runs: July 22 to 26

Opening reception: Thursday, July 24, 6-9 pm

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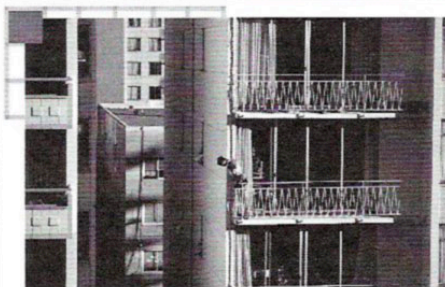
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bulletin board

A regular feature of 401 Richmond UPDATE is your opportunity to communicate with other tenants and keep them in touch with what is happening in your organization. If you are having a sale or exhibition, or just want to tell others about your product/service, simply supply the management office in Studio 204 with the written information, and we will print it here.



Just in Toronto, Ont., 1973, in black and white, 27.3 x 47.6 cm

High Rise Studies

James Dolniko

Opening Reception
Thursday June 5, 6 to 8 pm
continuing to July 5

IN THE PROJECT ROOM

tit sucker

Karen Spencer

IN THE V-TINES

Mes petites leçons

de lecture

Micheline Durocher

PROOF 10

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Nicolas Pys MONTREAL

Kim Waldron HALL

Balint Zsako TORONTO

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Thursday July 10, 6 to 8 pm

continuing to August 9

Gallery and office closed

August 10 to September 9

Gallery 44

Gallery 44 Centre for Contemporary Photography
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June 11 - July 26

Opening Wednesday June 11, 7 - 9PM

Cenotaphs

Kenneth Hayes

Curated by Chantal Rousseau

In & Out

Emanuel Licha

YYZ Window:

Skipperworld

Jared Mitchell

YYZ acknowledges the support of its membership, The Canada Council for the Arts, the Ontario Arts Council, the Ontario Trillium Foundation and the City of Toronto through the Toronto Arts Council.

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BUSINESS TODAY

Old buildings spawn new ideas for future

IT'S JUST A few blocks away from the heart of Canada's financial district on Bay Street and the great glass-and-marble towers.

But the old block-long factory building at 401 Richmond St. W., in the heart of Toronto's one-time manufacturing economy, is now the site of the new knowledge-based economy — the economy of ideas and creativity.

It is in this old building, and others like it in Toronto and other cities across Canada, that the next generation of business, cultural and social entrepreneurs are launching activities that will help fuel the mainstream economy in the years ahead.

And this says something about the importance of old buildings.

Margie Zeidler, who with her family owns the 200,000-square-foot 401 Richmond West building, was inspired in converting the former tin lithographing factory into a beehive of young energy by Jane Jacobs, the great thinker on the role of cities.

In her book, *The Death and Life of Great American Cities*, Jacobs argues that cities get their life from the energy of small entrepreneurs. But the

galleries, Internet companies, arts organizations, magazines and even a Spanish dance company.

The tenants include Cuppa Coffee animation, the film animators; V tape, the first video art distributor in the world; Fuse Magazine and This Magazine; Web Networks, an Internet company for non-profits; Archetype, a book graphic designer; Lundholm Associates Architects, who carry out projects for the cultural sector; Eldan Software; Fashion Crimes, a lively fashion design house; d-Code, experts on Generation X; Oxygen Design and Communications, graphics designers; and Gwendolyn Hats, with its unique hat designs.

It was also here that Fraser Mustard and Margaret McCain produced the critical report on early childhood development for Premier Mike Harris, working out of Mustard's Founders Network office here.

Today, there are more than 138 tenants and, according to Lesley Soden, an art historian who looks after tenants and building activities, a waiting list of about 200.

What makes 401 Richmond unique, though, is that Zeidler is not a profit

maximizer. She makes money on the building, acquired in 1994, but operates on the three Cs — commerce, culture and community — instead of pursuing top rents.

For her, the project is not simply a real estate deal. She believes it's possible to be profitable and compatible with community values.

"There should be no conflict," she argues.

Indeed, her early thinking in acquiring the building was to create an artistic and creative community based on rents that were affordable. In 1994, she says, "we figured out the lowest level of rents that could be charged and be profitable." And that is how the building operates.

It was constructed in five stages between 1899 and 1923, as the expanding home for Macdonald Manufacturing Co., which was acquired by Continental Can Co. in 1945. The factory was closed in 1969.

After that, the building deteriorated, and when Zeidler acquired it in 1994, it was largely vacant.

Since then she has worked hard to restore the building.

Today, there is an early learning

centre for youngsters from three months to 5 years of age, and a cafe that serves as a meeting place for tenants, a regular tenant newsletter, a Web site (www.401richmond.net), Canadian art throughout the building, and a plethora of plants, including exotic violets, everywhere.

One person who would understand what Zeidler is doing is Prince Charles, who is waging a campaign in Britain to save old industrial buildings for the same purpose.

In last weekend's London Observer, Prince Charles wrote that in the new economy "more jobs and enterprises are likely to be created on a very small scale, clustered together in supportive networks."

So, Charles said, "in many cities historic industrial buildings, many abandoned for years, can provide exactly that kind of environment."

The next time he's in Canada, Charles should visit 401 Richmond St. W. He can see the future and how it works.

David Crane is The Star's economics editor. His column appears Tuesday to Thursday, Saturday and Sunday.

DAVID
CRANE



small entrepreneur, like the small shop or restaurant operator, cannot afford the rents of new, glossy office towers.

Indeed, says Jacobs, "cities need old buildings so badly it is impossible for vigorous streets and districts to grow without them."

For Zeidler, the most important message that Jacobs delivers is that "old ideas can sometimes use new buildings (but) new ideas must use old buildings."

And in the corridors of her Richmond Street building, there is one new idea after another — software companies, animators, artists, fashion designers, architects, filmmakers, art

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View from the Trenches



BY ANNA DUNKLEY

With all of the ongoing economic gloom, I would like to comment on something positive in the real estate market. There is a building in Toronto that has undergone a successful rehabilitation.

This success story started with a white elephant building from the old rag trade

business, in the Spadina/Richmond area.

The project, to its credit, has received no government funding or support. It started with the belief of its new owners: that it could be a viable, interesting, cost effective place to do business in a city. The new owners purchased the building in the spring of 1994. The previous owners (it had been passed from owner to owner), had reported losses of approximately \$12 million.

This is not traditional space. No glass and steel here. The new owners saw a need and filled it. Simple economics. The success is

Three "C"

not only for its owners, who took their vision, checked the market and proceeded, but also for the building's tenants.

The building has gone from useless to comfortable, aesthetically pleasing, visually rewarding and habitable. Artists who live and work in Canadian city cores, in order to flourish, need space that is inexpensive, central, and having all of the usual amenities - clean, hot and cold running water, heat, light. These normal things sometimes do not go hand-in-hand with affordable rent. Generally artists, because of economic re-

alities, function in space that you would associate with the words "worn-out." They do what they can with the space because of their very natures.

The space at 401 Richmond, operated by Margaret Zeidler, is different. It is affordable, pleasing to the eye, effective. There is a community feeling with this building. The management and owners at 401 Richmond think that artists and fledgling business can be very desirable tenants. This is not an idea generally accepted in mainstream marketing or business. The building's owners and tenants want to

encourage community, culture and commerce. They are trying for a balance between arts and commerce. It's working. There are filmmakers, graphic designers, printers, fashion designers, a coffee bar and even its own newsletter, published by "401 Richmond." The owners are trying and succeeding in making a community feeling in a building - something that Toronto and other city cores could use more of.

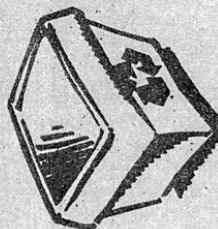
It appears that this "three C" formula (community, commerce and culture) has been successful for this well timed venture.

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