# Agenda

## Wednesday, July 21, 2021

## Electronic Participation at 4:30pm

As part of the City's commitment to safety during the COVID-19 pandemic, this meeting will be held electronically.

This Meeting may be viewed online at www.stcatharines.ca/youtube

**Public Comments:** The public may submit comments regarding agenda matters by contacting Julie Hughes by Tuesday, July 20th before 3:00pm. Comments submitted will be considered as public information and entered into public record.

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1. **Call meeting to order ~** Chair Carlos Garcia
   - Welcome to Stephen Remus who is now a voting member of the CSC, as supported by Council. Stephen is a member of the Public Art Advisory Committee

2. **Recognition of Traditional Territories**

3. **Additions / Deletions to the Agenda**

4. **Motion to approve the agenda**

5. **Motion to adopt the minutes of the previous meeting, April 21, 2021**

6. **Declarations of Interest**

7. **Presentations ~** Bob DeWolfe and Sandy Middleton
   - *Appendix 1, Rodman Hall Task Force Report to Council, June 2021*
   - *Appendix 2, Art Gallery comparison final*
   - *Appendix 3, Alf Bogusky Report, 2018 Rodman Hall Art Centre*

8. **Business arising from the minutes**

9. **Business**
    I. **9.1 Public Art Advisory Committee ~** member Stephen Remus
    II. **9.2 Arts and Culture Advisory Committee ~** Chair Sandy Middleton
    III. **9.3 Heritage Advisory Committee ~** Chair Brian Narhi
    IV. **9.4 Heritage Permit Advisory Committee ~** co Chair Brian Narhi or Bob DeWolfe
    V. **9.5 Museum Advisory Committee ~** Chair Michael O'Neill

10. **Date of next meeting**
    - Wed October 13, 4:30 to 5:30pm
    - Or at the call of the Chair

11. **Motion to Adjourn**

**Appendices:**

- *Appendix 1, Rodman Hall Task Force Report to Council, June 2021*
- *Appendix 2, Art Gallery comparison final*
- *Appendix 3, Alf Bogusky Report, 2018 Rodman Hall Art Centre*

# Rodman Hall Task Force – Report to Council – April 2021

## Recommendations

That Council receive this report from the Rodman Hall Task Force for information and;

That Council direct staff to assist the Rodman Hall Arts Centre Inc.(RHAC) volunteers in deciding whether it is feasible to keep the collection at its current location or, a new location will be required and; should a new location be required, assist in in identifying properties which might be suitable to temporarily store the art collection.

That council direct the Public Art Advisory Committee to work with Rodman Hall Arts Centre Inc. to care for the collection. Once that work is completed, that the Arts and Culture Advisory Committee work with RHAC and other stakeholders on a future public art facility in the community.

That Council direct staff to work with the current owners of 109 St. Paul Crescent (Rodman Hall) to identify potential opportunities for public use of the facilities for arts, culture, recreation and heritage, and other community development opportunities

## Summary

This report summarizes the work of the Rodman Hall Task Force and its recommendations to council. This report provides Council with the final recommendations from the Rodman Hall Task Force.

## Background

At its meeting on June 10, 2019 Council approved the creation of the Rodman Hall Task Force (RHTF) to provide information and recommendations to Council regarding the future of the Brock University's Rodman Hall building and grounds and the art collection that is housed in the facility. The following terms of reference were subsequently developed and approved.

Consult with the Rodman Hall Transition Board, the Rodman Hall Alliance, Brock's Board of Trustees and other interested stakeholders as appropriate,

- Review all available consultant and internal reports on Rodman Hall including the latest feasibility study,
- Evaluate governance, operation and/or funding of a public art / museum concept of other like municipalities, including but not limited to funding levels, processes, evaluation and reporting, and,
- Prepare a final report through the Cultural Sustainability Committee and then to Council with their findings.

## Report

The RHTF first met on October 2, 2019 and held six meetings between October 2019 until February 20, 2020. At these meetings the task force accomplished the following:

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- Provided RHTF members with a history of Rodman Hall.
- Consulted with Rodman Hall Arts Centre Inc. (RHAC) to present to the RHTF.
- Consulted with Alf Bogusky Creative Consultants to present to the RHTF.
- Reviewed the Rodman Hall Art Centre Feasibility Report and Workplan completed by Alf Bogusky Creative Consultants.
- Researched and summarized how art galleries are supported by comparator municipalities (Appendix 1).
- Reviewed the Request for Expressions of Interest issued by Brock University (December 2019).
- Began to draft report to Council via the Cultural Sustainability Pillar Committee.
- Developed a survey to seek public feedback through EngageSTC.

The RHTF suspended meetings after the onset of the COVID-19 pandemic, only to resume its meeting schedule virtually in January of 2021. In this interim, in November 2020, Brock University announced that it had agreed to sell the Rodman Hall property to a local developer and vested the ownership of the art collection housed at Rodman Hall in the Rodman Hall Art Centre Inc. - an all-volunteer community organization incorporated for this purpose. RHAC is currently auditing the art collection and assessing whether proper arrangements can be made with the new ownership to keep the collection at its current location or, a new location will be required.

Due to unfortunate circumstances which prevented the RHTF from meeting, completing, and submitting its report to Council, the RHTF was unable to provide its recommendations regarding the future of Rodman Hall's building, grounds and art collection prior to the changes in ownership of the property.

Based on the current ownership state of the property and the art collection, the RHTF has prepared the recommendations to Council as listed in this report. Appendix 2 is attached to provide Council with additional background information. Specifically, the appendix is a summary of the work that the RHTF collected and forms the basis for its recommendations to Council.

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## Appendix 2 (Note: sections were drafted by several different members of the Task Force so writing styles will differ)

### History of Rodman Hall Arts Centre

Rodman Hall Arts Centre (RHAC) is one of the most significant cultural institutions in St Catharines having served as a public art gallery and museum for over 60 years. In August of 2018 Rodman Hall also received official Heritage Designation under the Ontario Heritage Act and is an acknowledged architectural jewel in the crown of St. Catharines.

The land upon which the building stands was first granted in the 1790s, and one part of the property was bought by Robert Hamilton, a Queenston merchant, whose wife Catharine is believed to have been the namesake for the city. In the mid-19th century, the Rodman Hall property was purchased by Thomas Rodman Merritt, the son of William Hamilton Merritt. The formally landscaped grounds are known to have been in existence since 1852. The grand house witnessed many family gatherings and social events and remained in the possession of the Merritt family for more than a century.

In 1960, the property was sold to the St. Catharines and District Arts Council and since then the building has been open to the public and used as an art gallery/museum. Part of the grounds have been transformed into the renowned Walker Botanical Gardens. New exhibit space was added in 1960 and 1975 and Rodman Hall Art Centre became a member of OAAG (Ontario Association of Art Galleries), receiving Category A art museum status.

Over the years Rodman Hall has been a popular destination for citizens of St. Catharines and beyond, who realize the importance of art and culture in the enrichment and well-being of all citizens, especially younger generations. Rodman Hall Art Centre also holds a prominent position in the cultivation, promotion and exhibition of local artists over its long history. The present Niagara Artists' Centre (NAC), an essential cultural hub for St Catharines, was founded in the mid 70s - initially as The Niagara Artists' Co-op - with the support and goodwill of Rodman Hall and its Director at the time, Peter Harris. In fact, the nascent NAC was given the use of the Rodman Hall Coach House free of charge for its meetings and exhibitions.

Unfortunately, in 2003 after a period of funding/donation instability and increasing capital and maintenance costs, Rodman Hall Arts Centre (formerly St. Catharines and District Arts Council) the owners of Rodman Hall, and Brock University came to an agreement whereby the heritage building and property, art collection and botanical gardens were transferred to the university at a cost of $2. In the agreement, Brock consented to the continued the use of Rodman Hall as a public art gallery dedicated to the exhibition of the arts, including the permanent collection until the end of the agreement in 2023. Rodman Hall continued to function as a nationally recognized art museum under the direction and auspices of Brock University.

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In a typical year, Rodman Hall Art Centre welcomed 26,000 visitors. Its programs included award-winning curated exhibitions of international, national and regional artists, as well as exhibitions of its permanent art collection. In addition to exhibitions, art classes for children and adults, lectures, workshops concerts, screenings, school tours and diverse community events add to Rodman Hall's significant contributions to the enrichment and texture of the lives of Niagara's citizens.

In 2015 Brock University announced they planned on ending their stewardship of Rodman Hall mainly because of financial concerns and funding limitations. This left the once eminent institution with a questionable future and fuelled speculation that the property – purchased through donors' gifts - could be sold for private development and the art collection - a de facto public collection – could also be sold off.

Brock University commissioned the Barlow Report in 2015 to recommend a path for community ownership of Rodman Hall. The recommendations of that report were not pursued at that time.

Groups such as the Rodman Hall Alliance were formed to advocate for saving Rodman Hall as a public Art Gallery and Museum. They joined forces with other community groups to form the Rodman Hall Coalition who, at the direction of the Rodman Hall Advisory Board and Brock University, investigated approaches to transferring Rodman Hall to the community. As a result of their work, Brock commissioned the 2018 Bogusky Feasibility Report that detailed how such a transfer of the Rodman Hall property and the Rodman Hall Art Centre back into community hands could be achieved. Subsequent to the Bogusky report, the not-for-profit Rodman Hall Art Centre, Inc. was created and has made two proposals to Brock University offering to take on Rodman Hall and operate it as a community asset. Both the Barlow Report and the Bogusky Report* indicated that municipal governments will be critical in providing support to assist in replacing the loss of funding by Brock University.

*Brock has rejected these reports and instead has considered; a) relocating the art gallery and collection to the Marilyn I. Walker School of Fine and Performing Arts, (announced April 2019), and b) seeking a commercial 3rd party to operate Rodman Hall in an RFP process announced in December 2019 that was unsuccessful.

**<u>Intangible Benefits of Art Facilities for Communities</u>**

The intangible benefits a city would experience as a result of having a community public art gallery accessible to its residents are priceless. Statistics Canada's 2010 General Social Survey surveyed 10 million Canadians art gallery visitors and suggests that there are benefits to having members from the public attend art galleries. The survey results claimed that 50% of those who were surveyed are more prone to show a strong willingness to volunteer in their communities when there is a need. (Hill, 2021).

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Furthermore, the results suggest that 69% of Canadians who visit art galleries are more likely to show compassion towards their fellow neighbours by doing them favours when possible (Hill, 2021). This finding is especially important given that we pride ourselves to be living in a city run by a Mayor and council members who work hard everyday to uphold our city's image of compassion. Other studies conducted in the United States and Norway also indicate that art gallery visits improve the visitors' mental health, well-being, and attitude (Hill, 2021). As we continue to recover from the Covid-19 pandemic, art galleries will be needed more than ever to help our residents cope with the mental health difficulties that this pandemic may have inflicted.

The findings of the Ontario Arts Council correspond with the findings of the research that has been previously mentioned. A public survey conducted by the Ontario Arts Council in 2017 indicated that 85% of Ontarians believe that the arts are an effective tool to enhance their community's well-being and quality of life (Nanos, 2021).

The residents of St. Catharines take pride in the diversity of their city's civic development. As our elected officials have always stood by taking care of the art culture in this city, it is crucial that we continue to push for diversifying our artistic offerings. This initiative will keep St. Catharines a competitive city and will improve the quality of life of its residents.

References:
Hill, K. (2021). The Arts and Individual Well-Being in Canada. Hillstrategies.com. Retrieved 13 March 2021, from https://hillstrategies.com/wp-content/uploads/2013/01/Arts_well_being2010.pdf.
Nanos. (2021). Impressions of the impact of the arts on quality of life and well-being in Ontario. Arts.on.ca. Retrieved 13 March 2021, from https://www.arts.on.ca/oac/media/oac/Publications/Research%20Reports%20EN-FR/Social%20Impacts%20of%20the%20Arts/Quality-of-Life-and-Well-Being-Report_Final_EN_Accessible.pdf

**Benefits of Art / Culture Facilities to Mental Health and Wellness**

The City of St. Catharines places community health and wellness as a priority and has developed the Compassionate City initiative in support of this priority. St. Catharines is not alone in its need to support mental wellness support for its citizens. CAMH (Canadian Association of Mental Health) has been collecting data and reporting data for 41 years. Their latest reports look at specific trends since 1996 in relation to daily drinking, cannabis use, anti-anxiety medication use, mental health, use of anti-depressants and in 2013 included prevalence of suicidal thinking. Suicide attempt rates in Niagara were nearly twice the Ontario average in 2013.

The community would benefit from facilitating the establishment of a community art gallery, so providers of mental health support have access to a common meeting place and facility in support of their already existing programming. This would enhance the opportunity for providers to help support and strengthen their programming by working

closely at a shared facility. Not only will it support the services for mental health, but a shared portion of Rodman Hall will help ensure Rodman Hall as a stable cultural arts provider for the city.

The benefits of supporting the mental health and wellness community via the provision of access to a common arts gallery could help strengthen the programming for all providers participating. With an already established gallery such as Rodman Hall, the structure, facilities and interest has already been established.

The Rodman Hall Art Centre, when operating under Brock University, provided working space, exhibit space, and curatorial expertise for all exhibits for the Willow Community Arts. The Willow Arts Community is an arts + peer support organization dedicated to reducing barriers and providing opportunities for adult artists and creative individuals living with mental illness/substance use disorder in Niagara. As well, the Rodman Hall facility had approximately 1100 square feet of office space available for potential partner support and programming.

Many local providers within the mental wellness area are actively providing arts programming to better support individuals within the mental health community. Providers such as: Niagara Regional Native Centre, CAMH Niagara, Niagara Health Centre, Mental Health, Niagara Health Centre - Geriatrics, City of St. Catharines - Cultural Sustainability Committee, City of St. Catharines - Arts and Culture Advisory Committee, City of St. Catharines - Public Art Advisory Committee, Quest, Walker Cancer Centre, and the Brain Injury Association of Niagara.

The CAMH 2017 Report highlights the steady increase of issues surrounding mental health in the last ten years. St. Catharines is not alone in the need for improved mental wellness within their city. Rodman Hall Art Gallery, or any arts/culture facility for that matter, would be an additional focal spot for the city and its road to better mental wellness. Adding Rodman Hall as an additional facility that could support mental health stakeholders could potentially take some pressure of facility needs for some of these organizations. This could have a positive effect on the funding opportunities for both Rodman Hall and partners. Mental health issues in a community can manifest themselves in many ways and can have a budgetary impact to municipal budgets. Areas such as emergency services care, hospital care, education special services, addiction services and many more would benefit from the impact of improved mental wellness of their citizens.

**Benefits to the City of St. Catharines of a Public Art Gallery**

The St. Catharines Strategic Plan states under the Cultural Renaissance Strategic Goal: Celebrate the City's rich history, diversity, arts and cultural assets through leadership, promotion and investments that support measurable, sustainable creative growth.

Objectives in support of this goal are:

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Update the Culture Plan (2020) – Inspire St. Catharines (2015) (Note: Funding for this update is still not available) to reflect the next phase of cultural investment and momentum through measured, sustained strategies, including a focus on:

- Support of the creative cluster and promotion of cultural talent, festivals, events and venues,
- Stable sustainable cultural support and funding,
- Addressing Heritage Preservation.

In looking at these objectives the Rodman Hall Task Force have referenced the *Feasibility Report & Workplan - Rodman Hall Art Centre* by Alf Bogusky Creative Services. (See Appendix 2)

This report outlines a number of ways forward but also clearly supports the City's Strategic goal of Cultural Renaissance.

The Bogusky Report concluded that Rodman Hall has unrealized potential. While the building and site have been present for all to see for 150+ years, the opportunities it offers have not been well imagined. Without new creative partners motivated to re-envision and secure its future, Rodman Hall will inevitably be lost as an art gallery.

The report goes on to conclude that looking at operational models the most viable one is to develop the heritage house and the art gallery independently. Niagara needs a high functioning gem of a Regional art gallery. St. Catharines needs Rodman Hall to become a city gateway, a community hub for the neighbourhoods of Western Hill/St Andrews and a destination Centre for creativity. Both need capital development to leverage their full potential and reach prominence. Securing a future for Rodman Hall requires the same attributes that transform a city, namely: an openness to new ways of thinking, the ability to nurture new alignments, and the demonstration of a united community front acting together to build momentum and strong confidence in a shared sustainable future.

These attributes are witnessed in the plans, goals and spirit of St. Catharines and its strategic plan, namely:

- Support of the creative cluster and promotion of cultural talent, festivals, events and venues,
- Stable sustainable cultural support and funding,
- Addressing Heritage Preservation.

Bogusky concluded: with new creative partners motivated to re-envision and secure its future, Rodman Hall may reach its full potential in service to its community. It will take reasonable time, hard work and further careful consideration.

**<u>Municipal Comparators of Art Gallery Support</u>**

For the purpose of this report, comparable community support of public art galleries was investigated. The detailed result of this investigation is attached as Appendix 1.

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The comparator research included 16 art galleries with reference to their governing model, size of their collections, sources of funding, and revenue data, if available.

Based on this information, four galleries were fully municipally operated galleries. The balance of the comparable institutions was made up of independent institutions, and those operated by universities.

Twelve of the 16 galleries investigated received funding support from municipal government. This support ranged in percentage depending on whether the municipality owned and operated the gallery or whether the facility was operated independently and supported by the municipality on "fee-for-service" type of funding. Four galleries, all operated by universities did not receive municipal support.

Task Force Response: What form of support, if any, will St. Catharines City Council commit to? This is a question that will have to be answered in the near future, and hopefully this Task Force Report will assist Council in making an informed and positive decision – once a location decision has been reached and new owner RHACI completes a proper business plan that identifies and quantifies the need.

**Inspire St. Catharines: Culture Plan 2020**

While we know there is an immediate need for an updated Culture Plan given the growth and change in the cultural sector since it was written in 2015, it remains that the vision statement is still relevant in order to examine the role of Rodman Hall as a property and as a public art gallery. The Culture Plan 2020 Vision Statement states: "The City of St. Catharines boasts a dynamic and robust cultural sector, and values the arts, heritage and culture as essential to community building and sustainability. St. Catharines supports and promotes culture to enrich the lives of its residents, attract new people and ideas, bolster economic development and social inclusion and celebrate its unique identity. The City will nurture, support and celebrate St. Catharines distinct identity, creativity and diversity through the promotion and advancement of a wide range of cultural activities, events, facilities, programs and services that serve all citizens of St. Catharines regardless of age, ethnicity or income."

Of the seven priorities of the Culture Plan, this report highlights three that directly relate to Rodman Hall Art Centre with regard to both Heritage and Culture.

Priority #2. Foster participation in arts, heritage and cultural experiences.

- Further develop opportunities to experience arts and heritage through direct programming, in partnership, and through investment in the cultural sector.
- Investigate barriers to cultural access and identify strategies to increase participation.

Task Force Response:

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Rodman Hall Art Centre (RHAC) served the city as a portal for the direct engagement of diverse audiences in art and offers programming that is of local, provincial and national significance. RHAC core programs extended beyond exhibitions and related activities to include public art education and community engagement connected to the history and natural settling of Rodman hall. RHAC offered free admission to exhibitions, talks and events. Activities that embrace local residents of all ages included visual arts-based programming provided on an annual basis for:

- Culture Days, often serving as a site for other cultural organizations;
- Doors Open participation, celebrating the local heritage and history of the site;
- Family Day activities; and
- School Professional Activity day activities.

Priority #3. Cultivate the growth and development of the creative sector.

- Evaluate the availability of sufficient and appropriate facilities for arts development and presentation, taking into consideration the [future] changes in downtown and their potential effect on pre-existing artist studios and shared creative spaces.

Task Force Response:

RHAC operated as a permanent, not-for-profit Category A public art museum as well as a significant historic site in both the heritage building and the grounds. It would take years and a considerable budget to build a stand-alone public art gallery in the downtown core. RHAC averaged 28,000 visitors per year to the gallery with an addition of 2400 individuals who participated in the workshops and classes. There was also significant community outreach with the center hosting 3-5 community events per month. There was a strong partnership with outside organizations from The Willow Arts Community that works with a largely underserved population of artists with mental and physical disabilities, to theatre companies, high schools, college and university groups and other cultural institutions like the Niagara Symphony Orchestra and Carousel Players. Totally losing what RHAC has offered would widely impact the creative sector, as it was one of only three cultural properties in St. Catharines dedicated to arts experiences. (need to identify the other 2)

Rodman Hall offered the largest art gallery space in Niagara. With this resource, the organization had been able to develop and present art exhibitions and installations that would not be possible elsewhere.

Their programming has included major retrospectives of work by local artists, exhibitions that would likely never be spearheaded by galleries in other communities. Rodman Hall had also been expanding its art collection to include artwork by artists connected to Niagara. Ultimately, the loss of Rodman Hall would have a negative ripple effect on the visual arts of Niagara, some of which we may not realize until later.

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Statistics Canada data on the impact of the arts on Canada's economy indicates the highest dollar value impact comes from the visual arts. Rodman Hall is a part of a distinct ecosystem that contributes to Niagara's economic health.

If the city's goal is to cultivate growth and further development in this sector, it is imperative they play a role in the future support of RHAC.

Priority #6. Leverage culture to strengthen St. Catharines' distinct sense of place and community

- Identify key cultural assets across the city and develop strategies to maximize their use for local residents at a neighbourhood level.

Task Force Response:

An art museum is amongst the key features that make a region or city a good and well-rounded place to live. Art galleries add new and interesting experiences – sometimes surprising ones – to the mix of "things to do" for citizens all ages.

They are permanent institutions that collect, exhibit, study and interpret our visual culture – be it local, regional, national, even international. Art museums, like theatres, music venues, and other creative facilities attract visitors and new investment to a city. The vital economic spin-offs of a vibrant city culture are widely recognized. Art museums also provide unique opportunities for structured art education to children, adults and, like Rodman Hall was, can be adjuncts to higher education.

Rodman Hall is much more than a public art museum. It is an iconic historic home and garden and a six-acre site that is a natural preserve with historic ties to our City.

Let us imagine Rodman Hall in the future could be a prominent feature of the Western Gateway to St. Catharines with a Burnham Greenhouse and café as a 4-season destination.

It would present programs on historical, garden and natural topics as well as being a focal point for the creative arts with maker spaces and workshops.

It would offer significant public presentation capacities that would provide a community hub for Western Hill and present signature events that celebrate art in Niagara.

Rodman Hall could have a bright future as a robust collection of cultural amenities and creative spaces. Rodman Hall Art Centre – as an art museum - has served the community for more than 60 years with generations of children and youth enjoying art classes, exhibitions and camps there. No other place can match Rodman Hall for its iconic role in the City's history, and the breadth of potential and opportunity that it offers.

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**Municipally-Funded Art Galleries**
**Comparison - 2020**

| date of info | Gallery and City | Type | Partner / Parent | Revenue ($) | Expense ($) | Parent or Partner Support (%) | From Endowment (%) | Ontario Arts Council (%) | Canada Council (%) | Staff | Facility | Collection | Municipal support |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MUNICIPALLY OWNED AND PRIMARILY FUNDED** | | | | | | | | | | | | | |
| 2019 | **Judith and Norman Alix Gallery** (JNAAG), Sarnia | Municipally owned and funded. | County of Lambton, pop 123,399 | $ 1,667,424.00 | $ 1,667,424.00 | 90% | 0% | 2% | 2% | 8FT, 3PT | JNAAG occupies 22,000 sq. ft. newly completely renovated historic commercial downtown structure owned and maintained by the County. | over 1200 | $12.16 per capita |
| 2017 | **Cambridge Galleries** (CAG) at the Idea Exchange (The Cambridge Public Library) | Library unit municipally funded. | City of Cambridge, pop 145,623 | $ 842,900.00 | | 70 % plus in kind assistance | 0 | 8 | 8.5 | 6FTE, 2PT plus shared staff and services with library | CAG occupies three exhibit locations, 2 at library branches and one at U of Waterloo Cambridge School of Architecture (Design at Riverside Gallery) where CAG also programs a print workshop studio for public access. | 211 artworks, textile-based focus to relate to Cambridge textile manufacturing history. | $4.05 per capita |
| 2019 | **Grimsby Public Art Gallery** (GPAG) | Municipally owned and funded. A separate sub-department under Parks, Recreation, Culture and Facilities division. Shares space with Library but separate staff. Budget does not include facility costs. | Town of Grimsby, pop 27,314 | $ 395,000.00 | $ 395,000.00 | 70% | current 0% under development | 8% | 0 | 4.25 FTE | Grimsby Art Gallery occupies 3,500 sq. feet of a larger 2004 purpose-build library. They are separate operations. | 2,500 graphic works on paper. GPAG wisely chose a media focus that enables it to build, manage and house a great collection economically, unframed and stored in solander cases. | $10.11 per capita |
| 2019 | **Woodstock Art Gallery** | Municipally Owned and Funded. | City of Woodstock. Population approx 45,000 | $ 200,000.00 | $ 800,000.00 | 70% | 0% | 1% | 0% | 6FT & 2 PT | From 1967 to 1992 the gallery was under the Woodstock Library. The City received 3.38 million to renovate the John White Buliding, opening in 2011. The Gallery board is comprised of members recommended by council and one councillor. Notable Collection of works by Woodstock Artist Florence Carlyle. | 1600 artworks. Works by local, regional and national artists with a particular focus on the work of Woodstock artist, Florence Carlyle. 10% designated cultural property. | $12.44 per capita |
| **MUNICIPALLY OWNED FACILITY - INDEPENDENTLY OPERATED** | | | | | | | | | | | | | |
| 2019 | **Maclaren Art Centre Barrie** | Facility is municipally owned, Independent organization supported primarily through earned revenues, corporate sponsorships, fundraising awards and donors/supporters | Grants (under 10%) each from municipality OAC and Canada Council, pop 153356 | $ 1,850,000.00 | $ 1,850,000.00 | 7% municipality/region | less than 1 % | 9% | 3% | 13FT, 11 PT and up to 33 artists | Shaared space - combines a renovated Carnegie library with a contemporary addition The complex includes multiple galleries, an education centre, a sculpture courtyard, café, gift shop and framing department. | 27,473 Artworks | 0.84 per capita |
| **INDEPENDENT (Primarily Supported by Municipality)** | | | | | | | | | | | | | |
| 2019 or 17 as indicated | **Art Gallery of Windsor** (AGW) | Independent (primarily supported by municipality) | City of Windsor, pop 233,763 | $ 1,407,215.00 | $ 1,548,574.00 | In Kind Unbudgeted $700,00) value (in 2017) | 25.10% | 14% | 10.90% | 11 FTE plus marketing contractor, audit, legal ( in 2017) | AGW occupies 50,000 sq. feet of 80,000 sq. ft. City owned and amintained building shared with Museum | 4,000 artworks ( in 2017) | $2.99 per capita based on 2017 number |
| 2019 | **Kitchener-Waterloo Art Gallery** (KWAG) | Independent (primarily supported by municipality) | Cities of Kitchener and Waterloo, pop 601,220 | $ 1,126,365.00 | $ 1,187,287.00 | 34.80% | 2% | 10.70% | 7.20% | 8FT, plus 5.28 FTE | KWAG occupies entire 25,000 sq. ft. wing of a larger 1980 purpose-built City-owned and maintained building in the Centre in the Square (CITS) | 4,300 artworks | $0.68 per capita |
| 2019 | **Oakville Galleries** (Og2) | Independent (primarily supported by municipality) | City of Oakville, pop 211,382 | $ 1,200,000.00 | $ 1,200,000.00 | 30% | N/A | 9% | 19% | 11.5 FTE (7 FT, 16 PT) | Og2 occupies 11,845 sq. feet in 2 separate city owned and maintained facilities, one shared space with the Public Library and the second in an historic lakeshore house set in extensive gardens | 1,100 artworks (500 in core collection) | $1.70 per capita |
| 2017 | **Ottawa Art Gallery** (OAG) | Independent (primarily supported by municipality via service agreement) | City of Ottawa, pop 934,243 | $ 2,245,331.00 | $ 2,213,297.00 | 37% | 0.80% | 5% | 7.40% | 20 FTE | OAG occupies a brand new 55,000 sq. ft. City owned and maintained purpose-built facility which links to UofO Theatre and the Arts Court, a facility which houses 5 artists-run orgs. | 1,074 artworks | $0.88 per capita |
| 2019 | **Art Gallery of Sudbury** (AGS) | Independent but primarily supported by municipality, with in-kind support by Laurentian U. | City of Sudbury and Laurentian U., pop 164,926 | $ 645,898.00 | $ 613,711.00 | 30.9% | 3.2% | 15.6% (provincial) | 20.1% (federal) | 5 FT, 4 FT seasonal, 14 PT, 2 FT internships | AGS currently occupies a University owned and and maintained 7,000 sq. ft. heritage house but is set to move to a new 18,000 sq. ft. building being planned in conjunction with the Public Library. It will remain an independent gallery municipally funded with an enhanced budget of $1.1 M and staff complement of 13.5 FTE | 2,224 artworks<br>Art Gallery of Sudbury Collection:<br>› 804 works<br>Laurentian University Museum and Arts Centre Collection:<br>› 1420 works | $1.14 per capita |
| 2019 | **Art Gallery of Guelph** (AGG) | Independent founded under provincial act. Partnership agreement with City of Guelph, University and School District. | City of Guelph, University of Guelph, School District , pop 135 474 | $ 1,241,799.00 | $ 1,159,780.00 | 36% from the University of Guelph, 16% from the City of Guelph, .04% from School District | OAC Arts endowment 1.8% | 6% | 6.60% | 6 FTE, 12 PT, 3 Casual | AGG occupies 31,000 sq. ft. heritage school building fully renovated to museum standards with 2.5 acre sculpture garden. | over 9,000 artworks and 49 commissioned sculptures on surrounding gardens | $1.36 per capita |
| **INDEPENDENT** | | | | | | | | | | | | | |
| 2019 | **Niagara Falls Art Gallery** | Independent | City of Niagara Falls and Federal Government Grants, pop 48,460 | $ 428,694.00 | $ 407,298.00 | City of Niagara Falls 8.3%, Federal Grants 17.4% | 0% | 0% | 0% | 4FT, 10-14PT dependant on granting | approx 16,000 square feet | 1,150 (collection (200 works by William Kurelek, 500 works in the Niagara historical collection, 100 works in Edward Schwartz contemporary collection, 250 works in misc. collection.) | $0.69 per capita |
| **UNIVERSITY OWNED AND PRIMARILY FUNDED** | | | | | | | | | | | | | |
| 2017 | **Art Museum at the University of Toronto** | University owned and primarily funded. | University of Toronto | $ 2,460,403.00 | $ 2,274,845.00 | 46% | 7% | 0% | 4% | 6.5 FTE, plus YYC students and interns | 13,500 sq. ft. in university-owned and maintained facilities on campus, one of which (Hart House) is an historic property. | 7,000 diverse artworks of significant world art from contemporary to Medieval, from Canadian to international | |
| 2019 | **Agnes Etherington Art Centre** (QUAG) | University owned and primarily funded. | Queens University | $ 2,270,278.00 | $ 2,095,032.00 | 60% , does not include value of physical plant services or other admin support such as HR, financial services, and fundraising support etc. City of Kingston grant of 3.3% | 13.78 | 6.6 | 8.8 | 6 FT, 14PT | University owned and maintained 40,000 sq. ft. building(s) on campus, including Heritage house. | 17,000 artworks | |
| 2019 | **McMaster Museum of Art** (MMA) | University owned and primarily funded. | McMaster University | $ 1,300,000.00 | $ 1,300,000.00 | 41% | 39% | 5% | 0% | 11 FT | 11,900 sq. ft. University owned and maintained modern buildings | 7,000 artworks, amazing representations of European masters, Canadian Historic, modern and contemporary | |
| 2019 | **Rodman Hall Art Centre (St. Catharines)** | University owned and primarily funded. | Brock University | $ 742,876.00 | $ 742,976.00 | 75% does not include admin support such as HR, finance and IT | 5% | 4% | .0% operating occasional project grants | 2 FTE, 1 PT* staff vacancies of 3 positions, Director since 2016, Art Educator., vacant since March 2018, Preparator vacant since January 2018 (in budget). *The original CUPE 2220 collective agreement included two more positions listed: Part time· Custodian (vacant since 2012) And Volunteer Services Coordinator (vacant since 2009). These two are currently not in budget. PArt Time Contract Cleaning services | 12,843 square foot heritage designated Rodman Hall and 2.5 acre botanical garden | 1074 artworks, in the main Canadian modernist to contemporary, including Group of Seven and Painters 11 and Quebec artists, representation of modernist European prints and drawings. | |

# Feasibility Report & Workplan

# Rodman Hall Art Centre

**Alf Bogusky Creative Services**

**September 2018**

# Table of Contents


**Executive Summary** **6**

**Introduction** **10**

Problem 10

Purpose of this Report 10

Approach & Scope 10

Assumptions & Gaps 12

**History and Context** **14**

**Environment Comparisons** **15**

1 Independent Public Art Galleries 15

Independent Public Art Gallery, primarily funded by a municipality 15

Art Gallery of Windsor (AGW) 16

Kitchener Waterloo Art Gallery (KWAG) 16

Oakville Galleries (Og2) 16

Ottawa Art Gallery (OAG) 17

Independent Public Art Gallery with Municipality and University as partner funders 18

Art Gallery of Sudbury (AGS): 18

Art Gallery of Guelph (AGG) 18

2 Municipally Owned and Funded Public Art Galleries 19

Judith and Norman Alix Art Gallery, Sarnia (JNAAG) 19

3 Library Galleries 19

Cambridge Art Galleries (CAG) at the Idea Exchange 20

The Grimsby Public Art Gallery(Gallery (GPAG) and the Grimsby Public Library (GPL) 20

4 University or College Galleries 21

Art Museum at University of Toronto 21

Agnes Etherington Art Centre (AEAC) 23

McMaster Museum of Art (MMA) 23

Rodman Hall Art Centre (RHAC) 23

5 Artist Run Galleries and Centres 24

6 Provincial Art Galleries 25

Art Gallery of Ontario (AGO) 25

McMichael Collection 25

7 National Gallery of Canada 25

National Gallery of Canada (NGC) 25

Summary Comments & Observations 25

**Current Situation** **28**
Functional Analysis 28
Staffing Shortage impact on Functional Stability 29
Summary Comments & Observations: 32
SWOT Analysis 32
Organizational Strengths 34
Organizational Weaknesses 37
External Opportunities 41
External Threats 45
Summary Comment and Observations 48
Financial Situation 49
Capital concerns 50
Operating Concerns 51
Summary Comments 54

**TRANSITION PLAN** **56**
Preamble 57
Program Opportunities 57
Opportunities & Potential Partners 57
Potential Program Partners 61
An Evolving Alternative Vision 63
Organizational (Governance) 64
The Potential of The Rodman Hall Creative Properties Inc. (working title) 64
Governance Models Evaluated 66
Model 1. Property Trust (as proposed in the Barlow Report) 66
Model 2A. Modified Property Trust 69
Model 2B. Modified Property Trust 73
Model 3. Municipal Ownership of Gallery, Heritage House, Gardens & Grounds 76
Summary 77
Governance Recommendations 79
Operating 80
Financial Recommendations 81
Staffing Recommendations 83
Community Outreach Recommendations 85
Identity & Communications Recommendations 86
Capital 87
Capital Recommendations 87

**Business Work Plan** **90**
Opportunity 90
Challenge 92
Community of Partners 94
Criteria for Success (Quality) 94
Partnerships 95
Potential Partners 95
Chart of Potential Program Partners 96
Chart of Potential Operation Partners - Financial 96
Chart of Potential Operation Partners - Staffing, Community Outreach, Identity & Communications 97
Chart of Potential Operation Partners - Capital 97
Chart of Potential Governance Partners 98

**Execution** **98**
Phases 99
OFF Ramps 100
Five Off-Ramps 100
1. Financial Recommendation OPF1 - Transition Budget 100
2. Financial Recommendation OPF3 - City of St. Catharines & Region of Niagara 100
3. Staffing Recommendation OPS1- Development Resources & Contract Expertise 101
4. Staffing Recommendation OPS2 - Immediately Fill Vacancies & Correct Functional Gaps 101
5. Governance Recommendation GOV5 - Negotiate Transfer of Ownership & Assets 105
Additional Potential Off-Ramps that effect Transition 102
Pro Forma Budget 103
Capital Budget 103
Transition Budget 104
Operating 105
Proforma #1 Aggressive Transition & Targets 106
Proforma #2 - Focus on the Gallery // Slowly Grow the Heritage House & Garden 107
Consideration of the Financial Co - dependency : Two Operations (Governance) 108
Concluding Comments 109

**Complete List of Recommendations** **110**
Governance Recommendations 113
Financial Recommendations 116
Staffing Recommendations 119

Community Outreach Recommendations 119
Identity & Communications Recommendations 120
Capital Recommendations 121

**Select List of Resources 124**
City of St Catharines 124
Region of Niagara 124
Botanical Garden & Grounds 124
Community Conversations 125
History of Rodman Hall Art Centre 125
Capital Redevelopment 125
Governance 125
Strategic Plans 125
Comparable Galleries in Ontario 126
Financial and Budget Information 126
Organizational Information 126
Brock Materials & Presentations 126
Government Grant Submissions 127
Other reference materials 127

**List of Attached Appendices 128**
Appendix #1: Gallery Comparison
Appendix #2: The Art Gallery of Windsor: 75 Years of Change
Appendix #3: SWOT Analysis
Appendix #4: TOWS Analysis
Appendix #5: Workplan - Road Map
Appendix#6: Consideration of the Co-dependency

# Executive Summary

Rodman Hall has unrealized potential. While present for all to see for 150+ years, its opportunity has not been well imagined. Without new creative partners motivated to re-envision and secure its future, Rodman Hall will inevitably be lost.

Since 1960, Rodman Hall has operated as an art centre. In its first three decades, it made steady progress, delivered excellent programs and balanced its budget. However, by the 1990's due to reductions in government funding, it began to fail. Its leadership was unable to offset losses by diversifying its revenues. In 2003 Brock University took ownership of Rodman Hall by signing a 20-year agreement to steward its assets and public program for the community. Currently, Rodman Hall is near entirely dependent on Brock University for its financial support.

Recently, Brock University advised the community that while it continues to be committed to Rodman Hall, it will not continue as a sole operator. It wishes to transfer ownership and management of the property and its programs to a partner-based community organization while remaining a supporting partner. They need a plan.

This Feasibility Report and Workplan answers the following questions:

- What is the most viable organizational (governance) and operational model for Rodman Hall that can be supported by a broad community of partners and why?

- What will be required to ensure that Rodman Hall is a well-grounded and reliable organization enabled to transition to a partner-based community entity successfully?

We gathered and confirmed evidence that a future role and purpose exists for Rodman Hall. We also found sufficient opportunities to be guardedly optimistic that a partner-based, independent organization could redevelop Rodman Hall successfully. It will be a long road, and it will require hard work.

**Key Findings**

**The most viable organizational (governance) model: Rodman Hall Creative Properties Inc.**
Today, there is a global community leveraging the power of arts and heritage as a catalyst for cultural, community and economic development. St Catharines needs its own independent land and business development agency that focuses on the adaptive re-use of local assets to support and grow its creative industries, arts, culture and heritage economies. Rodman Hall is its first project and thus its namesake.

Rodman Hall Creative Properties Inc will be similar to other independent organizations such as Artscape (Toronto, Ontario). It will be the partner who plans, collaborates, develops and delivers cultural /heritage projects that reflect the goals and aspirations of the City and Region, beginning with a successful re-envisioning and turn around of Rodman Hall.

**The most viable operational model: Develop the Heritage House and Art Gallery Independently**

Making Rodman Hall a success involves two projects: a Heritage House and an Art Gallery. The Heritage House and the Art Gallery are not well-suited to one another. While people love them both, neither flourish in their current co-dependent relationship. An act of mutual separation is required and is proven in the analysis of its Current Situation. It is feasibly the most sustainable choice available.

Niagara needs a high functioning gem of a Regional Art Gallery. St Catharines needs its Rodman Hall to become a City Gateway, a Community Hub for the neighbourhoods of West Hill/St Andrews and a destination Centre for Creativity. Both need capital development to leverage their full potential and reach prominence.

**The Potential of Partnerships**

Through interviews conducted for this Report, the majority of potential partners encouraged evolving a new vision for Rodman Hall and the range of opportunities detailed in this report. Partners have clear criteria to measure success for their involvement in new projects, and they have expectations of Rodman Halls' current host to put the operation in good working order. They wish to continue conversations once a general governance direction and a more detailed plan of action is decided.

The range of partnerships extends past the traditional role of ‘program partners, sponsors or patrons.' They wish to be seen as early developers with Rodman Hall to be potential adopters of new program directions. Ensuring continued communications that inform, seek their input, demonstrate broad thinking about the Heritage House as an entrepreneurial "cultural/ heritage startup" was encouraged.

**Leadership, Change Management & A City in Transition**

The story of Rodman Hall is a study of change management; its resolution is intimately tied to St Catharines' which is a city in transition. Broad macro-community tensions erupt in micro-conversations about its future. A wedge has divided good people. For some, regardless of a potential path forward, they are averse to joining forces until past transgressions are resolved, by those who are no longer here.

Securing a future for Rodman Hall requires the same attributes that transform a city, namely: an openness to new ways of thinking, the ability to nurture new alignments, and the demonstration of a united community front acting together to build momentum and strong confidence in a shared sustainable future. These attributes are witnessed in the plans, goals and spirit of St Catharines.

**Next Steps**

This Report is challenged to speak to multiple audiences rather than a select few. The Report includes enough detailed information to inform management and potential community leaders interested in partnering.

A Business Work Plan with pro forma budgets offers a roadmap that identifies key actions to be taken to transition Rodman Hall from Brock University to a Rodman Hall Creative Properties Inc. As the situation is very fluid, there is a requirement to complete additional future studies.

Early estimates of the financial requirements for a transition are in the range of $1M over a 5-year trajectory. Detailed evaluation of the Art Gallery proves it requires immediate corrections in staffing and capacity to meet base functional requirements. Its operating budget must double over the next 2-3 years. The Rodman Hall Creative Properties Inc requires the development of a base budget to both govern, operate and grow its capacity to become self-sufficient. Capital resources will be required. Preliminary planning scenarios completed in 2010 by the renowned Architect/Museum planner Michael Lundholm propose an updated 2018 cost of $10-12 million. Costing for the adaptive re-use and restoration of the Heritage House has not been commissioned.

**Conclusion**

With new creative partners motivated to re-envision and secure its future, Rodman Hall may reach its full potential in service to its community. It will take reasonable time, hard work and further careful consideration.

# Introduction

## Problem

Since 2003 Brock University has owned and operated Rodman Hall Art Centre. Recently, Brock University advised the community that while it continues to be committed to being involved in Rodman Hall, it will not continue as sole operator. Subsequently, the community as represented by The Coalition of community members and Brock University have been preparing to transition to a partner-based community entity. Both agree that a practical plan is required to determine if it is feasible to undertake the transition and if so, into what organizational model and for what operational purpose. Community partners need clarity on the current state of operations and a plan to mitigate shortcomings and leverage strengths.

Time is of the essence. To bring partners to the table through this transition, must also secure a clear, shared, potential new vision for the role plays in the community, and it must serve as a focal point to guide decisions that build positive, sustainable momentum for the future.

Recent public studies define broad program directions (Janis A. Barlow Report, 2015) and a functional building assessment with draft options to expand the Art Gallery (Lundholm Associates Report, 2010). A community consultation (Gay Douglas Report, 2017) gained the input of users, volunteers and community residents.

In spring 2018 Brock University sought a consultant to produce foundational baseline reports (feasibility study and business plan) to demonstrate future sustainability and convince the community and other financial partners to invest thus enabling the transition to a partner-based community ownership model.

## Purpose of this Report

This Feasibility Study examines and recommends the most viable organizational structure (governance) and operational model that could be broadly supported by a diverse community of partners. Also, it provides a practical Business Work Plan to guide future organizational and operating decisions: a roadmap that identifies key actions to be taken to ensure future sustainability while transitioning from Brock University to a partner-based community entity.

## Approach & Scope

Two fundamental questions defined the approach taken:

1. What is the most viable organizational and operational model for Rodman Hall Art Centre that can be supported by a broad community of partners and why?

2. What will be required to ensure that  is a well-grounded and reliable organization enabled to transition to a partner-based community entity successfully?

Brock University and the broader community who are expected to transition responsibility for Rodman Hall need to see evidence of benefits from the undertaking. It was important to ensure a broad range of community, private and government influencers provided input on key aspects of Rodman Hall's future governance, programs and operational plans. Therefore, our direct research focused on information gained from:

- 16 site visits & 7 off-site partner visits
- 44 interviews with key stakeholders
- Conversations with past affiliates of Rodman Hall
- Conducting a functional assessment
- Reviewing the Permanent Collection
- Accessing financial comparisons via CADAC
- Gathering recent data from comparable galleries

We reviewed existing materials as detailed in the Selected List of Resources including:

- Rodman Hall past studies, Board and Advisory minutes and notes (2000- present), financial data (1970- 2018), building condition reports, the Collection and Exhibition materials including publications, reports and grant applications.
- A range of local municipal and regional planning studies, secondary plans, official plans and organizational structures along with staff reports specific to arts, heritage, downtown revitalization and economic development.

We consolidated, synthesized and evaluated the current range of options (programming, services and facilities) against a variety of proven organizational and operational model ensuring that the model would be feasible, flexible, scalable and meet professional expectations for a public art gallery with stewardship responsibilities for its collection.

The scope of this foundational work includes:

- analysis of the current situation using SWOT/TOWS analysis and functions review;
- comparison of selected comparable galleries their organizational models;
- review of financial trends
- detailed mapping of opportunities to potential partners
- charting of multiple alternative organizational models
- vision scenario
- criteria for success matrix
- pro-forma operating budgets and projection of specific project and capital expense
- work plan of prioritized actions

The Business Work plan is a hybrid due to the still fluid situation of the partners and the requirement to complete additional, future studies not included in the scope of this work and timeframe.  For example, the following studies are not included in the scope of this work and are required in the future:

- Market and Audience Assessments
- Fundraising & Development Plan
- Communications and Marketing Plan
- Capital Development /Detailed Design
- Legal & Risk Review
- Detailed Financial Modeling and Business Assessments

## Assumptions & Gaps

In approaching this project, the consultants made certain assumptions including:

1. Brock will transfer all assets of Rodman Hall building, land, equipment, the Permanent Collection and its operation to new public ownership.
2. Brock will provide the necessary resources to enable a stable transition to Rodman Halls' new owners.
3. Brock remains an active community partner of the Rodman Hall.
4. Reserves of goodwill exist in the community on all sides of this issue.
5. In times when bold and urgent action are required people tend to pull together.
6. There is collective interest in Rodman Hall because of its long history.
7. New support will be provided if the right vision appears.
8. Former supporters would return to revive Rodman Hall under new ownership.
9. Rodman Hall continues to be free from property taxes, reverting to an arrangement formerly accorded to them by the City of St. Catharines.
10. If new arrangements cannot be made the permanent collection would be held in safe conditions that satisfy requirements of the Canadian Cultural Property Board until a means can found to accommodate it first by a qualified interest in St. Catharines or in Niagara Region.
11. Extensive Cultural Plans and strategies of the City of St. Catharines and the Region of Niagara support the ecosystem of arts and heritage and the repurposing of existing built facilities to serve identified community goals and objectives in the sphere of arts and heritage.
12. Rodman Hall’s inclusion in the second study area identified in the City of St. Catharines’ Creative Clusters Master Plan enables Rodman Hall to be eligible for partnership opportunities with the City. Its candidacy would not be discounted because it is not geographically located in the downtown core.
13. There are no known brownfield or environmental issues on the Rodman Hall property.
14. Brock does not currently have a Holding Company (HOLDCO) to take ownership of and develop Rodman Hall.

## History and Context

While there are no bad players in the story we are about to tell, there may have been missed opportunities.

From its earliest arrival on the scene, Brock University has influenced the development of Rodman Hall. For instance, when Brock built its own performing arts complex on campus, Rodman Hall which was initially conceived of as an ‘arts centre' with performing arts at its core, altered its mandate to focus solely on its art gallery and education activities.

In 2003 Brock University stepped forward and assumed ownership and responsibility for Rodman Hall Art Centre, its Historic House, Gardens and the Art Gallery contained therein including its collections and public programs.

The Art Gallery entered into Brock University as part of its Ancillary Services. Subsequently, it transitioned into the Department of Humanities within the academic framework of the University. Rodman Hall’s transition into the University's structure, culture and systems and the devolved condition of the gallery itself, proceeded very quickly without detailed review, pre-planning and the consideration that would have allowed a public Art Gallery and local historical site to achieve greater purchase within the University's more extensive plans.

At first, the University supported Rodman Hall to carry on as a public art gallery with involvement from the Art Department and Department of Art Education in its programming. Its governance was through an Advisory Committee supporting staff who reported to the Dean of Humanities. But Rodman Hall never became a priority for Brock and resource levels including staffing were constrained and the university’s development policies caused frustration for a rapidly changing roster of Rodman Hall leadership. A series of Directors came and went in frustration after short terms. At a later phase, Brock’s administration recognizing a problem existed did attempt to provide some development resources and remove constraints. But the support was apparently not of a nature to work for the Gallery. Thus for whatever reasons, no real development work has happened at Rodman Hall.

The latest downtown developments which saw Brock and the City work in partnership to develop the First Ontario Performing Arts Centre and the Marilyn I. Walker School of the Fine and Performing Arts are miraculous: these projects demonstrate what is achievable in mobilizing community resources if there is a purchase within the priorities of the University. It is interesting that during that whole exciting run-up and with significant patronage from the Walker Family, who indeed had been interested in Rodman Hall and had been patrons in the past, there was limited consideration given to include direct development of Rodman Hall within that project when it might have been easier.

Rodman Hall was near demise when it was given a reprieve by Brock University in 2003. By assuming ownership Brock provided great community leadership and core stability. But while surviving, Rodman Hall has languished, making little progress toward realizing its fuller potential as a Regional art gallery.

Brock University absolutely saved and preserved Rodman Hall and now wishes to work with new partners to find a way for it to move forward to sustainability and greater success. A successful art gallery is not measured in terms of return on investment, but by the quality and the gravity of the public good it brings to the community. There are many very successful models to consider when we imagine a successful and sustainable Rodman Hall. The following section describes some types and examples, their characteristics, facilities, and the scale and means of their support.

# Environment Comparisons

Complementing this section is a chart included as Appendix #1 Gallery Comparisons which represents current information about cited individual galleries.

## 1 Independent Public Art Galleries

These organizations serve a broad public art gallery exhibition, education and collecting role. They are governed by Independent Boards established as not for profit charities, and have a diverse set of partners and funding sources and often active volunteer contingents.

They evolve directly in response to community interest and support and are therefore generally well-connected to their constituents and as not for profit charities are capable of marshalling a broad sector of partners and diverse sources of revenue.

### Independent Public Art Gallery, primarily funded by a municipality

#### Art Gallery of Windsor (AGW)

AGW is an independent public art gallery with its own Board. AGW occupies 50,000 square feet of a new 80,000 square foot facility which AGW built and owned, but recently sold to the City of Windsor which is now the landlord of both the AGW and the Chimczuk Museum which occupies 30,000 square feet on the first floor. AGW houses 4000 art works in a very impressive collection of Canadian art of all periods. It delivers excellent exhibitions and programs and is well

connected to its community. AGW 2017 Revenues were $1,485,397 of which endowment interest accounted for 25.06%; OAC 12.86%; Canada Council 10.37%.

AGW 2017 expenses totalled $1,279,077. The staff complement is 11 FTE plus contract marketing, audit and legal contractors. Not recorded in the budget are in-kind services, facility maintenance, and capital costs borne by the City of Windsor, estimated as an additional $700,000 per year of civic contribution.

### Kitchener Waterloo Art Gallery (KWAG)

An Independent Art Gallery with its own board, KWAG is a tenant in a 25,000 square foot 1980 purpose-built facility attached to The Centre In The Square Performing Arts Centre (CITS). KWAG houses a significant collection of 4,000 artworks. KWAG's 2017 budget features revenues of $1,191,709 of which 33% comes from combined civic/partner sources of the separate cities of Kitchener and Waterloo; 10% OAC; 7% Canada Council and 2% from endowment interest. KWAG's expenses are $1,176,119 with staff of 11 FTE, 3PT, plus technical contractors.

An unusually productive gallery KWAG exhibits a range of topics, though contemporary art is the mainstay. Its exhibitions are usually accompanied by notably well- produced publications. KWAG Public Programmes and its Education activities address all ages. The connection to the curriculum needs of local educators is so strong that the School District provides significant funding.

The City of Kitchener entirely owns the CITS facility which is operated by a not-for-profit corporation currently governed by a 14-member board which includes the Mayor of Kitchener, three city councillors, and eight citizens appointed by city council. CITS was explicitly developed to accommodate the KW Symphony and the KWAG as tenants as well as function on its own as a profitable performing arts presentation house. This model of tenancy offers some comparison to Rodman Hall's possible future.

### Oakville Galleries (Og2)

Og2 occupies two city-owned and maintained sites, one a Heritage House with expansive lakeshore garden and a modern shared gallery space attached to, but independent from the Public Library. Its facilities provide 11,845 square feet in total of which 3300 square feet is an exhibition gallery. Og2 houses a collection of 1100 contemporary artworks. The Gallery's revenues in 2017 totalled $1,404, 831 of which 26% came from municipality; 7% OAC and 17% from Canada Council. Expenses totalled $1,452,495 and a staff complement of 12.3 FTE.

The gallery distinguishes itself through a rigorous programme of contemporary art, well researched and presented publications and thoughtful education programmes for all ages. Its audience is its' local community. It draws visitors from afar and especially Toronto and Hamilton because of the excellence of its shows.

It has a national reputation and active international collaboration. The result of their effort is reflected in their strong Art Council funding. Its shared accommodation provides some disadvantages notably being a loss of identity for the Gallery which it has to work to offset. The Cambridge Galleries expressed a similar caution though equally pointed out that there are benefits.

Another issue with the shared facility is the nature of programming for contemporary art can be challenging for younger visitors to the museum and has caused Oakville to take measures on occasion to shield the adjoining windows which look into the shared foyer. The Director suggested that a separate entrance would solve the problem in new facilities.

### Ottawa Art Gallery (OAG)

Occupies a beautiful new 55,000 square foot City-owned, developed and maintained premises in a purpose built complex which links to the University of Ottawa Theatre and the Arts Court, the OAG's former home, which also houses five artist-run centres. The new OAG is part of a unique $100-million public-private partnership that includes a condo development and a boutique hotel. OAG houses a collection of 1074 artworks. OAG's 2018 budget features revenues of $2,245,331, of which 37% is from civic tax base; 4.5% OAC; 7.4% Canada Council; 1% from endowment interest.  2018 expenses totalled 2,213,297 with a staff complement of 20 FTE and some civic support in kind.

The recent Ottawa Art Gallery development demonstrates the growing awareness of municipalities in the value of a well situated and high functioning art gallery as an agent of community development. Ottawa hosts many National Cultural Institutions including the august National Gallery of Canada, the overwhelming presence of which might seem to make the need for a civic gallery redundant. That the City has so innovatively stepped forward to invest in a significant Municipal gallery of the calibre of OAG says much about the civic leadership and community capacity of that city and their recognition of the public good role that art galleries play in a community.

The Gallery programs mainly contemporary art in a rigorous program. It produces superb publications and a wide range of lively educational and public programming activities. It is a very successful and happening place with a youthful vibe.

## Independent Public Art Gallery with Municipality and University as partner funders

### Art Gallery of Sudbury (AGS):

To 1997 the former Laurentian University Art Centre and Gallery operates in a confining university-owned Heritage House. Now Independent but with the University and City as partner hosts, AGS is moving toward a new purpose-built independent facility linked to a new Public Library.  AGS houses 2039 artworks in the collection.

Its 2017 revenues were $671,211 of which 29.80% came from the municipality; 3% from Laurentian University; 7.72% from OAC; and 4.47% from Canada Council; 12% from other Federal sources including the Department of Canadian Heritage; and 20% from other Provincial sources including the Ontario attractions fund. The expense budget is $632,176. Laurentian University also provides in-kind support. Staff 7 FTE, 14 PT. Proposed occupancy of the new facility sees plans for a significant budget and staff increases to include a staff of 13.5 FTE and a budget of $1,100,000. This modest gallery began as a university gallery, became independent and is now in an exciting transition to a more significant Regional Art Gallery.

### Art Gallery of Guelph (AGG)

The AGG enjoys tri-party partnership funding including the University of Guelph, Upper Grand School District and the City of Guelph. *The AGG is unique in that it was founded under its own provincial act*. AGG is located in a renovated and upgraded 31,000 heritage facility with 2.5 acres surrounding the property. The building and property are actually owned by the School District. The collection of 9000 artworks and 49 sculptures commissioned and placed in a unique sculpture park on surrounding property.

In 2016, revenues were $1,203,518 of which 54% came from the Partnership funding (Breakdown of Partners individual contributions- University 39%, City 14.6%, School District .04%) plus 3 percent from the County* 10-year grandfathering-out partner contribution installment; .05% from endowment interest; 1.7% from OAC Arts Endowment; 5.32% OAC; 4.81% Canada Council and 1% from Canada Council for budgeted acquisitions assistance. The Department of Heritage provides 2%. 2016 Expenses total $1,060,233. Staff 5 FTE, 5PT.

Some support services are provided by University in-kind others by chargeback. The AGG exhibits a lively range of exhibitions both historical and contemporary in a rigorous and collaborative artistic program that positions visual culture in an ever-changing cultural landscape, the gallery aspires to support social exchange and shapes public discourse.

AGG offers compelling artistic encounters and contributes to a thriving national artistic climate through global connections that foster and proliferate creative innovation. (*from the website)

## 2 Municipally Owned and Funded Public Art Galleries

These serve a full spectrum of public art gallery exhibition, education and collecting roles. As their named category implies they are owned by a municipal body. Staff are civic employees, and primary funding is from municipal tax-based sources. They tend to be more locally focused in their programming and with rich education programming often primarily directed to the young.

It is difficult for a tax-supported civic organization to raise private funds and diversify their revenue streams. Thus, they tend to depend on City Hall for the majority of their budgets. They often tend to be somewhat conservative in their programme expressions.

### Judith and Norman Alix Art Gallery, Sarnia (JNAAG)

The JNAAG occupies a newly re-purposed 22,00 square foot newly renovated civic-owned and maintained, and jointly developed in an historic commercial building. The gallery runs a lively and varied program of exhibitions, largely contemporary but with thoughtful historical inclusions often borrowed from other sources. With the new facility, they can maintain the environmental conditions that enable such loans. Their numerous education programs reach all ages with special emphasis on the young.

JNAAG's 2018 revenues were 1,676,469 of which 89% came from civic tax base; 3% OAC; 1.5% Canada Council; 2% Donations/ Fundraising. Expenses were $1,676,468 with a staff of 8 FTE plus Marketing/ Communications contractor equivalent to the cost of 2 FTE.

## 3 Library Galleries

Less commonly, some communities have developed art galleries as programs or units within the library system. These serve much the same function as other public galleries though often are more locally focused. The Art Gallery of Windsor began as a unit within the public library but sought eventual independence as often has been the case.

### Cambridge Art Galleries (CAG) at the Idea Exchange

(**The Idea Exchange is the recent innovative rebranding of the former Cambridge Library system. )*

Operating in modern purpose-built facilities, the Cambridge Galleries have three Exhibit locations: two branches in Cambridge and Preston, and one at the University of Waterloo, Cambridge campus, at the School of Architecture, which is a unique partnership, with the Design at Riverside Gallery. They also maintain a printmaking workshop, the Riverside Print

Studio which offers access and workshops for various levels of printmaking expertise. They collect only textile-based artworks and the collection numbers 211. Their education programs are community centred, numerous and vital. Their Curator reports to the Library CEO who reports to the Library Board but the Gallery maintains separate financial statements.

The Director works with an advisory board which is a sub-committee of the Parent Board. 2017 Revenues 842,900 of which city provides 584,900 (70%); OAC 66,500 (8%); Canada Council 72,0000 (8.5%). The City provides some in-kind support such as IT, HR, Accounting and some facility costs via the Library budget. Staff is 6 FTE, 2PT and some shared staff with the library for custodial and security, special events and promotion.

Cambridge Galleries is one of the more exciting and successful models for development within a library system in Canada. Its thoughtful programmes are well supported and recognized beyond the region at the national level.

Interestingly, the gallery has questioned the recent Idea Exchange rebranding exercise which they have found has confused patrons and artists alike and caused concern from external funders of the gallery programs. They have thus regained use of their own identity in tandem with the Idea Exchange (Library) Brand. The history of cohabiting organizations is interesting and the identity issue problems are a constant theme which must be considered when planning Rodman Hall's future success.

### The Grimsby Public Art Gallery(Gallery (GPAG) and the Grimsby Public Library (GPL)

The Grimsby Public Art Gallery was founded in 1975 as a committee of the Grimsby Public Library Board, creating an active and accessible community art gallery in the lower level of the Library.

In 1999 the Gallery became a separate sub-department of the Town of Grimsby under Parks, Recreation, Culture and Facilities Division (a Municipal gallery), sharing a building with the Library. In 2004 both Gallery and Library moved into a new purpose–built facility that has significantly enhanced their ability to fulfill all aspects of its mandate. GPAG and GPL operate with separate advisory boards and employees.

No rent is paid by either entity.

The galley's mandate/mission statement is:

- To be a public, non-profit gallery, serving the Town of Grimsby and surrounding areas.
- To be dedicated to the exhibition, preservation, encouragement, and collection of visual art of professional standard.

- To provide lectures, seminars, workshops, tours, and other forms of public education relating to visual art.

GPAG owns a collection of 2000 artworks, mainly prints and works on paper which are easily stored in their compact space. Revenues of $422,550 of which 56.7% comes from the civic tax base; 9.5% from OAC;  0% from Canada Council; 20.3% from MAP and YYC employment grants. Staff: 1 FTE, 4PT, Education, Accounting, Gallery Attendants (2). All are City staff and the City provides complete maintenance, cleaning, security, IT and other non-artistic activities.

GPAG is a concise and efficiently managed operation rooted in its tiny community and will likely need to grow with its host community. As with many such galleries, they play a vital role at the local level and with limited resources are not as well equipped to undertake a larger role in the art world. Their focus on print, books and printmaking processes evident in projects like the Wayzgoose are brilliant, substantial and unique. Their collections are based mainly on this focus, quite suitable for a gallery housed within a library. The GPAG fits and reflects its small but vital community perfectly.

## 4. University or College Galleries

University or college galleries usually serve more specialized academic research and instructional roles traditionally centred on access to collections and research publishing as well as exhibitions. They tend to be student and faculty focused, often include curatorial development educational role. In varying degrees, some may serve as public art museums/galleries as well, though often a central campus location makes that outreach more difficult. Occasionally some will achieve civic funding support, notably the Agnes Etherington Art Gallery in Kingston.

It is not uncommon for Universities and colleges to host galleries, in a notable case the University of Toronto until recently had five separate galleries. U of T amalgamated two on its main campus, so now hosts four separately administered galleries.

These institutions tend to be funded by their parent organization and are thus subject to its institutional priorities and plans. While universities do have powerful development departments, they also have many competing interests, so smaller projects may not find traction. Universities can attract sophisticated major gifts, and especially if their galleries promote serious art research and collecting.

Significant donations focus and bring renown to the collection and its host institution. The McMaster University Gallery's Dr. Herman H. Levy gifts and bequests being a fantastic case in point. Likewise, the Dr. Alfred Bader gifts at Agnes Etherington in Kingston at Queen's University are a source of great pride for Queen's. Such benefactors also help with building endowments, which is less frequent in Canadian public galleries, though interest in endowments

is growing there too. Their parent institutions and endowments support the Agnes Etherington Art Gallery and McMaster Gallery very well.

Endowed University galleries have advantages. They focus on their mission and research without much responsibility to pursue outside fundraising. Further, unlike independent public galleries, budgets for university galleries seldom require significant resources for growing broad community engagement as this has not been their primary focus. This is slowly changing and more of them are seeking broader audiences.

### Art Museum at University of Toronto

The Art Museum occupies 13,500 square feet in two university-owned and maintained facilities on campus, including a heritage building. 2017 Budget Revenues totalled $2,084,906 of which 46% came from parent University of Toronto; 7% from an endowment; 1% from local government; 4% from Canada Council; 1% from YYC federal grant for summer employment. Expenses $1,960,998 and a staff of 6.5 FTE, 3PT plus YYC students.

Formerly separate entities Hart House and the adjacent Barnicke Gallery were put under one leadership in 2014 and rebranded as the Art Museum at University of Toronto. The new organization houses and manages four collections of over 7,000 artworks, in 4 collections from contemporary to Group of Seven, Canadian and European Masters to Medieval art.

The Art Museum Curators are also Associate Professors. There is frequent involvement of students in research and projects, independent studies and using Young Canada works projects, to supplement staff efforts. The exhibition program is a lively, intelligent, well researched and presents a diverse mix of contemporary and historical projects with attendant publications. The Art Museum develops major touring projects as well and produces a comprehensive program of events to share and further build knowledge of art and its histories—including conferences, lectures, screenings, readings, performances, and tours.

The Art Museum plays a significant role in preparing students for entry into the broader world of art. An integral part of current exhibitions, these programs address special issues and broader topics that are relevant to critical concerns in contemporary culture, connecting the academic and research mission of the University and the broader community.

### Agnes Etherington Art Centre (AEAC)

Queen’s University has an excellent Art Gallery. The Agnes Etherington Art Centre occupies 40,000 square foot building(s) including a heritage home. It develops and manages significant collections of 17,000 artworks. The AEAC revenue total for 2017 was $2,139,558 featuring

Queen's University allocation of 34% of revenues. (This budgeted allocation figure does not include in-kind and physical plant services or other admin support such as HR, financial services, and fundraising support also provided by Queen's University). Endowment support provided 40% of revenues; Government and Heritage grants 23%; Civic support 3.5%, OAC 6.3%, Canada Council 9.34%, and generated revenues comprised 4% with a staff complement of 11 FTE and 4P/T.

As a University gallery, AEAC fulfills an decidedly public role and their decision to emphasize public programming including youth has translated into a degree of civic funding support. The gravity of their collections and the quality of their programmes and research gives them credibility and power in the art world and academic realm and brings great prestige to Queen's University.

### McMaster Museum of Art (MMA)

MMA occupies 11,900 square feet in a modern purpose-built facility on campus. It houses diverse collections of over 6,000 artworks of amazing quality with notable strength in European art. The 2017 budget saw revenues of $1,125,123 and expenses of $1,134,322. McMaster provides 30% of the budget envelope; an endowment adds 30%; 4.2% OAC; and 3.2% Canada Council and with additional agency project supports averaging between 5-10% per year. The website lists a staff of 10 FTE.

MMA brings prestige and renown to McMaster. The astonishing gravity of their collections, research and exhibition programs situate them strongly among peer institutions. It is that kind of serious investment and accomplishment which pays back in the form of the wonderful treasures they have been gifted and the endowments to which people have contributed. Success attracts success.

### Rodman Hall Art Centre (RHAC)

Formerly an independent Public Art Gallery established in 1960 the Rodman Hall then owned its property consisting of a 12,843 square foot facility comprised of the historic Rodman Hall and 2.5-acre botanical garden and a 1074 artwork permanent collection.

The collection has significant items, and positively reflects the taste and periodicity of its founder Peter Harris who collected with a gentleman's taste and with his artist's eye. The Gallery has run a diverse programme of exhibitions over the years, both historical and contemporary.

Examination of the exhibitions archives reveals a gallery that is straddling the line between an independent art gallery and a university gallery and doing it in a lively and non-compromising

manner. Given its limited resources, Rodman Hall staff have persevered and creatively and economically delivered a rich tapestry of topics, of late addressing diverse audiences often with social justice and inclusivity themes. They are respected for their efforts, and the gallery is fortunate to have retained staff of this calibre and capacity.

Brock University assumed ownership responsibility of Rodman Hall in 2003 agreeing for a 20-year term to operate the Gallery and collection and maintain the property operating as a Public/University Art Gallery, with the staff, equipment and collections contained therein.

The 2017 budget saw revenues of $742,876 of which Brock's contribution comprised 75%; endowment interest 5%; OAC 4%; Canada Council project support 5%; City art project grant 1%; self-generated revenues of 8%. In 2017 Rodman Hall's expenses were $742,876 including a staff currently at 2 FTE and 1 PT contract.

## 5. Artist Run Galleries and Centres.

As the name suggests, these are exhibition and activity centres governed by and for artists. While most are accessible to the public, they are primarily member-focused on activity related to the advancement of contemporary art dialogue between artists. Each artist-run centre has a unique program, but most present contemporary art by Canadian and international artists, often in combination with critical writing and other public events such as social events, lectures, performances and, screenings.

The centres have tended to focus on emerging artists and artists working outside the commercial gallery system. Some centres have been developed to support creative production, particularly in the areas of video, new media, photography and printmaking. They provide a useful complement and counter to the institutional Public Gallery.

The Canada Council has been the primary source of funding for artist-run centres. Most also receive funding from the Provincial Arts Councils, and some even receive funding from their local city governments. Some centres seek project funding for specific projects from corporations that manage lottery funds or public and private foundations but have tended less to pursue individual sponsors or patrons. They exist in a critical relationship with the traditional and established art system of museums and thus provide an artist-focused alternative.

The Niagara Artists Centre in St. Catharines is an example of an artist run centre.

*No budget comparators are provided here because these entities are of such a different magnitude, responsibility and function to those of Public or University galleries that they are not a useful comparison for this study.

## 6. Provincial Art Galleries

The visual art flagships of their host provinces, these exist with direct agency relationship to provincial government which funds them at the core.

### Art Gallery of Ontario (AGO)

AGO 2016 revenues were $74,124,000 (31% Ontario government) to expenses of $74,095,000. The AGO houses a 95,000 artwork collection as well as valuable research archives and library. 321 FTE, 292 PT.

### McMichael Collection

McMichael 2017 revenue $9,352,797 (39% Ontario government) to expenses of $9,508,593. Staff 36 FT, 59 PT equivalent to 64 FTE. The Gallery houses 6500 artworks with an impressive representation of the Group of Seven. They are also custodians of the Cape Dorset archive of over 100,000 Inuit tems.

## 7. National Gallery of Canada

### National Gallery of Canada (NGC)

Canada's flagship visual art institution. NGC 2017 revenues $76,826,000 (70% from Canadian Government) Expenses $76,800,000. NGC collection comprised of 75,000 artworks, as well an extensive library and archives. Staff information is not available.

## Summary Comments & Observations

**All Galleries surveyed here are supported by a core partner funder(s) or parent organization accounting for between 33-89% of revenues.** We have not come across another significant Public Art Gallery operating in Ontario that is otherwise funded.

Of those surveyed the independent public Art Gallery of Windsor is the most unusual as it no longer receives an annual civic grant per se but instead receives 25% of its core funding from endowment interest. The City of Windsor does, however, provide unbudgeted in-kind support and services and covers capital improvement and maintenance costs to the building which by the Director's estimate would be valued at $700,000 annually. A short case study of strategic change management entitled The Art Gallery of Windsor 75 Years of Continuous Change is found in Appendix #2.

**The 2013 Ontario Association of Art Galleries (OAAG) Statistical profile of Art Galleries in Ontario by Kelly Hill of Hill Strategies Inc. reports that on average 56% of all gallery operating revenues come from government sources.**

**The 2013 OAAG Statistical Profile found that the 11 University Galleries surveyed averaged 57% of their revenues from their host institutions.** This finding is generally consistent with the pattern among the galleries we studied in this report if endowment interest and in-kind supports area factored in.

**The degree of peer-assessed funding from government art agencies (like the Canada Council and Ontario Arts Council) reflect the artistic performance of a gallery and an indicator of organizational strength and support.** The application processes for these limited funds are rigorous and the competition fierce. The degree of support awarded an organization entering the funding streams usually starts low and advances very slowly over the years. Reducing support is a sign that a gallery is disappointing it's adjudicators. Once a gallery begins to slip it takes years to regain its former position.

**Endowments are a strong stabilizer for Art Galleries.** We have seen in these examples how some galleries have successfully developed endowments. While this is still unique in Canada, it is the norm in the USA, and it is a direction beginning to be pursued in Canada as well.

**Any development strategy going forward must consider developing an endowment to contribute more significantly to the stable base of support of the future Rodman Hall Gallery.** Endowments are challenging to raise, but including them as part of a capital development campaign may make them much more attractive. Universities have to lead the way in the development of endowments. Reputation is a critical factor in the success of an endowment building campaign, as is the perception of the value and stability of the organization. People give to support success and not fund mediocrity or risk.

**Rodman Hall currently has only small dedicated endowments and it has a way to go to enhance its reputation and support in the community.**

# Current Situation

## Functional Analysis

This section describes the capacity of the present staff of Rodman Hall to undertake the functions required for an Arts Centre. A 'Who does What?' functional analysis was completed in July 2018: it represents Rodman Hall's present state as it prepares to welcome a new Board of Directors.

There are five (5) 'departments' ascribed to the Rodman Hall, each with specific functions required to operate.

The departments are:

1. Administration
2. Development, Fundraising & Communications
3. Art Gallery
4. Heritage House & Garden
5. Building Operations & Capital Planning & Maintenance

A range of University staff embedded at the Brock University campus are responsible for Rodman Hall's:

- Administration (1)
- Development, Fundraising & Communications (2)
- Building Operations & Capital Planning/Maintenance(5)

As Rodman Hall is an entity of Brock University, all Brocks' operating policies, procedures and processes are applied in the delivery of these functions.

Rodman Hall staff address the functions of the Art Gallery Gallery (3) and the Historical House (4) with minimal Garden activity beyond programs.

The functions allocated to each department are as follows:

| Administration | Development, Fundraising & Communications | Art Gallery | Historical House & Garden | Building Operations & Capital Planning & Maintenance |
|---|---|---|---|---|
| Bookings<br>Board Support<br>Budget<br>Customer Service<br>Data Collection<br>Finance, Payroll & Accounting<br>Grant Support<br>Human Resources<br>Information Tech<br>Legal<br>Registration<br>Scheduling<br>Service Review<br>Strategic Plans<br>Training & Development | Annual Reports<br>Communications & Issue Mgmt.<br>Donor Program<br>Endowments<br>Grants & Proposals<br>Marketing & Promotion<br>Membership<br>Partner Program<br>Presentations & Productions<br>Volunteers<br>Website | Artist Outreach<br>Collection Mgmt.<br>Education Prg<br>Exhibition Prg<br>Grants - Gallery<br>Public Program<br>Publications & Writing<br>Research & Planning | Archives<br>Catering<br>Events<br>Garden Plan, Dev & Maintenance<br>Heritage Search<br>Public Program<br>Rentals<br>Specialized Maint<br>Tourism Program | Asset Management<br>Facility Planning<br>Cleaning<br>Event Set Up<br>General Repairs & Maintenance<br>Health & Safety<br>Systems<br>Project Mgmt<br>Security<br>Waste Mgmt & Recycling |

## Staffing Shortage impact on Functional Stability

Rodman Hall is currently staffed onsite with 2 FTE: A Curator (also serving as Acting Gallery Director) and an Administrative Assistant. There are a series of part-time and contract staff providing some support.

The Administrative Assistant is responsible for the functions of coordinating the Advisory Committee, General Communications, Customer Service Desk, Bookings, Accounting, Website, Tours and Data Collection.

A range of students and interns supplement front desk and program delivery and are funded @75% by government programs.

External contracts provide cleaning by a contract Custodian (12 hrs/wk.) and Security. Garden Maintenance is onsite for nine months per year through Brock University (0.75 FTE/yr.) along with a summer student. Brock also provides for winter snow removal.

Its Curator performs all functions of the Art Gallery with part-time support from a Researcher/Program Officer (@ 20hrs/wk.) who is now delivering Education Programs and a contract casual Preparator.

Three in-budget FTE's are vacant including the Art Gallery Director (1 FTE), the Art Educator (1 FTE), and the Gallery Preparator (which was FT but was reduced to PT @21hrs/wk-Union).

The Art Gallery Director position has been vacant for 2+ years and is on hold.

The Art Educator and the Gallery Preparator positions became vacant earlier this year and remain vacant, but are to be posted in September 2018.

CUPE 2220's Collective Agreement includes two vacant positions namely a Custodian (PT) vacant since 2012 -to be posted in October 2018, and a Volunteer Services Coordinator (1 FTE) vacant since 2009.

There appear to be delays in hiring related to Brocks' job evaluation process and the classifications of all Rodman Hall positions.

In 2017, in response to a range of issues, Brock assigned duties to a Special Advisor to the V.P. Administration to support Rodman Hall's administration on a P/T basis.

The following chart entitled Current Situation: Functions demonstrates the distribution of functional responsibilities between Brock University and Rodman Hall staff. It shows where Brock University and Rodman Hall Staff are active (Dark Red & White) in delivering a function or where they are passive (Pink & Yellow), only able to reactive as required.

Functions that are not active (Blue) are significant gaps in Rodman Halls' operations.

## CURRENT SITUATION: FUNCTIONS

| Departments | Administration | Development | Art Gallery | HHouse & Garden | Building Operations & Capital Planning |
|---|---|---|---|---|---|
| Functions | Bookings | Annual Reports | Artist Outreach | Archives | Asset Mgmt |
| | Board Support | Communications & Issues Mgmt | Collection Mgmt | Catering | Capital Facility Planning |
| | Budget | Donor Program | Education Program | Events | Cleaning & Event Set Up |
| | Customer Service | Endowment | Exhibition Program | Garden Plan, Development & Maintenance | General Repairs & Maintenance |
| | Data Collection | Grants & Proposals (non gallery) | Grants - Gallery | Heritage Research | Health & Safety Systems |
| | Finance, Accouting, Payroll | Marketing & Promotions | Public Programs | | Project Mgmt |
| | Grant Support | Membership | Publication Writing | Rentals | Security |
| | Human Resources | Partner Program | Research & Planning | Specialized Maintenance | Waste Mgmt & Recycling |
| | Info Technology | Presentations & Productions | | Tourism Program | |
| | Legal | Volunteers | | | |
| | Registration -Programs | Website | | | |
| | Scheduling | | | | |
| | Service Reviews | | | | |
| | Strategic Plans | | | | |
| | Training & Development | | | | |

| KEY | |
|---|---|
| Brock Passive | |
| Brock Active | |
| Not Being Done | |
| RH Staff Passive | |
| RH Staff Active | |

In the absence of a full Rodman Hall staff compliment, many functions have been curtailed or deferred, which are detrimental to its stability. The consequences of further delay in hiring vacant positions are:

- In delaying the hiring of the Gallery Director, there has been neither professional leadership nor focused planning and development for Rodman Hall for two years. Its incoming Board of Directors will lack the direct support of a skilled institutional officer well versed in public gallery administration. Institutional memory has already been lost.

- In delaying the hiring of a permanent Art Educator, there will be no revenue generating public programs offered by Rodman Hall.

- In delaying the hiring of the Gallery Preparator, there is no continuity of the quality of work installing, handling and shipping valuable artworks to museum standards. Lacking a permanent and professionally trained Preparator, the Curator, already overburdened carrying the Director's responsibilities is impacted. Regularly sourcing occasional contract help, usually untrained and often unavailable is ineffective. It requires constant recruiting, orienting, scheduling, training and oversight. Also noted during on site visits is the challenging conditions of several technical workspaces and collection storage areas. This reflects the lack of daily maintenance a full-time Preparator does and this creates real hazards to safe handling.

## Summary Comments & Observations:

There is a **significant** deficit of activity and resources for the functions of Development and Fundraising which jeopardizes the financial stability of Rodman Hall. The gaps are in the following areas:

- Donor Program
- Partner Program
- Membership Program
- Annual Report Materials
- Grant & Proposal Writing (beyond what is completed by the Art Gallery Curator)
- Development Presentations or Production of Materials for its purposes
- Fundraising Events
- Volunteer Program

There is a significant deficit of activity and resources in select functions of Administration, Education and Heritage Programming which jeopardize the purposeful development of Rodman Hall as an Arts Centre. The gaps are in the following areas:

- Strategic Planning Cycles
- A system of Service Review
- Training and Development by Specialization
- Education Program
- Archival Program - may be done by individuals
- Heritage Research Program - may be done by individuals

At best, there is a passive activity and limited resources for Communications, Marketing, Data Collection, Programming & Research, Tourism Development, Capital Planning, Facility Maintenance, Revenue Generating Services. These jeopardize the ability of Rodman Hall to build audiences, outreach to its community, maintain and adapt its base operations and assets,

grow revenue streams and plan beyond the immediate. Limited activity occurs in the following functional areas:

- Marketing & Promotions
- Communications & Issue Management
- Website Development
- Endowment Program - management of funds only
- Data Collection
- Public Program
- Research & Planning
- Publication Writing
- Tourism Program
- Facility Rentals
- Catering / Food Service
- Custodial Cleaning
- Capital - Facility Planning
- Project Management

Despite the noted gaps, Brock University's responsibilities for Rodman Hall operational departments (*namely, Administration (1), Development, Fundraising & Communications (2), and Building Operations and Capital Planning /Maintenance (3)* will transfer when changing Rodman Hall to a community of partners with their governance. New operational systems are required, and specific skills and additional budget resources will be necessary.

There is a severe shortage of staff and remaining staff are carrying unrealistic and unsustainable levels of responsibilities for the operation of a public organization. The risk of operational failure is high as there are only 2 FTE now onsite with direct operational expertise. A significant correction to staffing levels is required immediately to stabilize the situation and begin to rebuild actions to achieve basic operational and organizational needs.

In closing, the Functional Analysis demonstrates that Rodman Hall has major activity gaps and is in a very precarious state and losing ground rapidly.

Without programming activity created by professional staff, the funding agencies would likely withdraw. If this occurs, it would take a dramatic improvement in circumstances to win them back.

Valuable self-generated revenue streams will dry up. Community confidence will be shattered. We advise that correcting this situation is an immediate priority.

## SWOT Analysis

A SWOT is a strategic tool that describes the capacity of an organization to achieve its potential. Over a ten-week period, a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis was undertaken to assess Rodman Halls' current situation. Information was drawn directly from interviews and research materials including recent studies and reports as well as the functional assessment.

Information found in a SWOT analysis is used to inform change management processes for organizations in transition.  Three factors need to be present in planning actions:

1. Mindset (the attitudes and ability to focus on the present and future and be agile)
2. Alignment (the ability to strategically leverage resources, skills and assets with others, and stop, start or pause activities to go in a future direction); and
3. Momentum (the attributes that when motivated can pilot change actions that provide immediate 'wins' that build confidence in the new leadership.)

Information from Rodman Halls' SWOT is first summarized in chart form to demonstrate Internal Strengths, Internal Weakness, External Opportunities and External Threats and sorted into the change management categories of Mindset, Alignment and Momentum. Following the summary chart are short statements and key factors in **bold**. Further, Appendix # 3 SWOT provides supplementary information for each item.

### Organizational Strengths

**Mindset**

- A Legacy of Arts Leadership 50+ years
- The practice of Community Outreach & Engagement

**Alignment**

- Central Location & Gateway to West Hill
- Permanent Collection
- Valued History to STC & Niagara Region
- Focus on Youth, Learning & Creativity

**Momentum**

- Professional & Collaborative Staff
- Acclaimed Programs and Exhibitions

Central Location:  A “Central Park” and Renowned Gateway for St Andrew’s and West Hill

- **Rodman Hall and Botanical Gardens are** at the entrance to the West Hill neighbourhood, minutes to downtown STC and the Niagara Wine Route, connected by trails and to Twelve Mile Creek. It is identified as a ‘Minor Gateway' in the approved GoTransit Station Secondary Plan. The location links to Oak Hill, the William Hamilton Merrit house and the Olmsted-designed Montebello Park the site of another Merritt family property in in downtown St. Catharines.

- **The Gardens at Rodman Hall serve as a “Central Park”** to both the neighbourhood and the downtown. Its microclimate and Carolingian forest on protected land provide a habitat for a range of plants and botanicals in a park like setting minutes to the downtown.  It is located at the trailhead for secondary trails. There is space for outdoor art exhibitions, events and performances in the amphitheatre and public recreation.

A Valued History for its role in the Establishment of St. Catharines and Niagara Region

- “**Rodman Hall is one of the most significant 19th-century structures in the City of St. Catharines** " (CR - PBS-111-2018 April 19/18 - CNC date May 23/18).

- **The history of the grounds tell a story of placemaking** and hold a rich history of Niagara Indigenous and first settlement patterns.

- **Designated under the Ontario Heritage Act**, the Historic House interior and exterior and grounds are of cultural heritage value or interest with many intact features and a direct role in the establishment and development of WestHill and the City of St. Catharines.

A Legacy of Arts Leadership and Strong Reputation amongst the Visual Arts

- **A leader in the St. Catharines arts community for over 50+ years**, Rodman Hall continues to inspire and visual artists and the general public. For this, Rodman Hall enjoys a strong national reputation and maintains strong relationships and networks with other galleries and diverse global artists.

Collaborative Professional Staff

- **Rodman Hall’s staff is well respected** nationally for their exhibitions, research and publications. There is a high regard for their commitment to the professional practices of collaboration and community involvement.

Focus on learning, youth and creativity and service to Brock University

- **Rodman Hall has a solid track record of providing youth with development experiences** that remain in the memory of many participants. Legacy opportunities include the ability to directly interact with professional artists and the curatorial expertise of staff, providing youth, students and interns with invaluable life benefits and career experience.

- **Rodman Hall directly supports Brock's focus** on experiential learning, teaching, academic research and the benefits arising from a wide range of in situ academic and pedagogical approaches.

Acclaimed Responsive Exhibitions and Programs

- **The Art Gallery's programming is acclaimed and responsive to St. Catharines.** It is embraced by a community supported by a history of academic involvement, rigour and opportunities for training the next generation of creatives, visual artists and curators.

Direct Community Outreach and Engagement

- **The Art Gallery strives to connect and reflect** on Rodman Hall, its grounds, its story and its links to larger neighbourhood and community issues. It regularly engages diverse communities and constructive dialogues.

Permanent Collection and Cultural Property Status (Federal)

- **The Collection holds 1000+ artworks including legal stewardship for historical and contemporary** items held on behalf of all Canadians. The Art Gallery is designated as a Class A Status Art Museum with Federal Cultural Property Status for collecting artworks.

Financially in Granting Streams and with Small Endowments

- **The Art Gallery currently receives Grants and has Endowments.** Rodman Hall has an Ontario Arts Foundation Endowment and three distinct endowments transferred to Brock University in trust. The Art Gallery is 'in stream' as a recipient of Ontario Arts Council Operating Grants and Canada Council Project Grants. These are peer reviewed. It recently received its first City of St. Catharines SCCIP grant, Culture Days Program and from the Region of Niagara's Investment in Culture program.

## Organizational Weaknesses

**Mindset**

- Significant Change Management is required for governance, leadership and in strategic planning

**Alignment**

- No Financial Succession Plan, nor Fundraising or Development capacity
- Unwritten compelling narrative or vision
- Curtailed operating functions

**Momentum**

- Constrained physical space & needed repairs/restoration
- Historic Underfunded budget
- Staff ill-equipped to complete necessary operating requirements
- Severe Staff Shortage
- No strong identity or brand linked to the yet unwritten narrative/vision
- Little community ownership

Constrained Space for Revenue Generation, Aging Infrastructure, AODA & Restoration/Reuse

- **The current gardens are a 'remnant landscape'**: little remains of the original 1840+ garden. However, maintenance of original aspects attributed back to 1840+ requires specialized horticultural skills and resource.

- **Onsite events are constrained.** Limits exist on the size and scope of events due to a lack of facility access/egress, onsite parking and purposefully built space designed for revenue generation and scalable events.

- **The unique physical requirements of heritage and visual arts requires regular and specialized maintenance**. Public and gallery use visibly impact the Heritage House. The second and third floors are not accessible. There are outstanding AODA projects to complete. Its HVAC/Humidity systems produce environmental levels that are inconsistent. Capital upgrades are required as systems reach their life expectancy.

Current resources of general cleaning, equipment and annual interior maintenance to address ‘wear and tear' is stretched and this reflects in the cleanliness of offices, meeting rooms and public spaces.

- **Limited space constrains revenue streams for the Gallery and Heritage House.** The House and the 1970's Gallery addition have minimal functional space for revenue-generating programs, storage of equipment for rentals and events and no ancillary service services.

- **The Permanent Collection storage vault is insufficient** and at capacity. The main collection vault is exceptionally tight and at full capacity. In its present configuration, it is a challenged workspace. The adjacent loading bay and required acclimatization space are used for overflow. The 2nd-floor Permanent Collection and program materials storage is insufficient and vulnerable. Due to lack of gallery space, heavy wooden exhibition plinths and their plexiglass domes are hauled from the basement and the upper storeys into the gallery spaces. In the absence of an elevator, equipment is repeatedly moved across wooden floors and stairs through the Heritage House posing repeated health place risks to staff and the heritage facility.

Significant change management is required for new Governance, Leadership & Strategic Decisions.

- **An abrupt change in the governance model and operations requires a public demonstration of different competencies and strength.** [ Transitioning from 15+ years supported by an Advisory Committee, Rodman Hall's incoming new Board of Directors face a significant change to quickly demonstrate the principles, values and processes of a public organization. As Advisory to the University, past appointed leadership held limited power, accountability and financial responsibility for the activities of the organization. Their primary function was in the provision of advice and support to the Art Gallery Director. They were neither a "working board" skilled in executing on plans nor to practice succession planning. There is little evidence to suggest local community diversity was well represented.

- **Limited history of strategic planning.** There is little evidence of strategic planning. A 'draft' strategy from 2009 was an internal document. A 2015 plan is said to exist but was not located. Insufficient strategic planning, often impacted by Director turnover, plus unresolved governance tensions and the requirements of dual reporting, limit the resolution of critical issues and confuse goals, objectives, target audiences and role clarity. There is a disconnect between strategic planning and budget planning and an absence of consideration for gallery best practices. Further, a lack of vital reporting weakens the ability to align organizational talent to objectives and disconnects any Advisory Committee oversight from operations.

Historic underfunding not corrected and few tools to adjust

- **Rodman Hall is underfunded operationally to function at a level equal to a comparable gallery in Ontario. It's endowments are inadequate. It has no practice of strategic budgeting to address programming cycles and operational opportunities.** Knowing that endowments are limited there is no demonstrated Development Campaign to increase balances through new external donations.

- **There is neither a pattern of full-cost accounting or any recent service reviews**. There are no gallery-specific policies related to levels of subsidization for various programs and services. There are specific operating policies informed by current strategic plans. Reliance on project grants is not a sustainable practice.

No Financial Succession Plan - there is a history of constraint and no internal Development capacity

- **There is no successor identified to replace Brock's financial stewardship**. Since 2015 when Brock communicated its intention to reduce its financial commitment, there is no evidence that Brocks' Development Office was directed to prioritize Rodman Hall and seek a replacement 'host,' or 'patron' to replace Brocks' annual financial commitment.

- **There is a history of constraints placed on fund development**. Rodman Hall does not have designated resources required to undertake a development campaign. Development Office staff sit on the Advisory Committee. There are no specific development materials (products) used to attract large donors or partners. No compelling narrative is written in the absence of a strategic plan. Coupled with negative public comments about Rodman Halls' future, its uncertainty deters partners and patrons. Restrictive fundraising policies are requiring Brocks' pre-approval before securing a donor or patron further exasperated in-house staff.

- **No staff to fundraise.** The current skeleton staff lack tools to raise funds (i.e. a plan, a fundraising network, specialized skills, materials/products).

A severe shortage of staff

- **Severe understaffing makes RH's future precarious.** Two remaining full-time staff face insurmountable challenges to meet basic operational and functional needs. The leadership position of Rodman Hall Director has been vacant for two years. In 2018 the positions of Art Educator and Preparator became vacant and recruitment stalled but are due for reposting in September 2018. The absence of these three positions has multiple negative impacts on both the day to day and stability of Rodman Hall as described in this reports' Functional Assessment.

- **There is a history of leadership turnover**. Annual investment in discipline-specific training and development is not apparent. Morale is low, and the stress is high. Voices are restricted. These issues impede the effective use of professional expertise. Rodman Hall's unresolved future impacts on employee recruitment and retention.

No Written Narrative or compelling vision

- **History of RH is understudied**. There has been limited attention on early settlement patterns that predate the Merritt's establishment of Rodman Hall and STC. Studies are incomplete on the interesting personal lives of Thomas Rodman Merritt, his family and their descendants.

- **The strong narrative, vision and compelling story about Rodman Hall is yet to be developed.** There is no narrative or persuasive story much less a shared community-focused vision on which to build an audience and focus a development strategy.

Curtailed Operating Functions in addition to Functional Assessment Gaps

- **Collection lacks digitalization, limiting access.** The Collection is not digitized. It severely limits research access by the public and by other galleries and students. It reduces opportunities to partner with other institutions and makes exhibition planning inefficient. Given the limits of gallery space, digitalizing the permanent collection reduces physical risk.

- **The limited onsite practice of comprehensive program and service reviews.** Not undertaking regular program and service reviews lessen the ability to prioritize the use of limited space or redirect organizational resources. No practice of review limits the Advisory Committees' awareness of best practices for art galleries and heritage facilities.

No Identity/Brand & limited External Communications

- **Under the Brock University, Rodman Hall has lost its distinct brand and identity.** Further, there is no direct connection between Rodman Hall Art Centre and its unique story of service to the community. There is no active community outreach to build new audiences.

- **Minimal communications and marketing**. There is a minimal resource to drive public communications and marketing beyond email and a Brock University-based website used to register for youth programs.

Little community ownership

- **Community ownership demonstrated through Membership has receded while under Brock University.** There are few operational volunteers and a small membership list. With a reduced staff, there is limited capacity to develop and manage volunteer resources. Membership revenue has dropped from an average of $10,000+/year (1998-2002) to an average of $2,530/year (2013-2018). Last year's membership accounted for $694.00.

## External Opportunities

**Mindset**

- Strong belief in the importance of Rodman Hall as a community asset + Optimism for rallying to an alternative vision for its 'next phase.'

**Alignment**

- Tourism Destination: A 'raw' gem of a House & Regional Art Gallery
- City Building & Planning, e.g. GO Transit Station Secondary Plan leads to the development of West Hill with Rodman Hall as a Community Hub
- New Revenue Diversification attracts a broader public & new audience
- A role to play in activating the Cultural Plans of the City of St. Catharines + Niagara Region

**Momentum**

- Strong Arts Community building local pride & future market
- Financial leveraging of physical assets and potential partners for the new governance of Rodman Hall

A Strong Arts Community

- **A strong community of visual artists and creatives working together.** St. Catharines is home to a strong, diverse cultural community with a stated desire to work together to improve the visual arts economy.]

- **Acknowledging nationally acclaimed St Catharine's artists increases local pride.** Many internationally renowned artists and creatives have direct links to St Catharine's. A focused campaign to highlight their achievements would increase a shared pride of place which assists in attracting and retaining residents, businesses and visitors.

- **Emerging need for a Regional Visual Arts Coordinating Body.** There is a growing need for visual arts organizations to benefit from a selection of shared administrative systems designed to support functional aspects of administration, permanent collections and community outreach such as shared membership drives, volunteer recruitment, administration and overflow/temporary storage for permanent collections.

City Building: Planning & Development Opportunities

- **GO Transit Station Secondary Plan- Urban Design Guidelines.**

    - **Minor Gateway for West Hill.** City Councils' recent approval of this Secondary Plan opens the area for future private development opportunities and physical public improvements. Rodman Hall is easily a unique heritage designated landmark at the entrance to Westhill, St Andrew's Ward.

      Although missed in the Urban Design Guidelines, Rodman Hall is located beside an identified Minor Gateway Improvement Area near the Burgoyne Bridge and St Paul Street West. Minor gateways benefit from public investment in road improvements and enhancements such as wayfinding, lighting, public art and landscaping.

    - **Trailhead at St Paul Crescent & Participark Trail.** Rodman Hall's grounds and gardens are a well-used walking system connected to existing trails. It is a heritage designated landmark located beside the trailhead of STC's active transportation network including the Participark Trail along 12 Mile Creek and a short walk to the bridge that connects to the Merritt Trail System.

      The Secondary Plan proposes several site improvements at the Trailhead including benches, shelters, parking and restrooms. Although Rodman Hall is

omitted from this discussion, it is well positioned to be a possible destination for partnering on enhancements.

- **The Garden City & City of St. Catharines' Strategic Plan.** Both the City's Official Plan and Strategic Plan encourage the integration of a quadruple bottom line approach in the activities it supports. Rodman Hall's history, assets, public programs and services are a living example of all four components: social, cultural, economic and environmental.

  For example, the business history of the Merritt Family is interwoven with the history of St. Catharines' financial development; its gardens reflect a keen interest in environmental stewardship and have long served as a social meeting place; its Art Gallery and public programs provided 50+ years of vibrant arts and cultural engagement. Demonstrating wisdom by helping the public with activities that are integrated and holistic in approach has been an unheralded yet essential characteristic of Rodman Hall. It is a well-suited partner for its Municipality.

- **Creative Clusters & Connecting the Network of Support for Downtown Revitalization.** Encouraging downtown revitalization projects leaves room for further emphasis on visual arts & heritage assets and support for a citywide network of contributors.

A leadership Role for Rodman Hall in Visual Arts development in St. Catharines and Niagara Regions

- **Both the City of St. Catharines and Niagara Region have adopted broad cultural plans lifting the public's' expectation for progress in cultural development.** A range of local and regional government plans for cultural, heritage and the Creative Cluster Strategy requires a steady, well informed public response and the leveraging of shared resources. This requires public professional art administration advised by skilled practitioners and artists.

- We strongly encourage the City of St. Catharines to locating an offics of the City's Programs and Cultural Services staff to Rodman Hall Art Centre. It is also noted that a senior staff position is vacant in that division, one which might be seconded to support the initial development of the Rodman Hall Property Trust.

- **St. Catharines and Niagara Region receive benefit from Rodman Hall in exchange for very minimal funding.** Rodman Hall once received City of St Catharine's funding in addition to in-kind maintenance of the grounds and gardens. The land and buildings

were categorized as a Municipal Capital Facility under section 110 of the Municipal Act in 2002 which removed the obligation of paying property tax.

New Revenue Programs and Services will Diversify Audiences

- **Engaging expert-driven programs for distinct audiences grow diverse ownership of public assets.** New audiences include those interested in ancestry, arts & craft, heritage restoration practices, organic gardening and herbals, experiential youth mentoring, multicultural outreach, cross-disciplinary practices for building creative confidence, civics and citizenship, neighbourhood development and 3rd Space social opportunities.

Niagara needs a Regional Art Gallery

- **A "gem" of a destination regional public art gallery is needed.** A high functioning professional public art gallery is missing from Niagara Region and not in the tourism portfolio. Participation in local and regional tourism partnerships opens a destination gallery to higher attendance and impacts on local development.

Financial Leverage

- **Independent governance allows organizations to pursue a range of partnership opportunities, leverage assets and fundraise**. Organizations that are independent have the agility to direct their interests with donors, patrons, public and private interests, receive assets and pursue unfettered their unique strategic plans.

Optimism for an Alternative Vision for Rodman Hall

- **Rally around a compelling 'alternative' vision**. Stakeholders are generally optimistic that they could rally together around a compelling new vision of Rodman Hall Art Centre.

- **Canada Summer Games 2021 provides social & economic attention.** While Summer Game infrastructure legacies are predominately for sports, national profile for community programs and 'spirit raising' activities that help transform Niagara Region are included as a 'pillar of growth.'

## External Threats

| Mindset | Alignment | Momentum |
| --- | --- | --- |
| • Limited awareness of Rodman Hall benefits to community<br>• Absent from City and Regional Planning<br>• Self-limiting beliefs & attitudes<br>• Broken relationships and broad tensions impede moving forward | • Difficult Timing and uncertain local context for the early withdrawal<br>• No Succession Plan for securing partners | • Need for Transition Funding<br>• Severe Staff Shortage Observed by External Partners |

Difficult timing for a swift transition to community partners

- **An early withdrawal by Brock of financial stewardship**, in the absence of securing a replacement "hosts(s)" **will collapse the operation of Rodman Hall**.

- **Pre-existing multi-year commitments may limit partners**. The opportunity to secure an alternative "host" and new partnership commitments may be impeded by pre-existing multi-year resource commitments made to other facilities and projects.

- **Pre-commitments within a limited local circle of potential sponsors.** STC has many festivals, events and non-profit organizations who secure their sponsors well in advance, e.g. the Canada Summer Games 2021. Many past industry sponsors who supported RH are no longer present.

- **A City in Transition: Recent capital expenditures may limit future public investment.** Downtown developments such as the FirstOntario Performing Arts Centre, Meridian Centre and Marilyn I Walker School of secured funding from all three levels of government for capital development. Property tax revenues from residential, commercial and industrial properties are a primary source of the financing for the municipality.

  As St Catharine's economy transitions past being 'GM town' there is likely to be a period of some economic uncertainty and a subsequent restraint due to limited tax revenues.

Rodman Hall is absent from most City and Regional Planning

Neither being present at nor included in City and Regional Plans removes Rodman Hall from capital and operational opportunities. Rodman Halls' leadership has a limited voice in the future design of its neighbourhood - its physical, cultural, social and environmental context which utimately impacts on its own quadruple bottom line.

- **Relying on Brock University's stewardship**. Many believe Rodman Hall was 'taken care of' in the University's plans. It is invisible and off the radar.

- **Some believe Rodman Hall is fatefully located on the 'wrong side of the tracks, in this caae the Burgoyne Bridge.'** Already off the radar with impeded access during the two-year construction of the Burgoyne Bridge, the extensive redevelopment of the downtown did not include actions that would strongly reinforce physical connections and program links to its neighbour Rodman Hall.

- **Constrained roads and minimal destination signage impede visitors to Rodman Hall.**

Limited Public Awareness Undermines Renewal

Low public awareness of the Art Gallery's contributions to the community and the value of its Heritage House and Gardens that has not even been imagined, undermines its renewal.

- **Many feel that Rodman Hall has been lost in the public's eye**. While they express a commitment to Rodman Hall, its' current circumstance is 'a mystery,' and they question why Brock University has neglected to continually celebrate its story and deepen its understanding of Rodman Hall's role in the community.

Self-Limiting, Broad Community Beliefs and Attitudes risk, Buy-In for Rodman Hall's Renewal

Limited understanding of the visual arts and the value of heritage threatens the ability to gain buy-in for renewing RH.

- **History of debate on the merits of maintaining Heritage assets.**

- **Limited understanding of contemporary arts and the requirements for operating Art Galleries.**

- **The expectation of a return on investment (ROI) for heritage public goods** Several hold the opinion that an ROI should be expected in return for a commitment of resources to a public good.

- **There is no Professional Arts Council. This reduces the coordination of action around shared goals.**

Broken Relations and Broad Tensions Impede Moving Forward on Rodman Hall's Next Phase

- **An old perception that Rodman Hall is tied to the elites and is a clubhouse on the hill.**

- **Recent failed public processes drove a wedge into the community of support and** actions taken introduced a sense that 'secret' agendas are at play. There is uncertainty over the ownership and future of the Rodman Hall Collection.

- **Broken trust.** Many voiced the belief that Brock University would always be the provider of a public art gallery and that the end date of 2023 is only part of a boilerplate agreement signed quickly in 2003.

- **Broad community tensions interweave, complicate and perplex solutions for Rodman Hall.** The following tensions were recorded during stakeholder interviews:

- University Gallery (focused) vs Public Art Gallery (broad + community)
- Performing Arts (easy) vs Visual Arts (demanding)
- Blockbuster Exhibitions (familiar) vs Academic or Research Exhibitions (different)
- Regional Artists vs National Artists vs Local Artists
- Multiple galleries are competition for limited funds vs More galleries "lifts all boats."
- Community Funding vs 'Elites should pay.'
- Past is 'living in the present' vs Present is 'living for the future.'
- Historic "old, black holes" buildings vs Contemporary "custom built" buildings
- The Town vs The Gown

Transitional Period is critical to the success of RH's Next Phase

Interviews noted that a reasonable transition period is required for the redevelopment of Rodman Hall as a Community Partnership. The transition requires reasonable timeframes, leadership, strong communication skills and financial commitments. Four key points are identified:

- **Past Champions question the ability to reverse 'the devolution' of Rodman Hall and move forward.**

- **There is uncertainty about the future of federal and provincial grants program.s**

- **Limited financial contribution by the Municipality must be addressed.** Significantly increasing the financial and in-kind involvement of the City of St. Catharines will take time but is critical to ensuring the future of STC's public art gallery.

- **The requirement for Transition funding will be dependent on philanthropic and government partners funding the development of critical operations and capital.**

Severe Staff Shortage Observed by External Partners

- **Grant agencies, potential partners and sponsors need assurance that Rodman Hall has the staff capacity to deliver its operations, programs and projects**. Low staffing risks cutting external grants and partnerships.

## Summary Comment and Observations

Rodman Hall needs to be restored in all ways.

There needs to be immediate and effective action taken to rebuild the staff capacity including additional resources to support effective fundraising, audience development and greater community awareness.

Old friendships need to be rebuilt and new friends and partners found. The gallery's programs need be invested such that they attract the greater support of peers ad resultant grant revenues and wider public acclaim and participation.

All this takes leadership, time and money, and time is of the essence.

## Financial Situation

Rodman Hall faces critical challenges that impact its financial circumstances and chances of reaching sustainability, including:

1. Rodman Hall's art gallery occupies a heritage facility that consumes too much of the gallery's operating budget. Comparator galleries spend about half what Rodman Hall does for accommodation.
2. Rodman Hall art gallery's current facility, a Heritage House is tired and needs significant capital investment and is inefficient for the gallery's requirements.
3. Rodman Hall has been unable, due to lack of resources or professional development support to fundraise effectively. Brock has been unable to help as it has many other competing development priorities.
4. Rodman Hall is under- budgeted and resourced to acquit the role of the Regional Art Gallery for the St. Catharines and Niagara Region. Comparable galleries in similar communities have budgets almost twice that of Rodman Hall.
5. Compared to other galleries, Rodman Hall spends next to nothing on fundraising development.

We compared Rodman Hall expense budgets to selected comparator galleries, the Kitchener Waterloo Art Gallery (KWAG), Oakville Galleries (OG2) and The Art Gallery of Windsor (AGW) all chosen for the excellence of their exhibitions and programs, size of their communities, the nature of their unique facility accommodations and core support. The chart illustrates the differences in expense profiles and the scale of their budgets compared to Rodman Hall.

The following chart shows Rodman Hall's expense budget compared to three selected galleries.

| Expenses: Rodman Hall Compared to 3 Selected Galleries | | | | | |
|---|---|---|---|---|---|
| | TOTAL EXPENSES | Facility | Administration | Artistic Program | Development & Marketing |
| Rodman Hall | | 31% | 16% | 51% | 2% |
| | $742,876 | $229,594 | $113,657 | $383,075 | $16,556 |
| Oakville Galleries | | 10% | 10% | 48% | 32% |
| | $1,452,495 | $140,994 | $146,100 | $695,185 | $470,216 |
| Art Gallery of Windsor | | 18% | 12% | 47% | 23% |
| | $1,279,077 | $230,156 | $228,469 | $595,572 | $286,496 |
| Kitchener-Waterloo AG | | 10% | 21% | 45% | 24% |
| | $1,176,119 | $115,222 | $249,123 | $529,105 | $282,669 |

Rodman Hall's fiscal issues and limitations start with its current accommodation, which on the plus side is an interesting facility with a history, an inspiring place to be and which influences the programming done there. It seems at first like a perfect match, but we see it as problematic.

The Rodman Hall site contains two competing stories, the Heritage House house and gardens, and the art gallery. In our opinion, these two must be separated soon if they are to succeed.

### Capital concerns:

The Heritage House does not provide efficient, reliable and technically sound accommodation for the gallery.

While the newer gallery spaces themselves are quite beautiful, the technical service areas in the Heritage House are problematic in many ways.

Collection storage is at maximum occupancy, and difficult to access and in our view unsafe, and undoubtedly inefficient. While environmental systems are in place, they provide less than ideal conditions seasonally, the problem being that the galleries and technical spaces are attached to a Heritage House that cannot possibly maintain those conditions.

The 2010 Lundholm Architects Report, Development Plan for Rodman Hall, details the environmental concerns, notably fairly wide and rapid swings in temperature and humidity. Attempting to make the house perform to museum standards would require significant investment and likely compromise the historical aspects of this recently Heritage-designated property.

The half measures such as exist now may even damage the heritage building over time. Michael Lundholm also studied and developed plans to meet the functional and space requirements of Rodman Hall in 2010. His designs need to be revisited, and his preliminary development scenarios reconsidered. The updated costing of both phases of his design proposes capital costs of $10 -$12,000,000 for both phases of his proposal.

The Heritage House is tired, and it is very costly to maintain, and it requires significant upgrading. Brock has been regularly investing in its critical care but outstanding capital issues at present total $1.7 million some of which relates to legislated accessibility requirements and must be dealt with by 2021. One of the larger items therein is the need for an interior elevator to comply with those requirements.

In the longer term, the Rodman Hall Gallery would likely be more economically and better-housed in a separate purpose built-facility. In so doing the Heritage House and gardens would then be free to develop their own story and strengths, be restored, repurposed and

rejuvenated into a revenue-producing venue that can accommodate activities which promote creativity.

If the gallery as an independent structure with its own architectural image were able to be developed near the Heritage House gardens, both would have visible identities and be seen as a creative enclave complementing the First Ontario Performing Arts Centre and Marilyn I. Walker School for the Fine and Performing Arts. The cultural fabric of the community would be more vibrant, and the Rodman Hall site would become a more active community hub.

Heritage planners in Hamilton indicated that they plan to recoup annual operating expenses when they assume a heritage property by creating revenue spaces and hospitality and rental conditions. They advised though that capital costs are rarely possible to recoup.

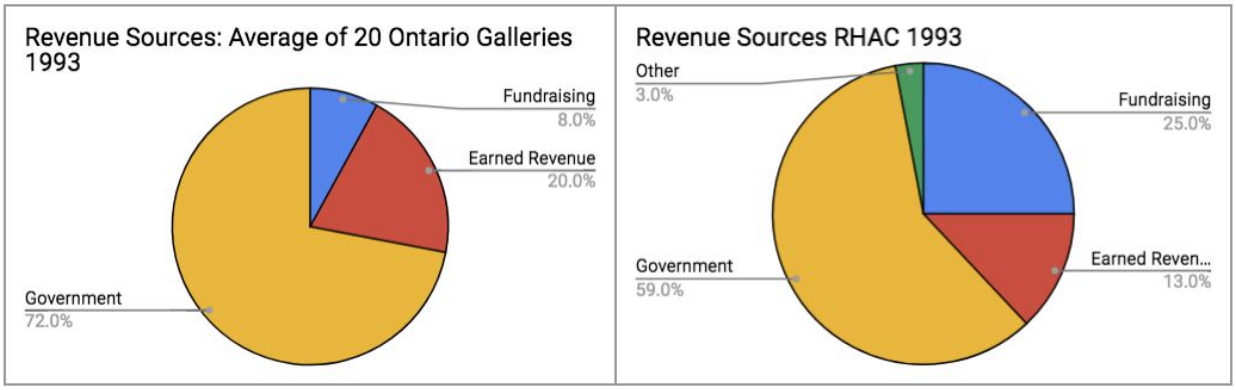
Discussions with the private owners of the John Brown House Foundation indicate that the new attitude toward heritage restoration is to respect but carefully repurpose heritage structures for contemporary use as they are doing with their own project.

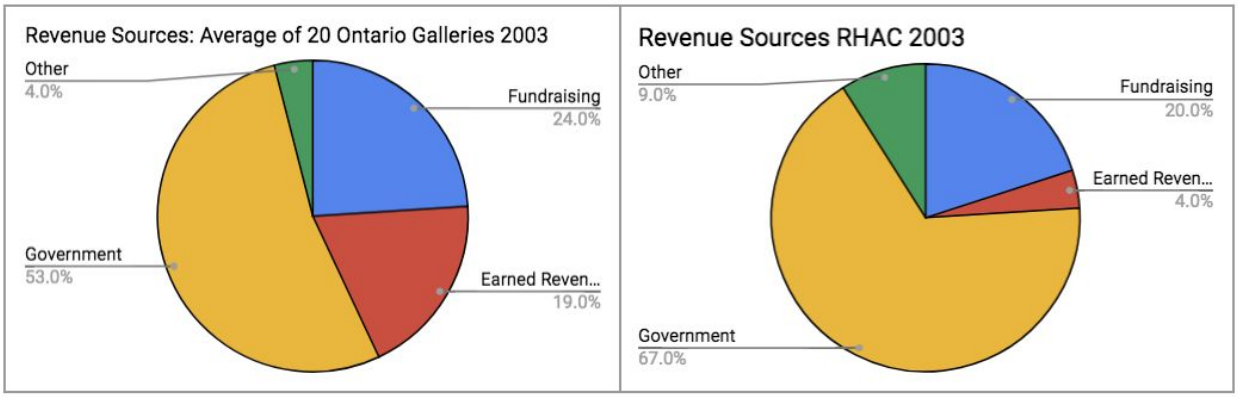
### Operating Concerns

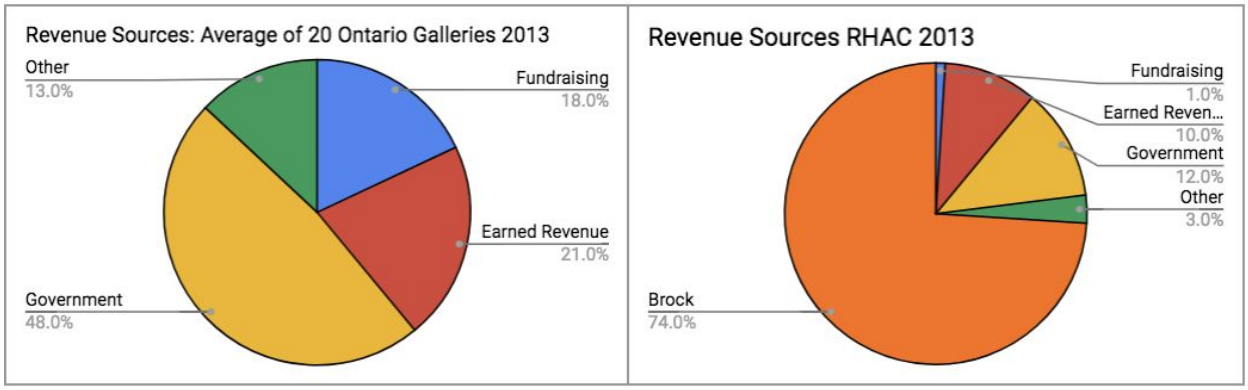
The following sequence of charts demonstrates the changing revenue patterns of 20 selected Ontario art galleries compared to Rodman Hall, over a period of twenty years. They demonstrate Rodman Hall's vulnerable situation, namely:

- Rodman Hall is an anomaly having not acted in step with its peers to replace the gallery sector's 1993 high level of reliance on government funding with more aggressive fundraising and earned revenue as the others have done. Rodman Hall is now more reliant on Brock than it was on government 25 years ago. It should be noted as well that Brock University's net expense contribution to Rodman Hall has increased from $240,630 in 2004, the first complete year of ownership, to $556,978 in 2017 a 131% increase to date.

- Not shown on the chart but interesting to note is the fact that total revenues for the 20 galleries surveyed increased by 34% in the same period 1993-2003, while Rodman Hall's revenue declined by 47%. Rodman Hall was sliding backwards when Brock was asked to assume ownership in 2003.




Source: The Ontario Association of Art Galleries, 2013 Statistical Profile of Galleries in Ontario by Kelly Hill, Hill stratgeies Research Inc. Reproduced by permission.

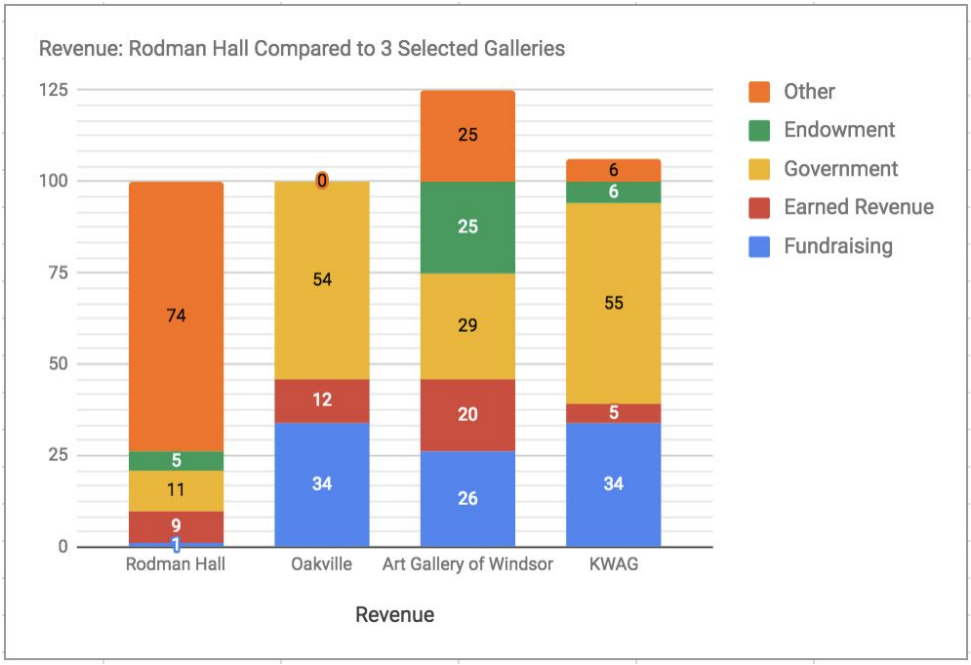
(*Note: OAAG has not done a more recent sectoral survey as of this writing so we aren't able to compare Rodman Hall's 2018 budget on the same basis, but its 2018 budget shows a very similar disposition of revenues as its 2013 profile, with only one percentage point redistribution from government which is now 11% of total, to earned revenue now 9%, and "other" at 5%. Rodman Hall appears to be marking time.*)

- Rodman Hall is now entirely dependent on Brock University which provides on average over the last five years 71.9% of the Rodman Hall budget of which 49% is salaries. In 2013 the average of university galleries' parent-funding support reported in Ontario Association of Art Galleries' 2013 Statistical Profile was 57%.

- Revenues are not as diversified as before 2003 (critical funders like the City of St. Catharines which provided 22.9% of the budget in 2003 are now absent. Independent public galleries surveyed by OAAG in 2013 averaged 25% of the budget from their municipalities, Most university galleries get no support from municipal sources, though hybrid galleries like the Art Gallery of Guelph have partnership arrangements that do.

- Fundraising is virtually not happening at Rodman Hall. There is no dedicated staff with resources able to effectively fundraise, plan and organize fundraising events and activities. In 2017 Rodman Hall raised a mere 1 % of the budget- $5096 from the private sector, corporate and individual donors and memberships. No fundraising events have occurred since 2016 for lack of staff and resources. The private sector support among OAAG surveyed member galleries averaged 13% of the budget. In 2000 those activities brought in 19% of Rodman Hall's budget. Over the past ten years, Rodman Hall has never matched that level. The best year being 2013 when 6% of the budget was raised, though with fundraising costs extracted from a major fundraising event that net figure drops to 2.5%.

The following chart shows Rodman Hall's 2018 revenues compared with three other selected galleries.




Note that the "Other" category in Rodman Hall's display is Brock University's funding.

Rodman Hall's current budget is almost half of each of the comparators.

Other observations include:

- **Fundraising**: Note the absence of Rodman Hall fundraising.

- **Earned revenues:** Note the percentage of the budget is commendable. This is mainly from the Education Program which has no permanent staff since January.

- **Government**: Rodman Hall must regain The City of St. Catharines as a significant partner again. Also, the Rodman Hall must maintain status as property-tax-free as it was in 2002.

- **Government:** two areas for potential growth for Rodman Hall are the Canada Council and Ontario Arts Council funding, these are highly competitive and a key to programming excellence and investment. A richer budgeted Rodman Hall would make gains here if programming is enhanced. Heritage Canada may be tapped as well for projects including technical projects like badly needed collections management and digitalization.

- **University:** Note the near total dependence on Brock again. The only larger percentage host- funder we could find among the institutions we researched was the Judith and Norman Alix Art Gallery in Sarnia which receives 89% of its budget from Lambton County.

- **Endowment**: Note the incredible percentage of support for the Art Gallery of Windsor from endowments, gained from strategies related to its facility which it has recently sold to its municipality and is now a tenant therein. See appendix The Art Gallery of Windsor, 75 Years of Continuous change. Note too that Rodman Hall is fortunate to have small endowments, a foundation that can and must be built upon. A capital campaign is an excellent time to add to donations.

## Summary Comments

We have heard from many people who want to see Rodman Hall play a more significant role representing and serving the City of St. Catharines and the Region of Niagara. Being located in the Region's largest city, it is expected that Rodman Hall should be that point of pride and signifier of the quality of life here; an attraction for tourism, and provide an even better level of service to its host community. We do not underplay the value of what Rodman Hall does now, it is quite brilliant, but after examining its current staffing and budget circumstances and constraints, we appreciate the challenges being overcome by those responsible for its many program achievements.

# TRANSITION PLAN

## Preamble

In 2015 Brock University's Board of Trustees received and approved the report entitled "Rodman Hall: Planning the Future" by Janis A Barlow & Associates (July 2015). Section 8.0 of the report titled Summary of Recommendations identified four key actions 'to increase its (Rodman Hall) public services and self-sufficiency." They included:

1. To become more engaged and accountable to the St. Catharines and Niagara communities;
2. To continue to honour its academic commitment to Brock University;
3. To provide services to Brock, the City of St. Catharines, Niagara Region and other clients on a fee - for - service basis
4. To assume operational and capital fundraising autonomy for its four lines of business, namely:
    - Art Museum
    - Art Education
    - Public Gardens
    - History Centre

Implicit to the work of this Feasibility Study was the gathering and confirming of evidence that a future role and purpose for Rodman Hall exists three years post the Rodman Hall: Planning the Future (Barlow, 2015) report. This required a reasonable demonstration of data to support the belief that opportunities exist that would compel potential new partners and stakeholders to enter into discussions that would transform Rodman Hall.

Information about the current state of Rodman Hall identified external opportunities. A TOWS (Threats, Opportunities, Weaknesses and Strengths) analysis was completed. It cross-referenced the SWOT data to look for relationships between variables as a method to detail opportunities, strategies and tactics. Appendix #4 TOWS is includes coding that makes the cross-referencing explicit.

Several program, operational and governance opportunities became evident thus allowing them to be tested as components of "an alternative vision for Rodman Hall" during interviews which occurred through July and August of 2018. This data and feedback from potential partners inform this section.

Specifically, this Study found sufficient evidence to be guardedly optimistic about the success of transferring Rodman Hall to a partner-based community entity as desired by Brock University. A mapping of opportunities to be pursued linked to potential partners is provided along with An

Evolving Alternative Vision that reflects the many voices and inputs received through the interview process.

## Program Opportunities

### Opportunities & Potential Partners

Many opportunities are integrated to satisfy the recommendations of the report "Rodman Hall: Planning the Future" by Janis A. Barlow & Associates (July 2015). The numeric codes in each item provide for the cross-referencing used during the TOWS process.

The following statements describe actionable program opportunities available to Rodman Hall.

SO1 **Designate Rodman Hall as the West Hill Gateway, Community Hub & Meeting Place**
For the City of St. Catharines, Rodman Hall could be an excellent Community Hub and Meeting Place: a home base & active agent in supporting the West Hill neighbourhood as it grows and develops as part of the GO Transit Secondary Plan. Together, the community gathered at Rodman Hall would be engaged to provide their feedback as the City and Region detail infrastructure and service developments such as signage, lighting, bike trails and roadways. Rodman Hall is a perfect setting to dialogue on topics such as landscaping and Public Art installations and discussing the potential of enhancements at Rodman Hall via developer amenity contributions.

St. Catharines Downtown Creative Cluster Master Plan (2008) identifies Rodman Hall as a significant landmark and built heritage feature and note that it has the elements of being a gateway. Combined with the Historic Lower Bridge, its scenic vistas look out along the creek valley. Its recent heritage designation further opens the opportunity for civic re-development of the Heritage House and Gardens as a demonstration of its importance to the history of city building. As an historic facility for St. Catharines and the Region, its restored and beautifully lit structure easily transforms Rodman Hall into a Gateway and Marker for the entrance to West Hill and St Andrews Ward, visible from the Burgoyne Bridge and the downtown core.
(O2-3/O3-13: S1-1, S2-2, S5-7, S7-9, S8-11)

SO2 **Designate Rodman Hall's Gardens & Trails as a Connected Central Park**
The St. Catharines Downtown Creative Cluster Master Plan includes Rodman Hall in its objectives (Section 1.5) specific to improving connections with and linkages to Twelve Mile Creek and again, as part of its pedestrian network and open space system (Section 6.3.1).

Rodman Hall gardens and park setting linked with walking trails trails are a natural asset worthy of full connection to downtown St. Catharines. It already serves as a "Central Park & Garden" to

the many who transverse daily into the downtown from the Westside. It is at the trailhead of both primary and secondary trail systems and could benefit from capital improvements stimulated by the City of St. Catharines applying to Niagara Regions' Waterfront grant program for Rodman Hall improvements, given its location at Twelve Mile Creek.

Further, its well-known history as part of the land bridge utilized in early settlement patterns including a deep Indigenous history of settlement, the trails and Garden could be re-commissioned as a demonstration of sustainable gardening practices. New programs focused on green technology, organic gardening and Indigenous plantings along with a focus on bee husbandry (apiculture) demonstrates St Catharine's commitment to be a "Bee City in the Garden City." (O2-5/O3-04/O3-13: S1-4, S2-2 & 3, S6-8, S7-9)

SO3 **Advance an Arts Audience for St. Catharines' Creative Clusters & Downtown Redevelopment**

As downtown St. Catharines intensifies, further build the role of Rodman Hall by revisiting the co-programming of short events, pop-up exhibits, youth & audience outreaches with the Niagara Artists Centre, the St. Catharines Central Library Branch, the FirstOntario Performing Arts Centre and the Marilyn I Walker School of Fine and Performing Arts. Hire an Auteur to efficiently develop 'on the ground' activities that engage and advance youth awareness and involvement in the arts, which could serve multiple purposes. For example, building new subscribers and members for non-profits, reinforcing experiential learning opportunities for both the Public Library and expanding Brock University enrolment in the arts and creative fields.

Provide additional resources to the Art Gallery's current exhibition program to allow it to lift its range of programs to extend to new audiences and offer further opportunities to exhibit works from the permanent collection.

Of note, while some believe the location of Rodman Hall is outside the downtown area, the Creative Clusters Master Plan established two working Study Area boundaries: one entitled the "Wider Downtown" defined its southwesterly connection to Rodman Hall and Twelve Mile Creek. (O2-6/03-4/O3-13: S1-1, S2-3, S4-6, S6-8, S7-9, S8-11)

SO4 **Confirm Support for formally establishing Rodman Hall as St. Catharines & Niagara Region's 'Gem' Regional Public Art Gallery**

Located in St. Catharines, a reappointed, high functioning and possibly renamed premiere Regional Art Gallery is required in the Niagara Region. The Rodman Hall Art Gallery is well positioned to fulfill this need. Further, with the proper capital development, the Regional Public Art Gallery should house a 'Permanent Collections Study Centre' to be used widely by Brock University students, faculty, residents, external galleries and visitors.

When also linked to a prominent, actively programmed Historic site the Regional Public Art Gallery becomes part of a dual destination that is actively & broadly promoted locally and

beyond through the established wine route. Again, the Downtown Creative Cluster Master Plan (section 3.5.3) includes Rodman Hall as part of St. Catharines “Signature Destinations” and notes that the Wine Embassy could support further investment in its supportive companions, including Rodman Hall. (O5-9/O3-13: S1-1, S2-2, S4-6, S5-7, S6-8, S8-12, S8-12)

SO5 **Secure Local Creative Heroes**

Negotiate opportunities to celebrate, profile and exhibit prominent St. Catharines and Niagara Region internationally known visual artists at the Public Art Gallery. Explore the option of selecting one to become a focus for the Permanent Collection Study Centre as a premiere draw.

Develop regional invitational Bi-Annual Art Exhibition that builds and profiles of artwork of current regional artists. (O1-1/O1-2: S8-11, S8-12, S6-8)

SO6 **Develop Rodman Hall as ‘A Home and Haven for Creativity, Conversation & Dreams’**

While there are many examples of destinations historic buildings and gardens scattered throughout Ontario, the important destinations are ones that have both a deep, authentic history to local placemaking plus are located on sophisticated tourism routes. Of the notable ones, few have the benefit of 50+ years of experience in nurturing the creative aspirations of artists plus 15+ years of University level in situ pedagogy as an active learning foundation. Rodman Hall has it all, including a range of revenue generating streams available to the organization if it wishes to extend itself broadly and gain new audiences.

The idea of offering 5 revenue generating integrated program streams gained traction arising from partner interviews and should be examined.

1. A Makerspace (MS)

Many are familiar with makerspaces used for computing and technology. They are places where people gather to invent, create and learn using various tools, equipment and knowledge. Rodman Hall could offer specialized workshops uniquely themed to relate to the history of Rodman Hall House and Garden. For example, themed programs focused on working with your hands to understand how things are made, or can be recreated using unused, broken or discarded elements (Hand to Mind). Skilled trades and restoration practices working on Rodman Hall's restoration could be highlighted with partnership from the School of Restoration Arts at Willowbank and the John Brown Foundation.

More exploratory activities themed to the practice of wellbeing with a natural healing focus could be offered in a ‘Hand to Heart' program (O4-8, O4-11: S2-2, S2-3, S5-7)

2. A Gardeners Exploring Place (GXP)

Offering specialized workshops in the practice of growing and cultivating plants used for food, healing and beautiful landscapes. Opportunities to learn about local Indigenous plants, herbs and their uses connect us to the history of the area. Rodman Hall's first kitchen garden built in the 1940's could be echoed in allocating land for a West Hill Community Garden pilot. The Garden themed programs could be ‘Hand to Mouth' and offer studies in herbal medicines and cooking opportunities (O4-8, O4-11: S1-4, S2-3, S5-7)[

3. A Creative Centre (AC2)

Creative thinking is rapidly becoming a core workforce competency. It grows through experiences and tools that support an individual in uncovering new ideas, mindsets and approaches to living a human-centred, empathetic life. Rodman Hall is well positioned to offer specialized experiences that build creative confidence and leadership for all ages.

A particular focus on youth is proposed to help them thrive in our diverse, complex world. The programs would explore creativity as its applied across a range of disciplines and career paths, enhanced with direct mentoring by renowned creatives from all walks of life (O4-8, O4-11: S3-5, S4-6, S5-7, S5-10, S6-8, S7-9, S8-11)

4. Residencies & BB

Connected to (MP/CXP/AC2) and the Regional Public Art Gallery accommodation can be offered to creatives as part of an artist/lecturer in residence program. Private rooms and light housekeeping will be provided along with the option of breakfast and tea services if these amenities are built. Regular guests of Rodman Hall could be accommodated as part of a unique Bed & Breakfast operation. (O4-8/ O4-11/O5-9: S3-5, S4-6, S5-10, S6-8, S7-9)

5. Public Dreaming

A frequent opportunity raised during interviews was Rodman Hall becoming a home base for a key public celebration(s) and specific neighbourhood event(s) that figuratively built bridges across communities of diverse interests. Involving the Lower footbridge into the downtown and perhaps parading across the new Burgoyne Bridge, Rodman Hall could be central in events that lift community spirits while lowering tensions. They could become a bridge for St. Catharines becoming known as a City of Creativity by offering a ‘mashup' of the arts and pageantry. Ideas include a Solstice event, First Night/Holiday candlelit walks along the trails and visits to the Historic House, and an annual Neighbourhood Barbeque and Garage Sale. (O1-1, O1-2,O2-3,O2-5, O2-6, O3-4, O3-13, O4-8, O5-9, O7-10: S1-1, S1-4, S2-3, S4-6, S5-7, S6-8, S7-9)

SO7 **Rally Pride of Place & Integrate Rodman Hall's history into the Stories of St. Catharines & Niagara Region**
Rallying local spirits and boosting local pride in the arts were identified as a role for Rodman Hall as an Arts Centre. Providing story content and networks to economic and tourism agencies mandated to promote business and recruit new residents to move to St. Catharines. Further, ensuring that Rodman Hall's history is integrated into the stories told about St. Catharines' development from settlement through to the establishment of the city provides a long-term strategy to grow and maintain membership and community ownership (O1-2: S1-1, S1-4, S2-2, S2-3, S3-5, S4-6)

SO8 **Grow Rodman Hall's Role as the "Go To" Visual Arts Specialists & Coordinators**
Rodman Hall has a civic role to play in representing the visual arts community on City and Regional Cultural Committees, becoming a 'go to' organization for resolving cultural issues and informing art and cultural policy development within the City of St. Catharines and Niagara Region (O3-4/ O3-13/O4-7: S3-4, S3-13, S4-6, S6-8, S7-9, S8-11, S8-12)

SO9 **Examine offering external services in Arts Administration & Collection Management**
There is an appetite for Rodman Hall to provide a selection of administrative services to colleague galleries and organizations. To begin the Transition and to be effective, Rodman Hall's Permanent Collection must be digitalized. This will advance the opportunity to coordinate the sharing of exhibitions & further facilitating collection opportunities both at Brock University and among colleague museums in the Niagara Region (O4-7: S3-5, S4-6, S5-10, S8-11, S8-12)

All opportunities that are listed in this section also appear as recommendations, prioritized in Business WorkPlan.

## Potential Program Partners

The following list was created after cross-referencing program opportunities to potential partners. The list begins with those who hold the greatest number of potential alignments with Rodman Hall.

1. City of St. Catharines
2. Tourism Partners
3. Brock University
4. Region of Niagara
5. Niagara Artists Centre
6. FirstOntario Performing Arts Centre (sometimes referred to as PAC)
7. Ridley College

8. Trillium Foundation - as a funder of pre-planning and development
9. Private Sector
10. Niagara College
11. John Brown Foundation
12. Other Galleries in Niagara Region and including The School of Heritage Restoration Arts at Willowbank
13. Development Community

It is noted that Donors were aligned with all potential programs in their role as as sponsors of future pilot programs.

The following chart maps program opportunities to potential partners.

| Mapping Recommendations to Potential Partners | Potential Partner | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | City of STC | Niagara Region | BrockU & MIWSFA | Niagara College | Ridley College | FO Perf Arts Ctre | NAC | Other Galleries | Developers | Tourism P | John Brown Fdn | Trillium | Private Sector | Donors |
| **PROGRAM OPPORTUNITIES** | | | | | | | | | | | | | | |
| SO1 **WestHill Gateway + Marker + a Community Hub/Meeting Place** | 1 | 1 | | | | | | | 1 | 1 | | | | 1 |
| SO2 **Connected Central Park** | 1 | | | 1 | | | | | | 1 | | | | 1 |
| SO3 **Advancing an Arts Audience for St Catharines' Creative Clusters & Downtown** | 1 | | 1 | | | 1 | 1 | | | | | | | 1 |
| SO4 **Niagara 'Gem' Regional Public Art Gallery** | 1 | 1 | 1 | | | 1 | 1 | 1 | 1 | 1 | 1 | | 1 | 1 |
| SO5 **Local Creative Heros** | 1 | 1 | | | | | 1 | | | 1 | | | | 1 |
| SO6 **A Home and Haven for Creativity, Conversation & Dreams** | | | | | | | | | | | | | | |
| SO6.1/ **A Makers' Space (MS)** | 1 | | 1 | 1 | 1 | | | | | 1 | 1 | | 1 | 1 |
| SO6.2/ **A Gardeners Exploring Place (GXP)** | 1 | | | 1 | 1 | | | | | 1 | 1 | | 1 | 1 |
| SO6.3/ **A Creative Centre (AC2)** | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | 1 | 1 | | 1 | 1 |
| SO6.4/ **Residencies & BB Connected to (MP/CXP/AC2)** | 1 | | 1 | | 1 | 1 | 1 | | | 1 | | | 1 | |
| SO6.5/ **Public Dreaming** | 1 | | 1 | 1 | 1 | 1 | 1 | | | 1 | | | 1 | 1 |
| SO7 **Pride of Place** | 1 | 1 | 1 | | 1 | 1 | 1 | | | 1 | | | | |
| SO8 **Visual Arts Specialists & Coordinator** | 1 | 1 | 1 | | | 1 | 1 | 1 | | | | | | |
| SO9 **Arts Administration & Collection Services** | 1 | 1 | 1 | | | | 1 | 1 | | 1 | 1 | | | 1 |

A process of early collaboration with these potential partners is recommended if Rodman Hall wishes to explore these program opportunities further.

## An Evolving Alternative Vision

*The vision is of a lovingly restored Heritage House and botanical garden developed in tandem with, but distinct from, a polished gem of a memorable art museum.  Between them, an assembly of amenities is present to draw a wider audience than is currently possible for either.*

*The vision begins with the story of the Rodman Hall Heritage House and gardens which provide a dreamlike window through which to consider our collective past and ponder our future. A place to quietly reflect on nature's beauty or encounter inspiring people and ideas in the spaces, encounters and conversations the Heritage House enables. A good host, the Heritage House invites, accommodates and nurtures people. Rodman Hall contains several bed and breakfast rooms, and guests come from around the world to share its hospitality and participate in the activities and conversations it promotes. They are drawn by the renown of this creative enclave and the attractions of St. Catharines and the Niagara region.*

*The Heritage House's partner in this welcoming creative enclave is the adjacent, compact and beautifully designed (Sponsor's Name) art museum housing notable study collections and creating superb exhibitions of historical, modern and contemporary art.  The kind of destination art museum St. Catharines and Niagara Region want and need. It attracts and embraces many visitors, providing them with a warm and inspiring immersion in images and ideas in conversations which reveal the world through the eyes of the artist, bringing diverse people together- connecting people and ideas through art.*

*Between these two separate facilities is a light-filled common space, a large assembly hall which echoes the original Lord and Burnham greenhouse which used to occupy the far reaches of the Merritt gardens. This beautiful and inspiring space contains many plants in a comfortable year-round environment, a range of comfortable hospitality services and a rental space for more significant events or programmes, revenue from which supports the operations of the Heritage House. Rodman Hall has become a link to the wine route, other heritage and cultural attractions and a gateway to St. Catharines. Like a beacon, with its hilltop prospect overlooking the river and the forested trail travelled by Indigenous people for thousands of years as trade and communication routes, Rodman Hall has become a place where all people are drawn to gather. A place of dialogue, reflection and dreaming of a kind that enables consideration of, and joyful reconciliation with our place in the larger world we share.*

## Organizational (Governance)

As Brock University shifts from sole ownership of Rodman Hall to the status of a supportive partner, a new organization must be formed to accept ownership responsibility. As form follows function specific criteria must be imagined for the most desirable governing arrangement of Rodman Hall. Another thing to consider is that this should be thought of a two development projects: The Historic House and Gardens, and the Art Gallery with its programmes and collections.

This study found that neither is currently being optimized under the current arrangement under Brock nor in fact in their previous independent situation, which was showing stress as early as the nineteen-nineties leading to Brock's move to save the situation.

A new governance organization will need to move quickly, effectively and transparently to mobilize partners and community support. To do this it will need to be able to:

- Form and promote itself as a powerful and effective development corporation with the capacity to plan and deliver these and future development projects.
- Continue interim oversight and management of the operation of the Heritage House, Gardens and Art Gallery.
- Stabilize and develop the Art Gallery to enhance its capacities to be acclaimed as the destination Art Gallery in the Niagara Region.
- Plan the development of the new Regional Gallery Facility.
- Plan the development of the Rodman Hall Heritage House and Garden.
- Mobilize widespread Public awareness and support of these ends.
- Mobilize the Government and Public Partnerships to accomplish these ends.

With the success of these two projects centred on Rodman Hall itself, the organization will have developed the potential to more broadly serve the City of St. Catharines and Niagara Region by developing other projects which align the needs and aspirations of cultural organizations, creative industries, artists, creative innovators, educational and business development interests by the Rodman Hall Creative Properties Trust.

### The Potential of The Rodman Hall Creative Properties Inc.  (working title)

St Catharines needs a powerful not-for-profit land/business developer & an agency to develop spaces for the arts, culture and heritage.

The Rodman Hall Creative Properties Inc.  is an independent corporation similar in scope and approach to Artscape Inc and the Toronto Artscape Foundation. Examples of projects

completed by Artscape in partnership with multiple partners includes the Parkdale Arts and Cultural Centre, The Distillery District and Wychwood Barns + Park.

It focuses on business and land development, creative hubs, program creation, arts revenue generation, education opportunities and assisting with the coordination of other professional non-profit arts organizations, artists, partners, creative industries and services to government agencies e.g., Cultural + Creative Hub in Charlottetown, P.E.I.

The Rodman Hall Creatives Properties Inc. may own its properties or negotiates long-term lease agreements with partners, including local municipalities. It may consider alternative financing options including social benefit - community bond systems for raising capital e.g.,. Ten Carden, Guelph, Ontario.

It might operate as a DevCo or HOLDCo for a parent corporation.

Its primary focus is on the adaptive re-use of existing buildings as inspired by projects like Artscape (Toronto) *and reflective of and complementary to the startup work of the private John Brown Heritage Foundation in Saint Catharines.* It grows its reputation as being the 'turn around' and 'startup' catalyst organization.

It is the community partner that the City of St Catharines, Region of Niagara and Brock University need in order to effectively collaborate in their mutual interests on projects that ensure the next generation of creative citizens desire to live here.

Its first full demonstration of 'turn around' is the adaptive re-use of Rodman Hall Heritage House, Gardens and the New Art Gallery.

In its first two phases, it focuses on:

- Ensuring that The Rodman Hall Creative Properties Inc. has an active Board with skills, knowledge and acumen in both business, financing, capital property development and the arts, cultural and heritage sector.

- Stabilizing and then, ensuring that the Rodman Hall Art Gallery grows into an appropriately scaled Regional Art Gallery, established and supported in St Catharines for the Niagara Region. This begins with a full assessment of its location (financially and functionally) which may include remaining on the grounds of Rodman Hall.

- By growing a broader understanding and awareness of its mandate and the role of arts and heritage in the local community; ensuring alignments with partners, and taking actions that build momentum and confidence in its capacities to build community.

In its third phase of development, it focuses on:

- Establishing an Independent Art Gallery Board for the Regional Art Gallery

- Undertakes detailed evaluations that inform the capital and operating requirements of the gallery, heritage house and gardens - and their possible functional alignments.

- Positions the Rodman Hall Creative Properties Inc. to undertake the capital development required for the Regional Art Gallery.

In its fourth phase, it focuses on its first full 'turn around' project:
- The adaptive re-use of Rodman Hall.

With these factors in mind we considered the following possible models.

## Governance Models Evaluated

### Model 1. Property Trust (as proposed in the Barlow Report)

Proposes that a new Property Trust is established with sole oversight and responsibility for the operation and development of Rodman Hall, the botanical garden and art gallery. The gallery and art collection would be a department in parallel with the Heritage House and gardens. This is a very efficient model and with the consonant selection of Trustees can fulfill in degrees all of the criteria proposed above.

Advantages:
- Efficient use of resources.
- Clear lines of authority and responsibility.
- Powerful fundraising capacity.
- Transparent community role and singular brand identity develop trust.
- Powerful advocacy capacity.
- The heritage Heritage House is currently not the focus of the Rodman Hall identity and development priorities, and thus its potential has never been fully realized.

Disadvantages:
- Possible conflict with Property Trust and Art Gallery leadership over internal priorities and resource distribution.

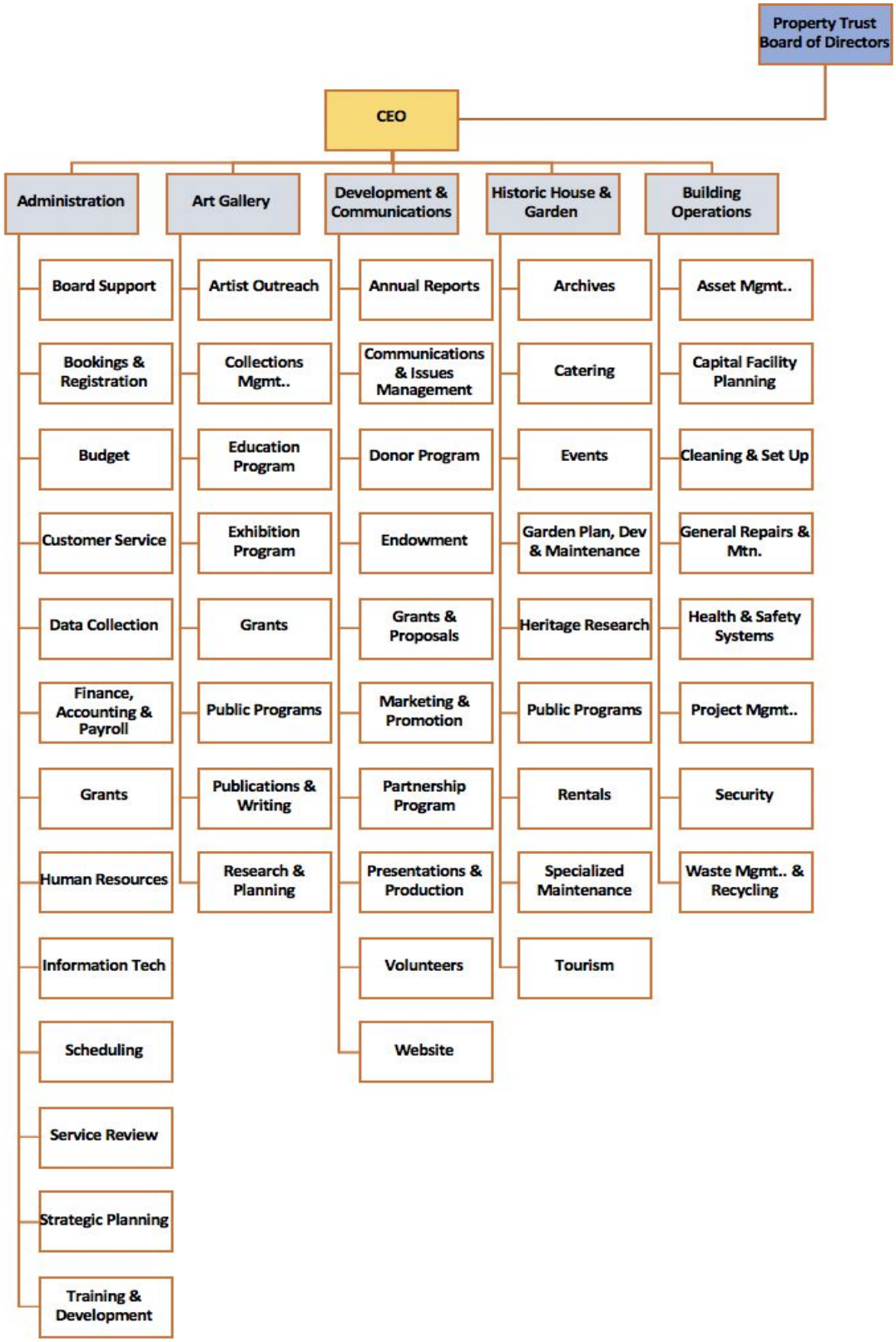
- Possible loss of identity for Art Gallery impacts of success and support.

The following chart details key governance and operational roles and responsibilities of Model 1. Property Trust.

| Model 1 | PROPERTY TRUST | | | |
|---|---|---|---|---|
| | Art Gallery | Education | Heritage House | Garden |
| Owner of Assets | Property Trust | | | |
| Governance & Leadership | Regional Board of Trustees + CEO | | | |
| Administration | Centralized Administration | | | |
| Development & Fundraising | Centralized Development & Fundraising | | | |
| Capital Planning & Development | Centralized Capital Planning & Facilities Management | | | |
| Partnership & Relationships | Centralized Development & Fundraising | | | |
| Capital Maintenance | Centralized Capital Planning & Facilities Management | | | |
| Program Mgmt & Development | Art Gallery Staff | | Heritage Staff | Heritage & Horticultural Specialists |
| Collection Mgt | Art Gallery Staff | | Heritage Staff | |
| Revenue Programs & Events | Art Gallery Staff | | Heritage Staff | Heritage & Horticultural Specialists |
| Other | Service Agreement with Others e.g.BrockU | | Service & Partnership Agreements e.g City of StC | |

The following chart demonstrates the Functional Requirements of Model 1. Property Trust and distributes those functions across organizational departments. This chart depicts Model 1. Property Trust in its mature state.

# Model 1: Property Trust - Functional Profile



Further comments:

No model is perfect for all circumstances and one disadvantage of this model is the reporting position of the Art Gallery, which resembles its current situation with Brock University as its host. Reporting to a Property Trust, the Administration of the gallery will answer and be dependent to the Trust CEO's priorities and disposition which may on occasion limits the gallery's plans and success if the Trust's overall plans and competing interests' conflict.

In two instances where we have seen this model implemented a level of frustration and outright conflict may sometimes occur. That tendency may be offset slightly if the Gallery Director and Trust Director are both equally and directly accountable to the Board, a common practice in some performing arts companies that work with varying degrees of success. The Board then has often to act as Solomon when competing priorities arise, usually not a productive circumstance.

## Model 2A. Modified Property Trust

Model 2A sees the Property Trust as the owner of the properties with an independent art gallery as a lease tenant.

The Property Trust mandate would define its responsibility to develop and provide accommodation for the Art Gallery to achieve its aims and facility requirements.

This circumstance would be a similar to that enjoyed by the Kitchener Waterloo Art Gallery (KWAG), an independent art gallery with its own Board which is a tenant of the Centre in The Square (CITS) which also operates as a not-for-profit registered charitable organization with its Board closely connected to the City. For example, the City of Kitchener provides CITS with a yearly operating grant of $1.75M, which represents 22.25% of the CITS yearly operating costs.

Remaining funds are generated through earned revenue and generous donations by individuals and local businesses.

The Centre in The Square building is owned and maintained by the City of Kitchener and operated by the CITS not-for-profit corporation. The CITS facility was designed, built, and mandated explicitly to accommodate the KWAG and the KW Symphony as well as serve as a performing arts venue.

The following chart details key governance and operational roles and responsibilities of Model 2A. Modified Property Trust.

| Model 2A | MODIFIED PROPERTY TRUST | | | |
|---|---|---|---|---|
| | Art Gallery | Education | Heritage House | Garden |
| Owner of Assets | Property Trust Owns. It leases long term space to an Art Gallery | | Property Trust | Property Trust |
| Governance & Leadership | Art Gallery Board & Executive Director | | Regional Board of Trustees + CEO | Regional Board of Trustees + CEO |
| Administration | Art Gallery | | Property Trust | Property Trust |
| Development & Fundraising | Art Gallery for its operations | | Property Trust | Property Trust |
| Capital Planning & Development | Property Trust (in concert with) | | Property Trust | Property Trust |
| Partnership & Relationships | Art Gallery | | Property Trust | Property Trust |
| Capital Maintenance | Property Trust (in concert with) | | Property Trust | Property Trust |
| Program Mgmt & Development | Art Gallery | | Heritage Staff | Heritage & Horticultural Specialists |
| Collection Mgt | Art Gallery | | Heritage Staff | |
| Revenue Programs & Events | Art Gallery | | Heritage Staff | Heritage & Horticultural Specialists |
| Other | Service Agreement with Others e.g.BrockU | | Service & Partnership Agreements e.g. City of STC | |

Advantages:

- A Property Trust Board focused on developing the Rodman Hall properties will be more effective in planning, promoting, representing and advocating for the importance of the heritage aspects of the Heritage House and gardens.
- Heritage property management and Arts development and management can be complementary realms but exist with very different dynamics.
- A second Board adds to overall development and advocacy capacity of both the Gallery and Rodman Hall Heritage House and garden.

- Gallery is independent, unfettered and supported by an especially skilled Board focused closer to its programme and development agenda.
- gallery can apply independently for sponsorships and grants including a percentage of operating support from City Hall.
- Gallery gains a distinct identity which aids its profile and support.
- Safety net.
    - An independent art gallery has the liberty to make its own choices if the Property Trust project takes unexpected turns and is unable to find the core partners needed to make a sustainable Rodman Hall site and components.
    - In this scenario,  an independent gallery Board would assure continuity of the gallery if it had to move.
    - Presumably at that juncture should the Property Trust find Rodman Hall's further development unsustainable and decided to divest itself of the property those proceeds would accrue to the Gallery, the property's original owner, which might pursue another more affordable venue.

Disadvantages:

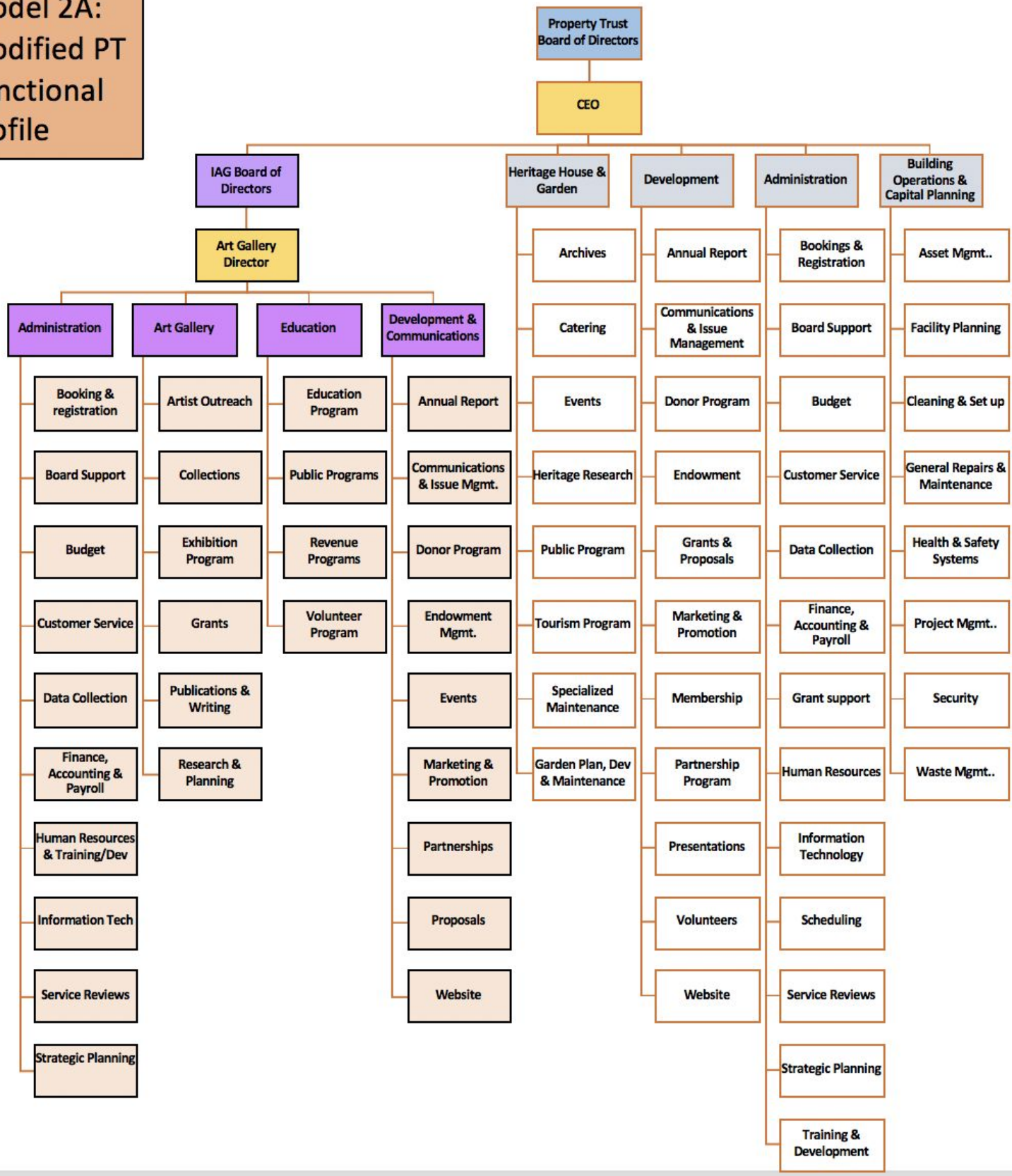
- It may be difficult to launch a second independent Board immediately.
    - Financially, moving too quickly to both stabilize and grow the art gallery into its Regional profile, plus establish the full functions of the Property Trusts for the adaptive re-use of the Heritage House requires significant philanthropic and government partnership. This will be further explored in the Business Workplan: Pro forma Operating Scenario

The Trust will have a vast and demanding agenda at first, and it will be up to them and the community to decide on the priority of this step. However, very soon the Gallery will need a robust independent advocate and a resource Board to plan, advise and advance the specific needs of a significant public art gallery.

That step might be one best taken in due course as development options for the site are confirmed, and the Gallery's situation stabilized.

The following chart demonstrates the Functional Requirements of Model 2A. Modified Property Trust and distributes those functions  across organizational departments. This chart depicts its mature state.

# Model 2A: Modified PT Functional Profile



## Model 2B. Modified Property Trust

This model sees ownership of the Rodman Hall components split among three possible partners.

1. Brock University retains the art Gallery, collections and Education functions, either onsite, preferably in a new purpose-built onsite facility or off-site possibly at a downtown venue like the Walker centre. (estimated 15-25,000 square feet required).
2. Property Trust owns the Heritage House, gardens and grounds.
3. The City of St. Catharines who lease maintain and develop the gardens and grounds as a City park and trailhead as part of the trails systems. City heritage staff may be involved with the Heritage House and garden programme development and public event development and Delivery.

The following chart details key governance and operational roles and responsibilities of Model 2B. Modified Property Trust.

| Model 2B | MODIFIED PROPERTY TRUST | | | |
|---|---|---|---|---|
| | Art Gallery | Education | Heritage House | Garden |
| Owner of Assets | Brock University | | Property Trust(PT) | Property Trust Owns. Leases land to the City of STC |
| Governance & Leadership | Art Gallery Committee & Executive Director | | Regional Board of Trustees + CEO | City Council via Parks and Recreation |
| Administration | Brock University | | Property Trust | City of STC |
| Development & Fundraising | Brock University | | Property Trust | Friends of 'Central Park' |
| Capital Planning & Development | Brock University | | Property Trust | City of STC |
| Partnership & Relationships | BrockU Art Gallery Staff | | Property Trust | City of STC |
| Capital Maintenance | Brock University | | Property Trust | City of STC |
| Program Mgmt & Development | BrockU Art Gallery Staff | | PT Heritage Staff | City Heritage & Horticultural Specialists |
| Collection Mgt | BrockU Art Gallery Staff | | PT Heritage Staff | |
| Revenue Programs & Events | BrockU Art Gallery Staff | | PT Heritage Staff | City Heritage & Horticultural Specialists |
| Other | Service Agreement with Others | | Public & Private Partnerships | Service & Partnership Agreements |

Advantages

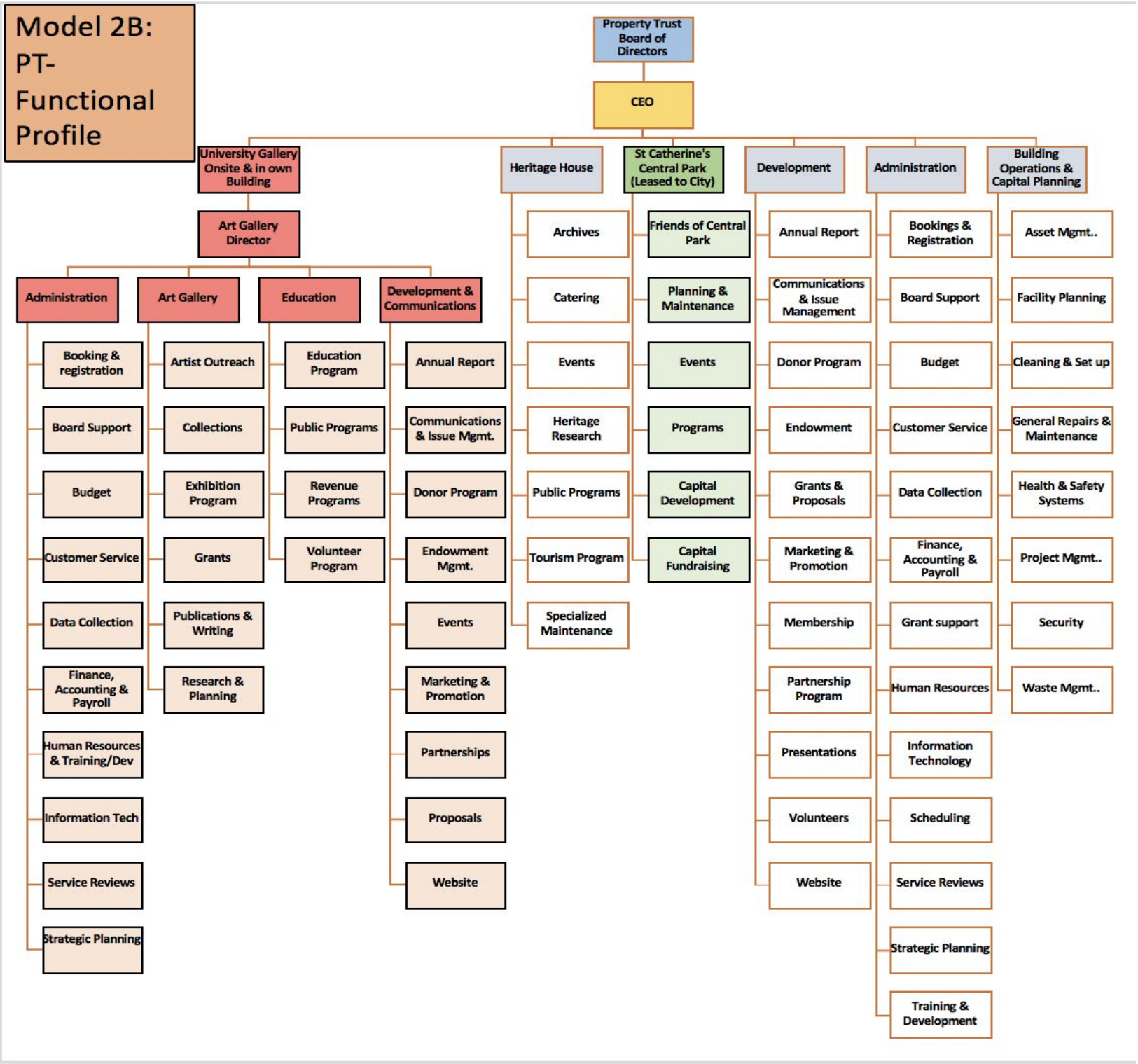
- Three partners share investment, risk and effort.
- More diverse and focused resources brought to the table.
- Different constituencies are attracted.
- With proper collaboration among the partners, the site can become a community hub.

Disadvantages

- This model is weighted by ‘many masters’ and may be inflexible.
- Success require **significant** collaboration and openness across the partners and their willingness to be coordinated by the Property Trust.
- Complex legal agreements will be required with tight Memorandums of Understandings that detail both governance and operational responsibilities.
- Partners will be required to commit to significant timelines to ensure fluctuations in political direction does not destabilize the public services
- There is duplication in functions which is inefficient but required to reflect the various policies, processes and priorities of the partners leadership.

The following chart demonstrates the Functional Requirements of Model 2B. Modified Property Trust and distributes those functions  across organizational departments. This chart depicts Model 2B. Modified Property Trust in its mature state.

# Model 2B: PT-Functional Profile



## Model 3. Municipal Ownership of Gallery, Heritage House, Gardens & Grounds

The City of St. Catharines would own the entire operation and maintenance of all Rodman Hall components.

Staff become civic employees with the Gallery Director reporting to City administration, subject to Council's policies, plans and priorities.

City Parks Department, Planning, Heritage and Cultural staff would be involved in the development of the Heritage House, Gardens, property and Gallery.

Economic Development and Tourism staff would advocate for the profile across Niagara Region and beyond. Corporate Services and Finance would provide HR, IT, Customer Services.

The Gallery Director would work with an advisory committee with representative appointed by the City Council.

An example of this model is the Judith and Norman Alix Art Gallery in Sarnia, Ontario which is funded by the County of Lambton.

Advantages

- Stability for all aspects of the Rodman Hall project.
- Major asset(s) to the City is saved.
- No need for major fundraising.
- No need to raise funds for capital and maintenance costs.

Disadvantages

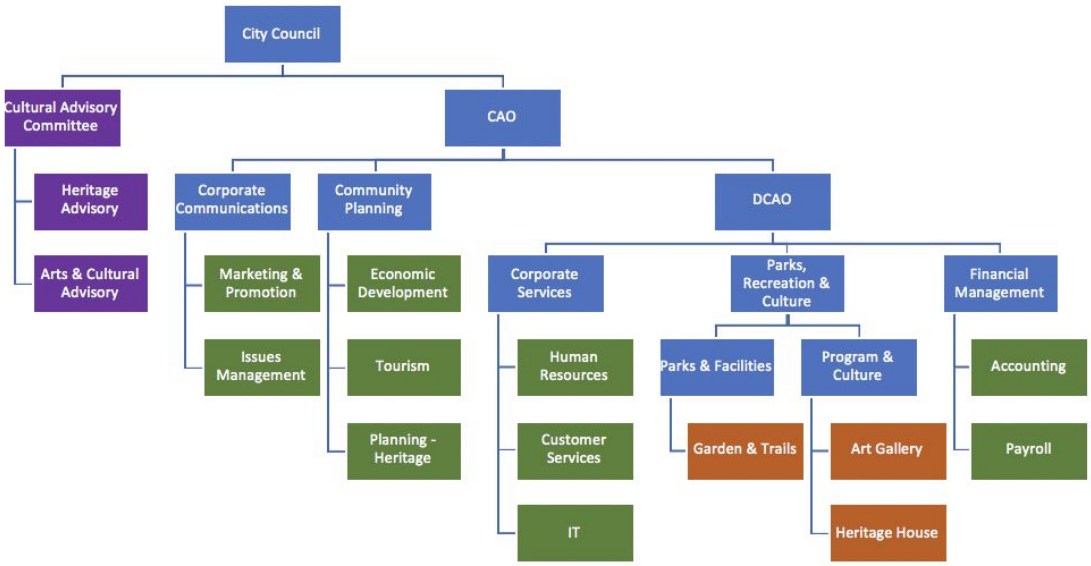
- Changing political priorities affect all service areas.
- Less agile;  would likely deliver a less rigorous and more conservative programme.
- Less leverage for a small unit within larger City priorities and competing interests.
- Changing political/admin priorities.
- Less risk-taking in programmes and promotion.
- No independence for fundraising.
- Public tend to dislike gifting to civic agencies to whom they already pay taxes.
- There may be problems with the Canada Council and Ontario Arts Council have traditionally only funded organizations with Independent Boards of Directors. There are a few situations where this is not the case, which warrant consideration.

The following chart details key governance and operational roles and responsibilities of Model 3. Municipal Governance.

| Model 3 | MUNICIPAL | | | |
|---|---|---|---|---|
| | Art Gallery | Education | Heritage House | Garden |
| Owner of Assets | City of St Catharines | | | |
| Governance & Leadership | City Council via Art Advisory Committee & Art Gallery Executive Director | | City Council via Heritage Advisory Committee & Museums Manager | |
| Administration | City of St Catharines | | | |
| Development & Fundraising | Friends of Rodman Hall | | | |
| Capital Planning & Development | City of St Catharines | | | |
| Partnership & Relationships | City of St Catharines | | | |
| Capital Maintenance | City of St Catharines | | | |
| Program Mgmt & Development | City Art Gallery Staff | | City Heritage Staff | City Heritage & Horticultural Specialists |
| Collection Mgt | City Art Gallery Staff | | City Heritage Staff | |
| Revenue Programs & Events | City Art Gallery Staff | | City Heritage Staff | City Heritage & Horticultural Specialists |
| Other | Service Agreement with Others e.g.BrockU | | Service & Partnership Agreements | |

The following chart demonstrates the Functional Requirements of Model 3. Municipal and distributes those functions across organizational departments. This chart does not detail out the range of specific reporting responsibilities required for specific functions. If this was to be pursued, the Municipality would be required to craft its best, most efficient and effective approach.

## Model #3: Municipal Functional Profile




### Summary

In the design world it is said that form follows function, and following that dictum we need to recognize the nature of the work facing the members of the Property Trust when they assume ownership of Rodman Hall, including:

- That they are leading two distinct projects.
- That each project will require sophisticated planning and collaboration.
- That many new partners will need to be brought to the table.
- That there will be significant fundraising requirements.
- That there will need be significant community development activity and connection.
- That there can be no competing interests between the two projects, that the Trust speaks and acts with one mind.

Our recommendation is that a Rodman Hall Creative Properties Inc be developed using the 2A Modified Property Trust model.

## Governance Recommendations

Throughout the remainder of this Report, references to the Model 2A Modified Property Trust represents the organizational model that will become the Rodman Hall Creative Properties Inc.

GOV 1. WO1.**Pursue a Governance Model '2A - Modified Property Trust' - Split Two Distinct Operations to Thrive**
While the new Transition Board begins in form as Model 1 - Property Trust, should quickly pursue moving to Model 2A - Modified Property Trust to gain the strength of two operations into two distinct Boards and gain greater community involvement, leadership and double skills.

The mandate, principles, priorities, values and processes of a public art gallery/collection are uniquely different from that of property development and business operation of a historical house adaptively reused for multiple public goods. (O7-10: W2-5, W2-15, W6-8, W8-17)

GOV 2. WO2. **Aligning Skill Based Board Members to the Property Trust or Art Gallery**
Leverage the broad talents and experience of the community to build truly skill-based board(s). While there is a crossover, the skills and aptitude required for the successful operation of a Public Art Gallery will differ in part from the skills required to own, operate, and develop property and cost recovery revenue generating programs specific to the Heritage House & Grounds. (O1-1/ O1-2 /O7-10: W2-5, W2-15)

GOV 3. **Build a Skill-Based Working Board for the Property Trust**
Through the Transition Phase ensure that the Property Trust represents the diverse community of interests and capacities including experience in:

- Fundraising & Relationship development
- Property management
- Business & Partnership management
- Historical knowledge & program / professional practices
- Visual Art knowledge & program/ professional practices
- Legal
- Financial Management
- Human Resource Management
- Marketing & Communications / Media
- Political Acumen
- Directors College/ Governance skills
- Tourism Destination & Development

GOV 4. WT2. **Ensure Resources and Full Board Commitment to Ongoing, Focused Board Development**
Brock University should provide consulting services to the new Board for a transition period with the purpose of supporting their governance (i.e., training and development) and ensuring their ability to execute the strategies and plans (i.e., the first phase of the Business Workplan). Public Boards requires specific skills and the thoughtful facilitation of governance, change management and strategic planning. (T7-12: W2-5)

GOV 5. **Negotiate and Acquire Ownership of the Assets of Rodman Hall Art Centre**
Mutually undertake, in the spirit of openness and the best interests of the community, a through, informed and collaborative series of negotiations to establish a fair agreement for the Property Trust to acquire all property and assets connected to Rodman Hall Art Centre, from Brock University.

GOV 6. **Develop the Historic House and Gardens**.

GOV 7. **Incorporation of a new Independent Public Art Gallery**.
Provide for and support its financial development with the intention of transferring the collection and any negotiated resources to the new Art Gallery.

GOV 8. **Facilitate the establishment of the new Art Gallery's Board of Directors**.
Ensure that the new Board includes members with the following skills:

- Artists
- Collectors
- Arts Educators
- Fundraising & Relationship development
- Business & Partnership management
- Legal
- Financial Management
- Human Resource Management
- Marketing & Communications / Media
- Political Acumen
- Directors College/Governance skills

GOV 9. **Provide accommodation for the Art Gallery & Permanent Collection as Tenant**
Ensure a fair lease agreement is developed to house and maintain the capital assets of the Public Art Gallery and its programs in conditions suitable for a professional art gallery.

GOV 10. **Develop the Regional Public Art Gallery & Permanent Collection Storage**

## Operating

While the Organizational (Governance) Model # 2A Modified Property Trust positions the Property Trust to incubate a new Independent Public Art Gallery separate from the Heritage House and Gardens, a phased series of operating recommendations must be actioned first to stabilize the organization to have the capacities to achieve basic operations, and second to build a more mature foundation with which to explore future phases.

The following Operating Recommendations are sourced to Appendix #4:TOWS analysis. Pre-mentioned coding assists to cross-reference items to potential partners. Potential partners may be of support and assistance to Rodman Hall as it grows and matures.

### Financial Recommendations

OPF1. **Brock Maintains Financial Support for five years, Funds an additional Transition Budget & In concert with the Property Trust works to secure Community Partners**
Brock University must continue its current annual level of budget support to Rodman Hall for a period of 5 years to provide stability to the operation. Further, Brock University must provide an additional Transition Budget to remedy its outstanding functional gaps which curtail Rodman Hall's ability to become independently governed by a community of partners. Its Development Office must be directed to make Rodman Hall a priority of Brock University and work in concert with the Property Trust to secure additional Community Partners.
(T1-1/T1-15/T1-17/T6-10/T6-13/T6-14/T6-16: W2-5, W3-11, W4-12, W4-14, W5-6, W6-8, W7-17, W7-18)

OPF2. SO11 **Explore Leveraging Assets**
A Board Finance Committee should examine the opportunities that asset ownership provides Rodman Hall including the opportunity to leverage assets as part of a new partnership agreement. For example, it could offer the assets on a long-term lease to another non-profit or government entity. It could also explore leveraging its asset to secure bank financing to fund Board approved financial strategies (Financial partnerships, i.e. City / Education Partners, i.e. Ridley, John Brown Foundation) (O2-3/O2-6/ O3-13/O6-12: S3-5, S4-6, S8-11, S9-13)

OPF3. ST1 **Secure the City of St. Catharines & Niagara Region as Significant New Partners**. It is essential that both the City and the Region are strong committed partners if Rodman Hall is to succeed. By leveraging the strength and voices of the new Board supported by key past stakeholders and Brock University Development Office, pursue both financial and in-kind support from the City of St. Catharines and Niagara Region. Given the opportunities and

linkages between Rodman Hall and key new planning and development strategies, both should desire to be a 'Significant Community Partner,' acknowledging a phase-in period may be required. (T1-1: S3-5, S9-13)

OPF4. WO4 **Secure "Turn Around Angels" to support Key Initiatives**
Key to success will be securing Transitional funding to correctly reposition Rodman Hall and point it forward on its new path. This requires the development of a select group of stakeholders whose multi-year targeted financial support ignites critical action on key strategic objectives which turn Rodman Hall around. (O1-2/ O7-10 / O6-12: W2-5)

OPT5. WO5 **Research and Apply for Foundation Support/Leverage New Independence to Secure Startup Funds**
Explore the Investment Streams and Action Areas identified by the Trillium Foundation matched to a crucial program, operating and capital initiatives. Work with the City and Niagara Region to secure a multi-phased Waterfront Development Grant (Niagara Region), adding Rodman Hall to their 'Sustainable' Grants Program (City of St. Catharines). As a component to building new programs and partnerships, establish strong contacts with Tourism and Heritage granting streams to fund governance, collection digitalization, new program development, youth programming, community outreach, phased capital projects and inclusion/diversity opportunities (O6-12/O3-13: W3-11, W7-10)

OPF6. WO5 **Establish Robust Financial Systems**
As part of the Transition Phase, establish baseline operating budgets linked to strategic goals and objectives and reflective of current best practices. In response to new program development, create budgets based on full cost accounting and set Board policies related to the expected subsidization for public good programs vs. enterprise programs. Support progress by a regular internal review of programs and services will build stability. (O6-12/O4-11: W2-5, W2-15, W3-11, W7-16)

OPF7. WO7 **Analyze and Grow Business Revenue / Program & Audience Diversification**
Over a reasoned period of Transition and in concert with pre-planning for capital development, analyze and develop detailed business cases for proposed programs that seek to diversify revenues and services. Build new sources of surplus program revenues to offset expenditures. Undertake exercises to determine the Board's risk appetite. Ensure a robust feedback loop for program users is established and that information is openly shared with the Board. Ensure that the desire to strive for self-sufficiency in operating responds to a balance between the needs of the local community, regional audiences and niche tourists. (O4-8/O4-11/O5-9: W3-11)

OPF8. WO9 **Integrated Systems: Processing a Membership Campaign**
Ensure the ability to process new forms of revenue is integrated into Rodman Hall's technology systems. As part of Transition, work with Brock University who provides Information Technology to Rodman Hall. Persist in ensuring that systems allow for the processing of both new members

plus their donations and that the system serves both the general public and program registrants. Build 'PayPal' type options into all website opportunities connected to program and communication products. Ensure that membership data links to the Audience Development Strategy and data are collected and synthesized. Work with partners to advance the use of shared campaigns and system software also with 'PayPal' ease.
(O1-1/O4-8/O4-11/O5-9/O7-10: W9-19)

OPF9. **Develop and Utilize a Full Cost Accounting System**
Ensure a full cost accounting system is developed. Utilize the system to quantify Brock University benefits from academic programming and education occurring at Rodman Hall.

OPF10. **Develop and Utilize a Service Reviews System.**
Coupled with full cost accounting, undertake a comprehensive review of Rodman Hall programs and services beginning with public revenue generating programs occurring on site including art camps, lectures, tours and specialty workshops.

## Staffing Recommendations

OPS1. WT1 **Immediately Provide 'infill' Fundraising & Development, Marketing, and Communications expertise and support**.
In the immediate, and in response to the identified gaps arising from the Functional Assessment, Brock University should support the stabilization and forward momentum of the New Board by providing Transition Budget funds to engage external contract expertise in the areas of:

- Fundraising & Development
- Marketing
- Communications
- Human Resource Specialist - as required
- Legal Advisor - as required

Otherwise, and with the agreement of the new Board, Brock should transfer on secondment, selected full-time senior employees to work with and directly report to the new Board. Secondments would receive clear direction to prioritize Rodman Hall's development needs and deliver immediate support of the securement of Significant Community Partners and "Turn Around Angels." This reporting will be moved to the new Executive Director/Art Gallery once hired as per recommendation OPS2.WT5.
(T1-1/T1-15/T1-17/T6-10/T6-13/T6-14/T6-16: W2-5, W3-11, W4-12, W4-13, W4-14, W5-6, W6-8, W7-17, W7-18)

OPS2. WT5 **Immediately Correct Staffing Shortage**

In anticipation of a successful transfer of responsibilities for Rodman Hall to the new Board, Brock University should take the following action to stabilize the current staff team (to a baseline equivalent of that of comparable cultural organizations), respond to outstanding gaps from the Functional Assessment and appropriately place FTE's in salary and benefit categories that reflect Public Art Gallery market sector comparisons for salaries and benefits. Restating the budget for the 2018-2019 is required for grant purposes.
(T1-1/T1-15/T1-17/T6-10/T6-13/T6-14/T6-16: W2-5, W3-11, W4-12, W4-13, W4-14, W5-6, W6-8, W7-17, W7-18)

The following key actions should be taken:

As part of the Transition budget, Brock should immediately fund the hiring of a quality External Search Firm(s) (to be decided by the new Board) to work directly with the new Board to:

Produce current job profiles and secure 2018 market sector (Public Art Gallery) comparisons for salaries & benefits for the following positions:

1. Art Gallery Director (priority)
2. Curator (priority)
3. Educator (priority)
4. Administrative Assistant (priority) - Unionized
5. Preparator/Registrar (priority)- Unionized
6. Business Manager
7. Facilities & Projects Manager
8. Public Programs /Events Officer

Prioritize and Facilitate the immediate hiring of:

1. Art Gallery Executive Director (in budget)
2. Art Educator (in budget)
3. Preparator /Registrar (in budget)

Provide job profiles and costing estimates for the following external services:

1. Human Resource Advisor
2. Legal Advisor
3. Development & Fundraising Officer
4. Communications & Marketing Officer
5. Community Coordinator

Brock University should make immediate budget corrections and restate the budget for these positions including the listed external services in the current (2018-2019) year and for the next five years, as part of the Transition Budget.

## Community Outreach Recommendations

OPC1. ST2 **Establish the Boards' Presence in, Direct Representation at & Participation in City and Regional Plans and Strategies**
Utilize the strength of key new board members to create a Board Planning Committee with a component of their mandate to include:

- Arrange meetings to re-introduce RH to STC/NR Councils and staff.
- Advocating for and offer the provision of their skills and abilities - to be present at and directly involve Rodman Hall in all future initiatives affecting the St Andrews Ward and West Hill neighbourhood. For example, they should work to ensure a seat on key advisory committees (secondary plan) and offer RH as a Meeting Place to address diverse issues and community civic engagement.

Fostering the option of Rodman Hall to be designated as St Andrew's Community Hub.
In this new role, and with government partners, Rodman Hall should extend itself to build strong neighbourhood alliances, support neighbourhood partners and institutions in proceeding on their issues, welcome new immigrants to see Rodman Hall as their touch point with civics and community issues and focus attention on building internal capacity to rebuild a volunteer program. (T2-2/ T2-3/ T2-6: S1-1, S1-4, S3-5, S4-6)

OPC2. ST6 **Build and Launch a Marketing Plan & Audience Development/Arts Awareness Strategy.** Leverage Rodman Hall's skills (to create acclaimed exhibitions, education programs and undertake community outreach to diverse audiences) and with key partners. Build a multi-pronged Marketing Plan & Audience Development/Arts Awareness Strategy focused on visual arts literacy, facts related to standards and best practices of professional public arts mgmt., examination/documentation of open data related to impact/value and economic/social benefits of the arts. Connect the development of a Membership Campaign to this work (T4-7/ T4-11/T4-18/T4-20: S6-8, S7-9)

OPC3. ST7 **Plan and Secure Excellent Facilitation of Re-Connection Events & Gatherings**
While acknowledging that a) many community tensions are beyond the scope of Rodman Hall, and b) rebuilding trust takes time and thoughtful action, the Board should bring together representatives and leaders involved in past Brock community processes (about the future of Rodman Hall). The goal of these gatherings is to reflect, dialogue and begin to rebuild trust and

move forward in support of Rodman Hall's future next steps. Leverage and evoke the strength of Rodman Hall's history of being a social meeting place (garden first); its legacy of 50+ yrs. of Leadership; its impressive succession of growing valued strong artists; and its skills at engaging diverse communities & opinions in dialogue. (T5-8/T5-9; S2-2, S2-3, S3-5, S4-6, S7-9)

## Identity & Communications Recommendations

OPI1. WO8 **Document and Write the Story of Rodman Hall - From settlement to now**
Involve St. Catharines Heritage Committee in the pursuit of detailed history and help build new audiences. Build a new learning audience working cohesively with the City of St. Catharines Heritage Committee and staff of Parks, Recreation and Cultures' Museum staff, the Archives, the Library and other City Services

Further research the personal stories of actions taking place on both the lands and facilities of Rodman Hall and in the neighbourhoods. Extend practicums to students to include study and curate publishable materials of Rodman Hall based stories which foster understanding, empathy and acknowledge St. Catharines as an indeed 'Compassionate City,' partly because of the contribution of the Rodman Hall. (O4-8/O3-4/O3-13: W6-7, W6-8)

OPI2. SO10 **Grow Stakeholders Optimism to rally around Rodman Hall's Legacy Being Revitalized**
Explore activities with partners who can build on stakeholder optimism to rally around a new evolving vision for Rodman Hall. (O7-10: S3-5, S4-6, S8-11)

OPI3. ST3 **Create a Communication Plan & Campaign: Write the Narrative for a Renewed Vision of Rodman Hall**
Create a Communications Plan and Campaign that provides clarity of purpose for the Art Gallery and Heritage House and Garden as a result of further work of the New Board and staff. Ensure it includes compelling narratives describing the vision for multiple audiences and interests. Include detailed materials on the value Rodman Hall provides along with the visual arts and heritage in St. Catharines and Niagara Region. (T3-5: S3-5, S5-7, S5-10, S6-8, S7-9)

OPI4. ST4 **Create a New Membership Campaign and Leverage Legacy**
Leverage and utilize the strength of individuals who benefitted from their involvement with Rodman Hall throughout its 58 years. There are legacy stories of youth, students and families who love Rodman Hall. Seek their leadership and recruit them to personally advance (via their social media, home gatherings, community activities) the circulation of new communications and awareness materials built to celebrate the new trajectory of Rodman Hall and ask for their membership and donation as an indicator of community ownership. (T3-5: S3-5, S5-7, S5-10, S6-8, S7-9)

OPI4. ST5 **Offer Communication Practicums to support in-house communication systems** Extend Rodman Halls' educational network with Partners to secure senior communication and marketing students who will continue to examine, propose, create and draft a range of communication products and templates to support administrative functions and the rollout of future Rodman Hall campaigns. (T3-5: S3-5, S5-7, S5-10, S6-8, S7-9)

## Capital

The Organizational (Governance) Model # 2A Modified Property Trust positions the Property Trust to incubate a new Independent Public Art Gallery separate from the Heritage House and Gardens. A phased series of necessary capital recommendations must be actioned to reconfirm the architectural evaluation of options, and undertake a cost comparison for building the Regional Public Art Gallery at Rodman Hall (a preferred choice) or moving it to an alternative location.

Further, given the constraints on the Heritage House, an architectural evaluation of options is required to examine the addition of revenue-generating square footage aligned to the evolving alternative vision of a Burnham style Greenhouse.

The following Operating Recommendations are sourced to Appendix #4: TOWS with the pre-mentioned coding to assist in the cross-referencing of potential partners. Potential partners may be of support and assistance to Rodman Hall as it explores capital development.

### Capital Recommendations

C1. WT3 **Procure Architectural and Business Experts to Complete Pre-Planning for Capital Development**
As a critical action in the Transition Period, the New Board should undertake a detailed architectural & a functional review with concept plans and a specific business case for:

1. The construction of a ‘gem" (24,000 sq. ft) Regional Public Art Gallery and Collection Storage, with the preferred location being within the vicinity of Rodman Hall. The Art Gallery should be separate from the Heritage House but functionally connected.

2. The re-purposed, generally restored, and adaptively reused Heritage House and Heritage Grounds /Garden site to become the base for “A Home/Haven for Creativity, Conversation & Dreams” including the reclaiming of basement kitchens, private bedrooms with washrooms, specific living/tea - breakfast room for guests, workshop participants (MX, GXP, Ac2) & potential residencies.

3. A four-season Lord and Burnham-style Greenhouse/Conservatory reflective of the onsite original, located in the existing Courtyard or extending outwards to face the Burgoyne Bridge. Designed for events, programs, rentals and general visitors as the 3rd Space with food and beverage services.

Specific to the Art Gallery, including a detailed examination that compares and contrasts a) the Lundholm 2010 proposal for additional onsite space and b) examine alternative locations for the public art gallery including but not limited to STC downtown (e.g. Central Library, Old Courthouse Building). Also consider alternative property close to the GO Transit Station site as an opportunity for inclusion in Secondary Planning for St Andrews/ West Hill communities with potential support from private development and developer amenity contributions, along with host partners.

Specific to the Permanent Collection, ensure that the study provides for a Collection Study Centre (research room) and additional square footage for the growth of the Collection. While it is preferred that the Collection remains on the same site as the Regional Public Art Gallery, if alternative locations are ill-suited to storing an expanded collection and research space, consider an agreement to find, build, store and manage the Collections of both the Regional Public Art Gallery and Brock University's Collection. Ensure on-site space is provided for both research and exhibition purposes and that storage is built to accommodate storage rental use by other institutions for a fee.

Specific to the Heritage House and Gardens, it is imperative that the physical review achieve two purposes:

1. Defining the costing, process and overall effect of restoration of crucial heritage attributes of both the house and garden; and
2. Allows for the addition of a multi-use, revenue generating square footage able to achieve and support the programming themes.

Once approved, the Pre-Plan defines the terms of reference for securing public and private partners. Potential pre-planning funding partners Brock University, Niagara Region's Waterfront Development Grants with application and support from the City of St. Catharines. Trillium may also be a phased funder. (T2- 6; W1-2, W-3, W-4, W3-15, W4- 13)

C2. WT4 **Clarify and Secure Capital Budget to address outstanding Capital Building Condition Projects & AODA Facility Standard Requirements**

As part of the transition of assets to the new Board, ensure resources are transferred to provide fair compensation for the correction of known, outstanding building condition deficiencies and extended life cycle repairs in addition to known AODA Facility requirements to meet the deadline. Also, ensure this information is cross-referenced to the Pre-Planning for Capital Development (architectural & functional review/plan). (T2-6: W1-3)

C3. WO3 **Undertake Capital Projects - Develop & Build a Regional Public Art Gallery, Restored Heritage House & Revenue Generating Space**
Undertake a phased capital program that prioritizes construction of a Regional Public Art Gallery/ Permanent Collection space, a restored for adaptive re-use Heritage House and Heritage Grounds/Gardens and a new multipurpose revenue generating space (Four Season Greenhouse) with food/beverage amenities and conferencing services.
(O2-3/O2-5/O3-13/O4-8/O4-9/O5-9/O6-12/O7-10: W1-1, W1-2, W1-3, W1-4, W1-5)

C4. SO1 Ensure Rodman Hall benefits from Capital Redevelopment, i.e. [G531] **West Hill** Minor **Gateway + Marker + a Community Hub & Meeting Place**
Being a home base and active agent in supporting the West Hill neighbourhood as it grows and develops as part of the GO Transit Station Secondary Plan: Urban Design Guidelines, work with the City of St. Catharines and the Development Community to have Rodman Hall considered as the Minor Gateway into St Andrews Ward for the West Hill Community.

Through the Secondary Plan process, ensure proper street signage, lighting, landscaping, trail and roadways access, and egress are provided to Rodman Hall.

Advocate for increased maintenance of the Lower Footbridge leading across the Creek and for opportunities to secure occasional overflow parking rights at the bottom of St Paul's Crescent on lands near or including the Ontario Hydro right of way.

Ensure that Rodman Hall’s future capital and operating needs figure prominently in future City of St. Catharines and Niagara Region discussions related to potential Developer Amenity Contributions opportunities. (O2-3/O3-13: S1-1, S2-2, S5-7, S7-9, S8-11)

# Business Work Plan

This Business Work Plan responds to the attached 'The Rodman Hall Community Partners Feasibility Study and Report' (2018). It provides a Survey of External Comparators and a Current Situational Analysis (Functional, SWOT and Current Financial Context); both inform the Study's Transition Plan. The Transition Plan contains Program Opportunities, Potential Partners, highlights an Evolving Alternative Vision for Rodman Hall and details 48 recommendations.

Specifically, the Plan recommends "Model 2A Modified Property Trust" as the most viable organizational (governance) structure to grow into a Rodman Hall Creative Enterprises Inc. It details critical Operating (Financial, Staffing, Community Outreach, Identity and Communications), Capital and Governance recommendations necessary to successfully position Rodman Hall to be broadly supported by a diverse community of partners.

The goal of this Business Work Plan is to provide a practical guide to future organizational and operational decisions. Brock University, The Rodman Hall Coalition and the newly forming "Board of Directors" of Rodman Hall's Property Trust require foundational, baseline reports that demonstrate the requirements of future sustainability. Future partners will need a clear understanding of Rodman Hall to fully participate, invest and enable the transition of Rodman Hall to a partner based community ownership model.

This Business Work Plan begins with the opportunity proposed in the Transition Plan. A summary of the Opportunity and the broad Key Challenges in achieving the opportunity are highlighted. Criteria for Success is offered, as informed by potential partners. A weighting of each factor is included.

A "Workplan - Road Map" chart found in Appendix #5:

1. Identifies, prioritizes and timelines the 48 recommended actions. A general risk impact was conducted and informed both the prioritization of actions and identified five (5) critical recommendations as potential "off ramps." If these recommendations are declined, the future of Rodman Hall is in peril.

2. Identifies leads and offers preliminary pro-forma budgets required to achieve outcomes. Coupled with the Map of Potential Partners located in the Transition Plan, Rodman Hall's Community Partners will have a strong foundation upon which to proceed.

The Approach & Scope of Work discussed in the Introduction section of the Feasibility Report informs this Business Work Plan. It is not a substitute for, nor written independently of that

Report. Instead, it is a tool for advising and guiding the long, hard work that will be required by an active community of partners to build a prosperous future.

## Opportunity

*The following evolving vision is for the Rodman Hall Art Centre. It arises from 45 interviews conducted with key stakeholders and potential community partners. Community Conversations held in 2017 provided further comment. Finally, it launches from the findings of the report entitled Rodman Hall: Planning the Future: A Preliminary Planning Process by Janis A Barlow & Associates (2015), which was approved by the Board of Trustees of Brock University.*

Located in St. Catharines, a reappointed, high functioning and possibly renamed premiere Regional Art Gallery exists for all of Niagara Region. Rodman Hall Art Gallery is positioned to fulfill this need. With proper capital development, the Regional Public Art Gallery develops unique, nationally acclaimed exhibitions and highlight selections from their growing permanent collection. It also offers a Collections Study Centre to be used widely by a range of Brock University students, faculty, other educational institutions, residents, external galleries and visitors. A signature, renowned Canadian artist with local ties to Niagara Region, is highlighted in the Collections Study Centre.

Linked to the Regional Art Gallery is an adaptively restored and uniquely programmed Rodman Hall Historic House & Gardens. Together, the Regional Art Gallery and Historic House & Gardens are a desired dual-destination that build pride and promotes creative, compassionate living locally and beyond, through tourism partners.

Rodman Hall Historic House & Garden is a prominent site for St. Catharines, serving both as designated Gateway to St Andrews/West Hill and as its Community Hub. It is known as St. Catharines' ‘Home and Haven for Creativity, Conversations & Dreams' offering unique workshops that teach hands-on skills and restoration trades known as ‘hand to mind' via its' ‘A Makerspace' program. Specialized gardening experiences offer ‘hand to heart' courses in the use of local plants and herbs with specialized opportunities to learn about Indigenous practices connected to the history of the area, through ‘A Gardeners Exploring Place' program. Rodman Hall's Central Park & Gardens offer quiet space to wander in and out of Downtown St. Catharines connected by existing trails and a historic footbridge. There is a productive community garden located on site, specifically for neighbours of West Hill, offering a respite for those unable to garden at home.

Rodman Hall's Creative Centre specializes in experiential learning that builds creative confidence and leadership for all ages. Key to the future of St. Catharines next generation of creatives, entrepreneurs and civic leaders, Rodman Hall's Creative Centre focuses on

cultivating creativity as an in-demand, workforce core competency for surviving in our complex world. Open to both students and individual learners, participants come to be mentored by renowned creatives, to uncover new ideas, ways of thinking and new approaches to living a human-centred, empathetic, compassionate and artful life.

Finally, Rodman Hall and the Regional Art Gallery are home to signature public events. Whether on-site or spanning over the lower footbridge into the downtown or perhaps parading across the new Burgoyne Bridge, Rodman Hall events strive to lift community spirits while lowering tensions. They are branded as a fun 'mash-up' of the arts and pageantry, open to all and limited only by the imaginations of its Community Partners.

## Challenge

The following is a high-level summary of key challenges identified and addressed by actioning the 48 recommendations.

1. **Two Distinct Projects**: The Regional Art Gallery and the Historic House & Garden grow in strength by being separated into two distinct projects. Co-joined for decades, to the point that it appeared difficult for some to see them as so, they must be separate to properly function and thrive. The best circumstance for both is for them to remain located together but in separated space with some functional connection points. This will require revised and clear leadership, strategy and budgeting to respond to their unique operating requirements. It involves the evolution of two distinct Boards of Directors and the infilling of critical staff skills and resources, to address fundamental operational gaps now.

2. **Both Projects require Capital Investment:** To meet their potential, both require capital investment to allow for the safe and efficient use of space and further revenue generation. If they are not able to co-exist on site, the Regional Art Gallery will need to find a new location to build a gallery, possibly in the Downtown or near the new Go Transit Station.

3. **A Steady and Sustained Transition to Independence**: Early planning for the transition of Rodman Hall to leave the ownership of Brock University and to be successfully transitioned to a community of partners is positive. It requires Brock to take very reasonable and considered steps to ensure that Rodman Halls' assets and operations are stabilized and that the organization is functioning at the least at the average standards required to meet its current mandate. This must be done immediately and ahead of any transition to community partners. If Rodman Hall is not positioned to be financially stable at transition, Brock risks reputation in the community it calls home.

4. **Leverage a Visual Arts & Heritage Asset for a Regional Art Gallery:** A particularly strong belief is that while audiences for the performing arts, entertainment and sports benefited from targeted downtown development, professional visual arts and heritage properties did not. Many speak positively about unique visual arts and heritage opportunities of Rodman Hall. They believe that based on the strength of the Rodman Hall's Art Gallery, the City of St. Catharines must play a leadership role in ensuring its designation as the Regional Art Gallery for all of Niagara and that it remains within the City's boundary. St. Catharines is best positioned to be its home.

5. **Broad Community Leadership & Strong Succession Planning**: To achieve the opportunities, the Board of Directors requires diverse and robust community leaders, who have the right skills and the proper governance structure, to move forward positivity. Together, they must ensure there is clarity of roles, accountabilities, decision making processes and delegated authorities. They must demonstrate a sincere commitment to their development as Board Members facing a challenging series of tasks. Agility is essential. Measuring their appetite for risk is imperative.

6. **Change Management: An Opportunity & A City in Transition**: The story of Rodman Hall is a study of change management; its' resolve is intimately tied to its home of St. Catharines' which is a city in transition. Macro community tensions arising from local growth, changes in business, economics, technology and values, appear on the micro level and are intensified during discussions of Rodman Hall. A wedge has divided people. For some, regardless of a potential path forward (a good challenge does not cow them), they are averse to stepping together into the future, until transgressions are admitted by those who are no longer here.

Equal to the fiscal challenge, Rodman Hall's survival depends on stakeholders and citizens willing to embrace new perspectives, create new alignments and build positive momentum and confidence in the long-term future of St. Catharines. The good news is it appears to be underway.

Courageous local leaders must resolve old tensions, openly correct misinformation and be transparent in their communications on matters of public good. Balance and cooperation guide relationships across communities of interest. Good decisions should arise from evidence, and deep listening is required to respond to the messiness of community engagements. Deep set beliefs should open to new information. Diverse voices need to gain power and influence in key roles of shared ownership. Rodman Hall should be released from its past and well supported as it explores opportunities. Trust must be a measurement of success.

Recommendations from the Study address these key challenges. They also are reflected and responded to in the following section on Community Partners.

## Community of Partners

### Criteria for Success (Quality)

Criteria for success is a component of planning. It drives the development of performance measurements that inform an organization's goals, objectives and outcomes. Words used to describe criteria are often qualitative and value driven. They represent the expectations of partners considering their interest in participating with Rodman Hall Art Centre.

Specifically, over the course of the Study,  a range of phrases was used by interviewees to describe 'what success should look like' for Rodman Hall. Probing further, interviewees provided adjectives to illustrate the qualities and performance expectations they would look for in building a healthy, future relationship. Overall, there was significant repetition.

The following is a chart summary entitled Criteria for Success was extrapolated from interviews and organized into four general categories. It is weighted by priority for use in future decisions related to:

- Vision & Program
- Organization
- People Practices
- Processes & Systems of Service

| | **Criteria for Success** | Weight |
|---|---|---|
| **Vision & Program** | • Authentically Connected to Region | 5 |
| | • Excellence in Arts & Creativity | 4 |
| | • Vibrant & Diversified Programs | 3 |
| | • Attractive to both the community & tourists | 2 |
| | • High-Quality Service | 1 |
| **Organizational Behaviour** | • Clarity of Purpose | 5 |
| | • Efficient & sustainable operations | 4 |
| | • Accessible | 3 |
| | • Efficacy of its Plans & Policies | 2 |
| | • Demonstrates Commitment of Partners, Sponsors, & Community | 1 |

| | | |
|---|---|---|
| **People Practices** | ● Action Oriented Implementers | 5 |
| | ● Lead by an Informed & Skilled Board | 4 |
| | ● Discipline Specific Professionals | 3 |
| | ● Fairness in Treating People & Relationships | 2 |
| | ● Transparent in Decision Making | 1 |
| **Processes & Systems of Service** | ● Collaborative & Open-Minded | 5 |
| | ● Flexible & Responsive in Approach & Practice | 4 |
| | | 3 |
| | ● Inclusive of Diversity of Voices | 2 |
| | ● Demonstrates Competencies that Build Trust | 1 |
| | ● Powerful, Regular Engagement looking Outward | |

## Partnerships

Each of the 48 Recommendations included in the Study is cross-referenced to feedback provided during interviews with stakeholders and potential partners. Many spoke of the potential of the evolving vision of Rodman Hall, and of their interest in continuing a conversation once a direction and plan of action was decided.

Neither commitments nor obligations were requested as a starting point for the conversations.

Of note, the range of partnerships extends past a traditional role of 'program partners, sponsors or patrons.' Many spoke of the desire to be early developers and potential adopters of both new program directions but also in support of some recommendations related to both operating and capital actions. The clear message was to inform, gain input, consult and be open to thinking of many activities as an entrepreneurial "startup."

### Potential Partners

This section provides the Mapping of Recommendations to Potential Partners specific to Program Opportunities (S01 - S09). Use of a #1 in a square suggests a strong interest.

Note: Development partners were not interviewed for this Report; they are highlighted as general partners. The Trillium Foundation was also not interviewed. They are matched purely on the cross referencing of their grant programs linked to potential Rodman Hall actions.

## Chart of Potential Program Partners

| Mapping Recommendations to Potential Partners | Potential Partner | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | City of STC | Niagara Region | BrockU & MIWSFA | Niagara College | Ridley College | FO Perf Arts Ctre | NAC | Other Galleries | Developers | Tourism P | John Brown Fdn | Trillium | Private Sector | Donors |
| **PROGRAM OPPORTUNITIES** | | | | | | | | | | | | | | |
| SO1 **WestHill Gateway + Marker + a Community Hub/Meeting Place** | 1 | 1 | | | | | | | 1 | 1 | | | | 1 |
| SO2 **Connected Central Park** | 1 | | | 1 | | | | | | 1 | | | | 1 |
| SO3 **Advancing an Arts Audience for St Catharines' Creative Clusters & Downtown** | 1 | | 1 | | | 1 | 1 | | | | | | | 1 |
| SO4 **Niagara 'Gem' Regional Public Art Gallery** | 1 | 1 | 1 | | | 1 | 1 | 1 | 1 | 1 | 1 | | 1 | 1 |
| SO5 **Local Creative Heros** | 1 | 1 | | | | | 1 | | | 1 | | | | 1 |
| SO6 **A Home and Haven for Creativity, Conversation & Dreams** | | | | | | | | | | | | | | |
| SO6.1/ **A Makers' Space (MS)** | 1 | | 1 | 1 | 1 | | | | | 1 | 1 | | 1 | 1 |
| SO6.2/ **A Gardeners Exploring Place (GXP)** | 1 | | | 1 | 1 | | | | | 1 | 1 | | 1 | 1 |
| SO6.3/ **A Creative Centre (AC2)** | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | 1 | 1 | | 1 | 1 |
| SO6.4/ **Residencies & BB Connected to (MP/CXP/AC2)** | 1 | | 1 | | 1 | 1 | 1 | | | 1 | | | 1 | |
| SO6.5/ **Public Dreaming** | 1 | | 1 | 1 | 1 | 1 | 1 | | | 1 | | | 1 | 1 |
| SO7 **Pride of Place** | 1 | 1 | 1 | | 1 | 1 | 1 | | | 1 | | | | |
| SO8 **Visual Arts Specialists & Coordinator** | 1 | 1 | 1 | | | 1 | 1 | 1 | | | | | | |
| SO9 **Arts Administration & Collection Services** | 1 | 1 | 1 | | | | 1 | 1 | | 1 | 1 | | | 1 |

## Chart of Potential Operation Partners - Financial

| Mapping Recommendations to Potential Partners | Potential Partner | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | City of STC | Niagara Region | BrockU & MIWSFA | Niagara College | Ridley College | FO Perf Arts Ctre | NAC | Other Galleries | Developers | Tourism P | John Brown Fdn | Trillium | Private Sector | Donors |
| **OPERATING** | | | | | | | | | | | | | | |
| **FINANCIAL** | | | | | | | | | | | | | | |
| OPF1 **Brock maintains financial support to stabilize operation & builds Transitional Budget Partners** | | | 1 | | | | | | | | | | 1 | 1 |
| OPF2- SO11 **Leveraging Assets** | 1 | | | | | | | | | | | | 1 | |
| OPF3- ST1 **City of St Catharines & Niagara Region become Significant New Partners** | 1 | 1 | 1 | | | | | | | 1 | | | 1 | 1 |
| OPF4-WO4 **"Turning This Around Angels" Key Budget Requirements** | 1 | 1 | 1 | | | | | | | 1 | | | 1 | 1 |
| OPT5- WO5 **Leverage New Independence to Secure Start up Funds** | 1 | 1 | | | | | | | | | | 1 | | 1 |
| OPF6 - WO5 **Set Robust Financial Systems** | 1 | | 1 | | | | | | | | | | | |
| OPF7-WO7 **Grow Business Revenue / Program & Audience Diversification** | 1 | | | | | | | | | 1 | | | | |
| OPF8-WO9 **Integrated Membership Campaign** | 1 | | | | | | | | | 1 | | | | |
| OPF9 **Develop and utilize a Full Cost Accounting System** | 1 | | 1 | 1 | 1 | 1 | | | | | | | | |
| OPF10 **Develop and utilize a Service Review System** | 1 | | | 1 | 1 | 1 | | | | | | | | |

## Chart of Potential Operation Partners - Staffing, Community Outreach, Identity & Communications

| Mapping Recommendations to Potential Partners | Potential Partner | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | City of STC | Niagara Region | BrockU & MIWSFA | Niagara College | Ridley College | FO Perf Arts Ctre | NAC | Other Galleries | Developers | Tourism P | John Brown Fdn | Trillium | Private Sector | Donors |
| **STAFFING** | | | | | | | | | | | | | | |
| OPS1 WT1 **Infill Fundraising/Development, Marketing & Communications** | | | 1 | | | | | | | | | | | |
| OPS2 WT5 **Immediately Correct Staffing Shortage** | | | 1 | | | | | | | | | | | |
| **COMMUNITY OUTREACH** | | | | | | | | | | | | | | |
| OPC1 ST2 **Presence in, Direct Representation at & Participation in Municipal Plans and Strategies Board Planning Committee** | 1 | 1 | | | | | | | | | | | | 1 |
| OPCS ST6 **Marketing Plan Audience Development Strategy** | 1 | 1 | 1 | | | | 1 | 1 | | | | 1 | | |
| OPC3 ST7 **Re-Connection Events & Gatherings: Plan & Facilitation** | 1 | | 1 | | | | 1 | | | | | | 1 | 1 |
| **IDENTITY & COMMUNICATIONS** | | | | | | | | | | | | | | |
| OPI WO8 **Write the Story of Rodman Hall - From Settlement to Now** | 1 | | 1 | | | | | | | | | 1 | | 1 |
| OPI2 SO10 **Rodman Hall Legacy Revitalized** | 1 | 1 | 1 | | | | | 1 | | 1 | | | 1 | 1 |
| OPI3 ST3 **Communication Plan & Campaign - Write the Narrative for a Renewed Vision of Rodman Hall** | | | 1 | | | | | | | | | | | 1 |
| OPI4 ST4 **Membership Campaign - Leverage Legacies** | | | 1 | | | | | | | | | | 1 | 1 |
| OPI4 ST5 **Communication Practicums/Multi Year Project** | | | 1 | | | | | | | | | | | |

## Chart of Potential Operation Partners - Capital

| Mapping Recommendations to Potential Partners | Potential Partner | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | City of STC | Niagara Region | BrockU & MIWSFA | Niagara College | Ridley College | FO Perf Arts Ctre | NAC | Other Galleries | Developers | Tourism P | John Brown Fdn | Trillium | Private Sector | Donors |
| **CAPITAL** | | | | | | | | | | | | | | |
| CI WT3 **Pre-Planning for Capital Development** | 1 | 1 | 1 | 1 | | | | 1 | | 1 | 1 | 1 | 1 | 1 |
| C2 WT4 **AODA Facility Standard Requirements** | 1 | 1 | 1 | | | | | | | | | | 1 | 1 |
| C3 WO3 **Capital Projects - Develop & Build a Regional Public Art Gallery & Revenue Generating Space** | 1 | 1 | 1 | 1 | 1 | | 1 | 1 | | 1 | 1 | 1 | 1 | 1 |
| C4 SO1 **Secure Rodman Hall as West Hill's Minor Gateway + Marker + a Community Hub/Meeting Place** | 1 | 1 | 1 | | 1 | | | | 1 | | | | | 1 |

Chart of Potential Governance Partners

| Mapping Recommendations to Potential Partners | Potential Partner | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | City of STC | Niagara Region | BrockU & MIWSFA | Niagara College | Ridley College | FO Perf Arts Ctre | NAC | Other Galleries | Developers | Tourism P | John Brown Fdn | Trillium | Private Sector | Donors |
| **GOVERNANCE** | | | | | | | | | | | | | | |
| GOV1 WO1 **Pursue Governance Model 2A "Modified Property Trust" - Split Two Distinct Operations to Thrive** | | | 1 | | | | | | | | | | 1 | 1 |
| GOV2 WO2 **Align Skill Based Board Members** | | | 1 | | | | | 1 | | | | | | 1 |
| GOV3 **Build a Skilled Based Working Board** | | | 1 | | | | | 1 | | | | | | |
| GOV4 **Focused Board Development** | 1 | | 1 | | | | | 1 | | | | 1 | | |
| GOV5 **Negotiate and Acquire Assets** | | | 1 | | | | | | | | | | | |
| GOV6 **Develop and Operate the Historic House & Garden** | 1 | | | | | | | | | | | | | |
| GOV7 **Incorporate a New Independent Regional Public Art Gallery** | | | | | | | | | | | | | | |
| GOV8 **Facilitate the establishment of the Regional Public Art Gallery Board of Directors** | | | | | | | | | | | | | | |
| GOV9 **Provide accomodation for the Regional Public Art Gallery & Permanent Collection** | | | | | | | | | | | | | | |
| GOV10 **Develop and Maintain the Regional Public Art Gallery & Permanent Collection** | | | | | | | | | | | | | | |

# Execution

The Workplan - Road Map is a simple chart that identifies, prioritizes and timelines the 48 recommended actions.  It is Appendix #5:Workplan - Road Map.

The Workplan - Road Map represents the allocation of needed resources across five budget categories:

1. Base Budget
2. Capital Budget
3. Operating Budget: Program Expansion
4. Operating Budget: Staff Expansion
5. Transition Budget

## Phases

A sequence is required to execute the 48 recommendations because there are natural dependencies between them. Therefore, the Workplan- Road Map represents 3 Phases of activity occurring over a 5-year timeframe.

Phase 1. **First 6 months and within the first year**

Phase 1 is a critical period. Brock University with the Board of the Property Trust must:

a) secure the financial support and staff to stabilize the functions of the organization and ready it for change;

b) outreach into the community to rebuild and nurture new relationships with the City and Niagara Region;

c) develop vital communications products and materials;

d) begin the procurement of architectural experts to assess and pre-plan for future capital development.

Brock University's support is critical during this stage.

Phase 2: **Transition Years & Change Management (Year 1 - Year 4)**

Phase 2 is a period of establishing strong Board competencies and building key funding partnership relationships with the City of St. Catharines, Niagara Region, Tourism Partnerships, Private Sector Business relations and other Galleries and funding agencies. Staff should be brought to full complement by this period and will be oriented to the organization. Capital Pre-planning for expansions, major program initiatives, and direct involvement in local and regional development opportunities, will be explored. Select new programs are piloted and evaluated. Development, Fundraising and Marketing action plans will be underway, and staff focus on revenue generation for both operating and capital development. With their success, the Community Partners should see the outcomes of their early contributions. The Art Gallery Board will be in place and working with the Property Trust; it will have substantial evidence to establish a location and capital plan for moving forward. The Transition Budget is critical during this stage.

Phase 3: **Capital Development & Launching Program Directions** (Year 3 - 7)

This is a period of undertaking capital constructions, managing operations and programs to provide continuity of identity and public awareness of the new initiatives. Key community outreach projects focused on increasing Rodman Hall's profile, and role in the community are implemented. The Community of Partners develops growing confidence in the actions of the Property Trust Board especially their focus on analyzing and increasing new revenues and audiences to meet their policies for subsidization of public goods and revenue cost centres.

A new Regional Public Art Gallery opens for the residents of St. Catharines and Niagara Region and enjoys particular attention nationally. Whether the Regional Art Gallery and the Historic House & Garden share the current geographic location or if the Regional Art Gallery locates elsewhere, they are joined where it counts the most: across programs and services that

increase awareness of creativity, the visual arts and heritage experiences that build community pride.

## OFF Ramps

For this Business Work Plan, an "Off-Ramp " refers to a critical decision point which may significantly impact either the direction of the specific project or end the full Business Work Plan, depending on its order of magnitude.

There are four (4) Off-Ramps in Phase 1, and one (1) Off-Ramp in Phase 2 which could stop the Transition to a community partner-based model.

### Five Off-Ramps

#### 1. Financial Recommendation OPF1 - Transition Budget

Brock University maintains financial support to Rodman Hall for the proposed length of the 5-year work plan at the operating level of the 2018-2019 budget.

Brock University also financially guarantees the Transitional Budget required for the first five years. This positions Rodman Hall to successfully transition to a community of partners via the Property Trust. Inherent to this guarantee is the opportunity for Brock University's Development Office to be directed to make Rodman Hall a priority of the University; securing Transition Funding from other sources to reduce the financial amount of Brock University's guarantee.

(Proposed Transition Budget is a one-time commitment of $1,035,000 for projects occurring over five years).

Finally, this recommendation also puts in motion Brock University's Development Office to actively work with the Property Trust to secure the necessary Community Partners required to drive Rodman Hall's future success financially.

#### 2. Financial Recommendation OPF3 - City of St. Catharines & Region of Niagara

Brock University and the Board of Directors of the Property Trust must secure the commitment of the City of St. Catharines and Niagara Region as Significant Community Partners. The sustained financial support of the City of St. Catharines is critical to the success of both its Regional Art Gallery and the Rodman Hall Heritage House & Gardens. A strong case for their commitment is available in this new vision; such as serving as a Gateway and Neighbourhood Community Hub for West Hill and extending its programs to become St. Catharines “Home and Haven for Creativity, Conversations & Dreams.”

They also provide direction to partners who are equipped to leverage the marketing and expertise that supports the Wine Route through Niagara Region.

Without a high level of sustained support from the City of St. Catharines, external partners and funding agencies will not view the new Community of Partners as of value to the municipality. Their involvement is required for matching grants and demonstration of commitment.

Capital Partnerships with both the City of St. Catharines and Niagara Region is required. Further, their involvement is critical to leveraging upper government level funding. Also, sources of financing through Tourism is expected.

### 3. Staffing Recommendation OPS1- Development Resources & Contract Expertise

OPSI Brock University infills critical staffing to address gaps in the functional areas of Development/Fundraising, Communications, and Marketing.

This is achieved by adding a staff expansions equivalent to 3 FTE positions to the current expenditure base budget of Rodman Hall and offsetting this expense by increasings Brock University's 2018-2019 financial commitment. However, Brock could both strongly direct its Development Office to make Rodman Hall a high priority, and define performance targets for its staff, equivalent to development and fundraising targets outlined in this Proforma.

(Proposed staffing expansion is a new base budget commitment of 3FTE estimated at $300K/year)

Further, also Brock provides funding for two (2) external contracts specializing in Human Resource and Legal expertise, on retainer and independent of Brock University.

(Proposed new budget expansion of $50K /yr for 2 Contracts for Human Resource & Legal on retainer).

### 4. Staffing Recommendation OPS2 - Immediately Fill Vacancies & Correct Functional Gaps

Brock should immediately correct current in- budget staff shortages by hiring the Art Gallery Director, Art Educator and Preparator.

The recommendation also seeks a base staff expansion to fund 6 FTE's which positions a base staff at Rodman Hall. This begins to fulfill its functional requirements at a level equivalent to its' average comparables, to serve the Property Trust Board, and begin to separate the two different operations of the Art Gallery and the Historic House & Gardens.

Further, the recommendation requires the external hiring of a Search Firm to undertake three critical tasks related to hiring and evaluating positions against public art gallery market equivalents. It needs a one time budget of $85K found in the Transition Budget.

(Proposed staffing expansion is an ongoing base budget commitment of 6 FTE estimated at $485K per year + a one time project of $85K for a Search Firm to provide direct services to the Property Trust Board).

5. Governance Recommendation GOV5 - Negotiate Transfer of Ownership & Assets

Negotiating the transfer of ownership and responsibility for the assets of Rodman Hall Art Centre (including the Permanent Collection, existing Endowments, physical buildings, land and equipment) and its staff must be to the mutual satisfaction of Brock University and the newly formed Board of Directors. This will likely include the transfer of a capital budget equivalent to $1.7M as described in the 2017 Building Condition report of Brock University. There is some speculation over the cost estimates of this report, and they will require further examination, which could be added to Recommendation CI: Architectural Pre Planning.

If an agreement fails to meet the satisfaction of both parties, it is very likely that the Business Workplan will stop. Brock University would then pursue other options.

These are the five significant Off-Ramps identified in this Business Workplan.

## Additional Potential Off-Ramps

There are several significant recommendations which, if not successful, could significantly change the direction of a project and impact on the timeline for Transitioning Rodman Hall. They include:

| Code | Description | Impact |
|---|---|---|
| OPF4 | Secure “Turn Around Angels” to support key initiatives during the Transition Phase | Significantly stalls the timing & depth of transition |
| OPC3 | Reconnection Events + Gatherings to rebuild community and stakeholder relations | Limited reconciliation of past transgressions impact and could undermine change |
| OPI2 | Grow stakeholder optimism to rally around Rodman Hall’s Legacy and a new vision | Community advocates are required to secure funders & inform positive progress |
| OPI3 | Communication Plan & Campaign: Write the Narrative for a renewed vision and promote it | If there is no new narrative that is compelling, the past will continue to impede RH |

| | | |
|---|---|---|
| C1 | Procurement of Architectural & Business Experts to undertake necessary capital Pre-Planning | There are many capital requirements and alternative options. The Procurement process must secure the specialized skills required to deeply examine all options. |
| C2 | Clarify & secure a capital budget from Brock to address outstanding AODA and building deficiencies | Building Condition Reports and outstanding AODA requirements require coordinated action to ensure the operation can continue through Transition. |
| G0V4 | Ensure resources and full Board commitment to ongoing board training and development | Strong, informed and competent leadership is required for success. |

## Pro Forma Budget

### Capital Budget

It is too early to present a pro forma capital budget. The completion of new architectural assessments and preplanning is required ahead of further budget modeling. Recommendations C1 - C4 direct next steps for securing information and determining the suitability of further development on site.

We do however see consistent evidence throughout the SWOT Analysis and Financial Context review that the performance and sustainability of both the Art Gallery and Heritage House are constrained by the limits of physical space. The Art Gallery requires up to 24,000 square feet of efficiently organized space designed to meet the specifications of a professional public art museum. A reasonable allocation of designated revenue generating square footage is required.

The Heritage House could start on its own path to sustainability if allowed to fully utilize its current footprint for its own uninterrupted use. It does however, require an addition to the site i.e. the proposed Greenhouse/Conservatory, to facilitate rentals  events, conferences and programs.

It was mentioned earlier that Art Galleries are a public good similar to a library. They will always require operating subsidies and do not recoup the cost of capital development and repairs.

Uniquely programmed heritage houses that are well connected to tourism routes are able, upon maturity and the right conditions, are able to offset up to 75% of their annual operating budgets.

Like Art Galleries, access to heritage houses are also a public good, and do not recoup the cost of their unique capital maintenance requirements or capital development.

The Feasibility Report identifies that previous functional and capital assessments specific to the needs of the Art Gallery, were conducted in 2010 by Michael Lundholm & Associates. The high level (at best a 'D' estimate) proposed a capital budget in the range of $10-12M would be required. This topic is detailed in the Report but it bears repeating that the highest and best use of resources will need to be considered again, as site options are considered for long term location of the Regional Art Gallery.

Finally, it is known through Brock University Building Conditions Assessments (2017) that there are outstanding AODA requirements for Rodman Hall. There are a large number of capital repair or replacement projects, several well past their life cycle replacement specifications, to be completed. The current high level cost of these repairs are $1.7M as per a preliminary estimate.

## Transition Budget

The Transition Budget detailed in the Workplan - Road Map, located in Appendix #5, is a series of projects with defined timelines. It is generally estimated that upwards of $1,035,000 will be required over 5 years to complete 28 of these projects; 3 additional projects are not costed due to their dependency on the findings of other activities. Projects were estimated as independent activities acknowledging here that further project management should result in a reduction in costs.

These projects are to stabilize and position the Rodman Hall Art Centre to become operationally sustainable, and to explore the range of program opportunities and community partnerships interested in making the site vibrant in its service to the public.

Brock University is expected to guarantee the funding required to complete the projects in the Transition. Potential funding partners are outlined in the Mapping of Partners earlier in this Business Workplan. Further exploration of these partners, including provincial foundations i.e. the Trillium Foundation is a next step. Working with the City of St. Catharines to apply to the Region of Niagara for multi-year awarding of Waterfront Grants (as Rodman Hall is located on Twelve Mile Creek) could result in support for capital development projects, including the pre-planning phase (Recommendations C1 - C4).

Finally, depending on the pace and approach chosen for moving forward on the findings of the Feasibility Report, local philanthropists referred to in Recommendation OPF4 as "Turn Around Angels" might be amenable to underwriting several Transition projects that include legacy components.

## Operating

The Workplan - Road Map includes all 48 recommendations outlined in the Feasibility Report. A phased approach was taken, spanning over 5 years to execute the plan. It is clearly an aggressive timeline informed by Brock University's desire to transition its current role as sole operator, to a partner -based community entitly.

From the act of drafting operating pro forma budgets, it is clear that further considerations and study is required to determine the suitable timeline and of the pace of change which will be successful in St. Catharines.

Two pro forma operating budgets are prepared to assist in facilitating this discussion.

The first is entitled "Aggressive Transition & Targets." It attempts to move significant change by instilling aggressive revenue targets on a range of potential community partners. It requires Brock University to assume higher front end (first 2-3 years) operating costs in order to shift ownership by 2023.

The second is entitled "Focus on the Gallery // Slowly Grow the Heritage House." This model specifically slows the development of the Property Trust's' staffing capacity required to execute on the development of the Heritage House and Garden, as per the range of potential program and development opportunities. It responds to those who prioritize the Art Gallery over the Heritage House.

Both begin with the base operating budget of 2017-2018 for Rodman Hall Art Gallery. They assume no change of location or significant shifts in operating patterns. Except for Staffing which will be discussed next, and program expansions detailed in the Workplan - Road Map and a few minor base corrections, no increases were added i.e. inflation, annual increases in salaries, material or facility costs.

All budgetary assumptions identified in the "Off Ramp" section are included in both budgets.

With regard to staffing, stabilizing and rebuilding the staffing requirements of the Art Gallery is a dominant feature of both pro forma budgets. The development of staff capacity to grow the Property Trust and Heritage House varies between the two budgets. Proforma #1 moves both Art Gallery and Property Trust forward aggressively within the first five years. Proforma #2 moves the Art Gallery forward first, followed by the build up of the Property Trust.

## Proforma #1 Aggressive Transition & Targets

| PRO FORMA: OPERATING REVENUE | | | Aggressive | | | | | Revenue Generating Space @ HH | New Gallery |
|---|---|---|---|---|---|---|---|---|---|
| Revenue | Source | Base* | Year 1 - 18/19 | Year 2 - 19/20 | Year 3 -20/21 | Year 4 -21/22 | Year 5 -22/23 | Year 6 -23/24 | Year 7 -24/25 |
| | Canada Council Project Funding (AG) | 33480 | 34000 | 50000 | 70000 | 75000 | 75000 | 80000 | 80000 |
| | Federal Employment Grants (AG) | 18522 | 18522 | 18522 | 18522 | 10000 | 10000 | 10000 | 10000 |
| | Federal Employment Grants (PT-HH/G) | | | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| | Ontario Arts Council Operating Grant(AG) | 29424 | 30000 | 35000 | 37000 | 50000 | 55000 | 70000 | 100000 |
| | Canadian Heritage (AG) | | | | | 30000 | | 30000 | |
| | Canadian Heritage (PT-HH/G) | | | | | | | | |
| | Ministry of Culture, Recreation & Tourism (PT-HH/G) | | | | | | | | |
| | Corporate / Business Development (AG) | 2500 | 50000 | 50000 | 50000 | 70000 | 70000 | 70000 | 70000 |
| | Corporate / Business Development (PT-HH/G) | | 50000 | 50000 | 50000 | 50000 | 50000 | 70000 | 70000 |
| | Individual Donors (AG) | 2114 | 15000 | 30000 | 50000 | 50000 | 70000 | 70000 | 70000 |
| | Individual Donors (PT-HH/G) | | 15000 | 20000 | 20000 | 20000 | 30000 | 30000 | 30000 |
| | Sponsorships (AG) | 0 | 0 | 40000 | 50000 | 50000 | 50000 | 50000 | 50000 |
| | Sponsorships (PT-HH/G) | | | 40000 | 50000 | 50000 | 70000 | 80000 | 90000 |
| | Membership (AG) | 694 | 5000 | 10000 | 12000 | 14000 | 16000 | 20000 | 20000 |
| | Membership (PT-HH/G) | | | 10000 | 10000 | 12000 | 15000 | 18000 | 20000 |
| | Turn Around Angels (AG) | | 100000 | 100000 | 100000 | 100000 | 100000 | 100000 | 100000 |
| | Turn Around Angels (PT-HH/G) | | 100000 | 100000 | 100000 | 100000 | 100000 | 100000 | 100000 |
| | Trust, Endowment & Investments (AG) Target 5M | 33442 | 34000 | 34000 | 84000 | 84000 | 134000 | 134000 | 134000 |
| | Trust, Endowment & Investments (PT-HH/G) Target 5M | | | | 50000 | 50000 | 50000 | 50000 | 50000 |
| | Fundraising Events (net) (AG) | | | 20000 | 20000 | 20000 | 25000 | 25000 | 30000 |
| | Fundraising Events (net) (PT-HH/G) | | 20000 | 20000 | 20000 | 20000 | 25000 | 30000 | 30000 |
| | Fees from workshops/classes (AG) | 59718 | 40000 | 50000 | 60000 | 60000 | 30000 | 20000 | 60000 |
| | Fess from workshops/classes (PT-HH/G) | | | 85000 | 85000 | 85000 | 85000 | 85000 | 85000 |
| | Facility Rental (AG) | | | | | | | | |
| | Facility Rental (PT-HH/G) | 5152 | 5000 | 8000 | 8000 | | | 50000 | 60000 |
| | Other Earned Revenue | 850 | 5000 | 5000 | 6000 | 7000 | 8000 | 9000 | 10000 |
| | Community Partners (AG) | | | | | | | 50000 | 100000 |
| | Community Partners (PT-HH/G) | | | 50000 | 80000 | 80000 | 80000 | 100000 | 100000 |
| | City of St Catharines (AG) | | 100000 | 150000 | 200000 | 200000 | 200000 | 300000 | 350000 |
| | City of St Catharines (PT-HH/G) | | 100000 | 200000 | 250000 | 300000 | 300000 | 300000 | 300000 |
| | Region of Niagara (AG) | | 100000 | 150000 | 200000 | 200000 | 200000 | 300000 | 350000 |
| | Brock University (AG) | 556977 | 700000 | 600,000 | 500000 | 500000 | 500000 | 350000 | 350000 |
| | Brock University (PT-HH/G) | | 300000 | 300,000 | 300000 | 200000 | 100000 | | |
| | **Total Revenue** | **742873** | **1821522** | **2235522** | **2490522** | **2497000** | **2458000** | **2611000** | **2829000** |
| | **Total Expenditure** | **742868** | **1769470** | **2170970** | **2438470** | **2438470** | **2438470** | 2597220 | 2597220 |
| | Over/Under | | 52052 | 64552 | 52052 | 58530 | 19530 | 13780 | 231780 |

| PRO FORMA: OPERATING Expenditure Budget | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Exhibition | Item | Base* | Year 1 - 18/19 | Year 2 - 19/20 | Year 3 -20/21 | Year 4 -21/22 | Year 5 -22/23 | Year 6 -23/24 | Year 7 -24/25 |
| | Artist Fees | 25648 | 26000 | 26000 | 26000 | 26000 | 26000 | 26000 | 26000 |
| | Exhibition Programming | 57870 | 108000 | 108000 | 108000 | 108000 | 108000 | 108000 | 108000 |
| | Catalogues | 31013 | 31000 | 31000 | 31000 | 31000 | 31000 | 31000 | 31000 |
| Collection | | | | | | | | | |
| | Acquisitions | 1654 | 2500 | 2500 | 2500 | 2500 | 2500 | 2500 | 2500 |
| | Collections Management | 2306 | 5000 | 5000 | 5000 | 5000 | 5000 | 5000 | 5000 |
| Public & Outreach Program | | | | | | | | | |
| | Education/Audience Development | 25550 | 25550 | 25550 | 25550 | 25550 | 25550 | 25550 | 25550 |
| | Other artistic, program & service | 9824 | 25000 | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| Art Gallery Salaries | | | | | | | | | |
| | Exhibition, Programs & Collection | 229208 | 214220 | 214220 | 326720 | 326720 | 376720 | 376720 | 376720 |
| | Administrative Salaries | 98232 | 211500 | 297500 | 297500 | 297500 | 297500 | 297500 | 297500 |
| | Gallery Development & Visitor Services | | | 167500 | 167500 | 167500 | 167500 | 236250 | 236250 |
| Facility | | | | | | | | | |
| | Facility Operation Professional Fees | 14501 | 15000 | 15000 | 15000 | 15000 | 15000 | 15000 | 15000 |
| | General Facility | 98606 | 99000 | 99000 | 99000 | 99000 | 99000 | 99000 | 99000 |
| | Other Facility | 80102 | 81000 | 81000 | 81000 | 81000 | 81000 | 81000 | 81000 |
| Shared Administration | | | | | | | | | |
| | Other Administrative | 15424 | 25500 | 45500 | 70500 | 70500 | 70500 | 110500 | 110500 |
| | Communication Practicums | | | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| Advertising & Marketing | | | | | | | | | |
| | Marketing Production Fees | 9631 | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| | Advertising Purchases | 6917 | 7000 | 70000 | 70000 | 70000 | 70000 | 70000 | 70000 |
| Heritage House Program | | | | | | | | | |
| | Makers Space pilots | 0 | 0 | 30000 | 30000 | 30000 | 30000 | 30000 | 30000 |
| | Garden Exploring Place pilots | 0 | 0 | 25000 | 25000 | 25000 | 25000 | 25000 | 25000 |
| | Heritage Research (story) | 0 | 0 | 15000 | 15000 | 15000 | 15000 | 15000 | 15000 |
| Property Trust Salaries | | | | | | | | | |
| | Administrative | 0 | 299,000 | 299000 | 299000 | 299000 | 299000 | 299000 | 299000 |
| | Development & Marketing & Communications | 0 | 300000 | 300000 | 300000 | 300000 | 300000 | 300000 | 300000 |
| | Programs & Community Outreach | 0 | 50000 | 50000 | 180000 | 180000 | 180000 | 180000 | 180000 |
| | Facilities | 36382 | 184200 | 184200 | 184200 | 184200 | 184200 | 184200 | 184200 |
| | Contract Specialists | 0 | 50000 | 50000 | 50000 | 50000 | 50000 | 50000 | 50000 |
| | **Total Expenditures** | **742868** | **1769470** | **2170970** | **2438470** | **2438470** | **2488470** | **2597220** | **2597220** |

## Proforma #2 - Focus on the Gallery // Slowly Grow the Heritage House & Garden

| PRO FORMA: OPERATING REVENUE | | Focus on Gallery/Slow HHG | | | | | | Revenue Generating Space @ HH | New Gallery |
|---|---|---|---|---|---|---|---|---|---|
| Revenue | Source | Base* | Year 1 - 18/19 | Year 2 - 19/20 | Year 3 -20/21 | Year 4 -21/22 | Year 5 -22/23 | Year 6 -23/24 | Year 7 -24/25 |
| | Canada Council Project Funding (AG) | 33480 | 34000 | 50000 | 70000 | 75000 | 75000 | 80000 | 80000 |
| | Federal Employment Grants (AG) | 18522 | 18522 | 18522 | 18522 | 10000 | 10000 | 10000 | 10000 |
| | Federal Employment Grants (PT-HH/G) | | | | | 10000 | 10000 | 10000 | 10000 |
| | Ontario Arts Council Operating Grant(AG) | 29424 | 30000 | 35000 | 37000 | 50000 | 55000 | 70000 | 100000 |
| | Canadian Heritage (AG) | | | | | 30000 | | 30000 | |
| | Canadian Heritage (PT-HH/G) | | | | | | | | |
| | Ministry of Culture, Recreation & Tourism (PT-HH/G) | | | | | | | | |
| | Corporate / Business Development (AG) | 2500 | | 50000 | 50000 | 70000 | 70000 | 70000 | 70000 |
| | Corporate / Business Development (PT-HH/G) | | | | | 50000 | 50000 | 70000 | 70000 |
| | Individual Donors (AG) | 2114 | 15000 | 30000 | 50000 | 50000 | 70000 | 70000 | 70000 |
| | Individual Donors (PT-HH/G) | | | | | 20000 | 30000 | 30000 | 30000 |
| | Sponsorships (AG) | 0 | 0 | 40000 | 50000 | 60000 | 60000 | 60000 | 60000 |
| | Sponsorships (PT-HH/G) | | | | 50000 | 50000 | 70000 | 80000 | 90000 |
| | Membership (AG) | 694 | 5000 | 10000 | 12000 | 14000 | 16000 | 20000 | 20000 |
| | Membership (PT-HH/G) | | | 5000 | 5000 | 5000 | 7000 | 10000 | 10000 |
| | Turn Around Angels (AG) | | | 100000 | 100000 | 100000 | 100000 | 100000 | 100000 |
| | Turn Around Angels (PT-HH/G) | | | | 50000 | 50000 | 50000 | 50000 | 50000 |
| | Trust, Endowment & Investments (AG) Target 5M | 33442 | 34000 | 34000 | 84000 | 84000 | 134000 | 134000 | 134000 |
| | Trust, Endowment & Investments (PT-HH/G) Target 5M | | | | | | 50000 | 50000 | 50000 |
| | Fundraising Events (net) (AG) | | | 20000 | 20000 | 20000 | 25000 | 25000 | 30000 |
| | Fundraising Events (net) (PT-HH/G) | | | 20000 | 20000 | 20000 | 25000 | 30000 | 30000 |
| | Fees from workshops/classes (AG) | 59718 | 40000 | 50000 | 60000 | 60000 | 30000 | 20000 | 60000 |
| | Fess from workshops/classes (PT-HH/G) | | | | 85000 | 85000 | 85000 | 85000 | 85000 |
| | Facility Rental (AG) | | | | | | | | |
| | Facility Rental (PT-HH/G) | 5152 | 5000 | 8000 | 8000 | | | 50000 | 60000 |
| | Other Earned Revenue | 850 | 5000 | 5000 | 6000 | 7000 | 8000 | 10000 | 10000 |
| | Community Partners (AG) | | | | | 50000 | 50000 | 70000 | 100000 |
| | Community Partners (PT-HH/G) | | | | 50000 | 80000 | 80000 | 100000 | 100000 |
| | City of St Catharines (AG) | | 50000 | 150000 | 200000 | 200000 | 300000 | 300000 | 350000 |
| | City of St Catharines (PT-HH/G) | | 50000 | 150000 | 200000 | 200000 | 300000 | 300000 | 300000 |
| | Region of Niagara (AG) | | 100000 | 150000 | 200000 | 200000 | 200000 | 300000 | 350000 |
| | Brock University (AG) | 556977 | 700000 | 700,000 | 700000 | 700000 | 700000 | 400000 | 350000 |
| | Brock University (PT-HH/G) | | | | | | | | |
| | **Total Revenue** | **742873** | **1086522** | **1625522** | **2125522** | **2350000** | **2660000** | **2634000** | **2779000** |
| | **Total Expenditure** | **742868** | **1070470** | **1448470** | **2006220** | **2182220** | **2557220** | **2597220** | **2597220** |
| | Over/Under | | 16052 | 177052 | 119302 | 167780 | 102780 | 36780 | 181780 |

| PRO FORMA: OPERATING Expenditure Budget | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Exhibition | Item | Base* | Year 1 - 18/19 | Year 2 - 19/20 | Year 3 -20/21 | Year 4 -21/22 | Year 5 -22/23 | Year 6 -23/24 | Year 7 -24/25 |
| | Artist Fees | 25648 | 26000 | 26000 | 26000 | 26000 | 26000 | 26000 | 26000 |
| | Exhibition Programming | 57870 | 108000 | 108000 | 108000 | 108000 | 108000 | 108000 | 108000 |
| | Catalogues | 31013 | 31000 | 31000 | 31000 | 31000 | 31000 | 31000 | 31000 |
| Collection | | | | | | | | | |
| | Acquisitions | 1654 | 2500 | 2500 | 2500 | 2500 | 2500 | 2500 | 2500 |
| | Collections Management | 2306 | 5000 | 5000 | 5000 | 5000 | 5000 | 5000 | 5000 |
| Public & Outreach Program | | | | | | | | | |
| | Education/Audience Development | 25550 | 25550 | 25550 | 25550 | 25550 | 25550 | 25550 | 25550 |
| | Other artistic, program & service | 9824 | 25000 | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| Art Gallery Salaries | | | | | | | | | |
| | Exhibition, Programs & Collection | 229208 | 214220 | 276720 | 376720 | 376720 | 376720 | 376720 | 376720 |
| | Administrative Salaries | 98232 | 211500 | 241500 | 339000 | 297500 | 297500 | 297500 | 297500 |
| | Gallery Development & Visitor Services | | | 137500 | 236250 | 236250 | 236250 | 236250 | 236250 |
| Facility | | | | | | | | | |
| | Facility Operation Professional Fees | 14501 | 15000 | 15000 | 15000 | 15000 | 15000 | 15000 | 15000 |
| | General Facility | 98606 | 99000 | 99000 | 99000 | 99000 | 99000 | 99000 | 99000 |
| | Other Facility | 80102 | 81000 | 81000 | 81000 | 81000 | 81000 | 81000 | 81000 |
| Shared Administration | | | | | | | | | |
| | Other Administrative | 15424 | 25500 | 45500 | 70500 | 70500 | 70500 | 110500 | 110500 |
| | Communication Practicums | | | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| Advertising & Marketing | | | | | | | | | |
| | Marketing Production Fees | 9631 | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 | 10000 |
| | Advertising Purchases | 6917 | 7000 | 70000 | 70000 | 70000 | 70000 | 70000 | 70000 |
| Heritage House Program | | | | | | | | | |
| | Makers Space pilots | 0 | 0 | 30000 | 30000 | 30000 | 30000 | 30000 | 30000 |
| | Garden Exploring Place pilots | 0 | 0 | 25000 | 25000 | 25000 | 25000 | 25000 | 25000 |
| | Heritage Research (story) | 0 | 0 | 15000 | 15000 | 15000 | 15000 | 15000 | 15000 |
| Property Trust Salaries | | | | | | | | | |
| | Administrative | 0 | 0 | | 211500 | 299000 | 299000 | 299000 | 299000 |
| | Development & Marketing & Communications | 0 | | | | | 300000 | 300000 | 300000 |
| | Programs & Community Outreach | 0 | 50000 | 50000 | 50000 | 105000 | 180000 | 180000 | 180000 |
| | Facilities | 36382 | 109200 | 109200 | 109200 | 184200 | 184200 | 184200 | 184200 |
| | Contract Specialists | 0 | 25000 | 25000 | 50000 | 50000 | 50000 | 50000 | 50000 |
| | **Total Expenditures** | **742868** | **1070470** | **1448470** | **2006220** | **2182220** | **2557220** | **2597220** | **2597220** |

## Consideration of the Financial Co - dependency : Two Operations (Governance)

The concern for ensuring the sustainability of the Art Gallery and the Heritage House and Garden is a high priority to the community of partners. It required a further examination to determine the extent or impact of an aggressive plan to separate the entities during an aggressive transition period. Like conjoined twins, the separation must be handled delicately to preserve both bodies.

Noted throughout the Feasibility Report is the fact that for over 50 years, the Heritage House and Art Gallery have been one entity. It is strongly recommended that they begin to be viewed as two distinct operations and that their governance by a community of partners enables their separate paths to be defined. This is supported by the recommendation to move to the Model 2.A Modified Property Trust as an organizational model.

A further analysis of both pro forma was undertaken to see evidence of the dynamic, financial inter-relationship that will need to be strongly considered if Brock and the Property Trust proceed with the development of both properties. Appendix #6: Consideration of the Financial Co-dependency shows the Pro Forma #1 and Pro Forma #2 adjusted to show the financial position of the Art Gallery, separate from the Heritage House. In both models, the Art Gallery receives increased revenue and benefits operationally, far outpacing the commitments secured specific to the Heritage House and Garden. Understandably, this would occur in isolation of further detailed studies of the demographics, audience and fundraising support for a facility that has been without profile for decades.

Yet, the pro forma do make explicitly clear, that care by leadership must be taken to not solely focus on the success of the Art Gallery at the expense of the Heritage House and Garden's unique positive trajectory.

Operationally and financially, change should not be undertaken lightly or rapidly without careful consideration of both the risk of a too aggressive timeline and fundraising targets and the risk of deeply rooted community biases driving for their financial independence too quickly.

## Concluding Comments

Rodman Hall has unrealized potential. Without new creative partners motivated to re-envision and secure its future, Rodman Hall will inevitably be lost.

We gathered and confirmed evidence that a future role and purpose exists for Rodman Hall. We also found sufficient opportunities to be guardedly optimistic that a partner-based, independent organization could redevelop Rodman Hall successfully. It will be a long road, and it will require hard work.

### Key Findings

- The most viable organizational (governance) model is a Rodman Hall Creative Properties Inc.

- The most viable operational model is to develop the Heritage House and Art Gallery independently.

- Potential partners are interested in further dialogue once a general governance direction and more detailed plan of action is decided. They expect Rodman Hall to be in good working order as part of its transition to a community based partner organization.

- The success of this project will require strong Leadership, an appreciation and support for a focus on the processes of change management and the need to partner with the City of St Catharines and Region of Niagara.

The Business Work Plan provides both pro forma budgets and the Workplan-Roadmap identifing key actions to be taken to transition Rodman Hall from Brock University to a Rodman Hall Creative Properties Inc. As the situation is very fluid, there is a requirement to complete additional future studies.

### Conclusion

With new creative partners motivated to re-envision and secure its future, Rodman Hall may reach its full potential in service to its community. It will take reasonable time, hard work and further careful consideration.

# Complete List of Recommendations

SO1 **Designate Rodman Hall as the West Hill Gateway, Community Hub & Meeting Place**

For the City of St. Catharines, Rodman Hall could be an excellent Community Hub and Meeting Place: a home base & active agent in supporting the West Hill neighbourhood as it grows and develops as part of the GO Transit Secondary Plan. Together, the community gathered at Rodman Hall would be engaged to provide their feedback as the City and Region detail infrastructure and service developments such as signage, lighting, bike trails and roadways. Rodman Hall is a perfect setting to dialogue on topics such as landscaping and Public Art installations and discussing the potential of enhancements at Rodman Hall via developer amenity contributions.

St. Catharines Downtown Creative Cluster Master Plan (2008) identifies Rodman Hall as a significant landmark and built heritage feature and note that it has the elements of being a gateway. Combined with the Historic Lower Bridge, its scenic vistas look out along the creek valley. Its recent heritage designation further opens the opportunity for civic re-development of the Heritage House and Gardens as a demonstration of its importance to the history of city building. As an historic facility for St. Catharines and the Region, its restored and beautifully lit structure easily transforms Rodman Hall into a Gateway and Marker for the entrance to West Hill and St Andrews Ward, visible from the Burgoyne Bridge and the downtown core. (O2-3/O3-13: S1-1, S2-2, S5-7, S7-9, S8-11)

SO2 **Designate Rodman Hall's Gardens & Trails as a Connected Central Park**

The St. Catharines Downtown Creative Cluster Master Plan includes Rodman Hall in its objectives (Section 1.5) specific to improving connections with and linkages to Twelve Mile Creek and again, as part of its pedestrian network and open space system (Section 6.3.1).

Rodman Hall gardens and park setting linked with walking trails trails are a natural asset worthy of full connection to downtown St. Catharines. It already serves as a "Central Park & Garden" to the many who transverse daily into the downtown from the Westside. It is at the trailhead of both primary and secondary trail systems and could benefit from capital improvements stimulated by the City of St. Catharines applying to Niagara Regions' Waterfront grant program for Rodman Hall improvements, given its location at Twelve Mile Creek.

Further, its well-known history as part of the land bridge utilized in early settlement patterns including a deep Indigenous history of settlement, the trails and Garden could be re-commissioned as a demonstration of sustainable gardening practices. New programs focused on green technology, organic gardening and Indigenous plantings along with a focus on

bee husbandry (apiculture) demonstrates St Catharine's commitment to be a "Bee City in the Garden City." (O2-5/O3-04/O3-13: S1-4, S2-2 & 3, S6-8, S7-9)

SO3 **Advance an Arts Audience for St. Catharines' Creative Clusters & Downtown Redevelopment**

As downtown St. Catharines intensifies, further build the role of Rodman Hall by revisiting the co-programming of short events, pop-up exhibits, youth & audience outreaches with the Niagara Artists Centre, the St. Catharines Central Library Branch, the FirstOntario Performing Arts Centre and the Marilyn I Walker School of Fine and Performing Arts. Hire an Auteur to efficiently develop 'on the ground' activities that engage and advance youth awareness and involvement in the arts, which could serve multiple purposes. For example, building new subscribers and members for non-profits, reinforcing experiential learning opportunities for both the Public Library and expanding Brock University enrolment in the arts and creative fields.

Provide additional resources to the Art Gallery's current exhibition program to allow it to lift its range of programs to extend to new audiences and offer further opportunities to exhibit works from the permanent collection.

Of note, while some believe the location of Rodman Hall is outside the downtown area, the Creative Clusters Master Plan established two working Study Area boundaries: one entitled the "Wider Downtown" defined its southwesterly connection to Rodman Hall and Twelve Mile Creek. (O2-6/03-4/O3-13: S1-1, S2-3, S4-6, S6-8, S7-9, S8-11)

SO4 **Confirm Support for formally establishing Rodman Hall as St. Catharines & Niagara Region's 'Gem' Regional Public Art Gallery**

Located in St. Catharines, a reappointed, high functioning and possibly renamed premiere Regional Art Gallery is required in the Niagara Region. The Rodman Hall Art Gallery is well positioned to fulfill this need. Further, with the proper capital development, the Regional Public Art Gallery should house a 'Permanent Collections Study Centre' to be used widely by Brock University students, faculty, residents, external galleries and visitors.

When also linked to a prominent, actively programmed Historic site the Regional Public Art Gallery becomes part of a dual destination that is actively & broadly promoted locally and beyond through the established wine route. Again, the Downtown Creative Cluster Master Plan (section 3.5.3) includes Rodman Hall as part of St. Catharines "Signature Destinations" and notes that the Wine Embassy could support further investment in its supportive companions, including Rodman Hall. (O5-9/O3-13: S1-1, S2-2, S4-6, S5-7, S6-8, S8-12, S8-12)

SO5 **Secure Local Creative Heroes**

Negotiate opportunities to celebrate, profile and exhibit prominent St. Catharines and Niagara Region internationally known visual artists at the Public Art Gallery. Explore the option of selecting one to become a focus for the Permanent Collection Study Centre as a premiere draw.

Develop regional invitational Bi-Annual Art Exhibition that builds and profiles of artwork of current regional artists. (O1-1/O1-2: S8-11, S8-12, S6-8)

SO6 **Develop Rodman Hall as 'A Home and Haven for Creativity, Conversation & Dreams'**

While there are many examples of destinations historic buildings and gardens scattered throughout Ontario, the important destinations are ones that have both a deep, authentic history to local placemaking plus are located on sophisticated tourism routes. Of the notable ones, few have the benefit of 50+ years of experience in nurturing the creative aspirations of artists plus 15+ years of University level in situ pedagogy as an active learning foundation. Rodman Hall has it all, including a range of revenue generating streams available to the organization if it wishes to extend itself broadly and gain new audiences.

The idea of offering 5 revenue generating integrated program streams gained traction arising from partner interviews and should be examined.

1. A Makerspace (MS)

Many are familiar with makerspaces used for computing and technology. They are places where people gather to invent, create and learn using various tools, equipment and knowledge. Rodman Hall could offer specialized workshops uniquely themed to relate to the history of Rodman Hall House and Garden. For example, themed programs focused on working with your hands to understand how things are made, or can be recreated using unused, broken or discarded elements (Hand to Mind). Skilled trades and restoration practices working on Rodman Hall's restoration could be highlighted with partnership from the School of Restoration Arts at Willowbank and the John Brown Foundation.

More exploratory activities themed to the practice of wellbeing with a natural healing focus could be offered in a 'Hand to Heart' program (O4-8, O4-11: S2-2, S2-3, S5-7)

2. A Gardeners Exploring Place (GXP)

Offering specialized workshops in the practice of growing and cultivating plants used for food, healing and beautiful landscapes. Opportunities to learn about local Indigenous plants, herbs and their uses connect us to the history of the area. Rodman Hall's first kitchen garden built in the 1940's could be echoed in allocating land for a West Hill Community Garden pilot. The Garden themed programs could be 'Hand to Mouth' and offer studies in herbal medicines and cooking opportunities (O4-8, O4-11: S1-4, S2-3, S5-7)[

3. A Creative Centre (AC2)

Creative thinking is rapidly becoming a core workforce competency. It grows through experiences and tools that support an individual in uncovering new ideas, mindsets and approaches to living a human-centred, empathetic life. Rodman Hall is well positioned to offer specialized experiences that build creative confidence and leadership for all ages.

A particular focus on youth is proposed to help them thrive in our diverse, complex world. The programs would explore creativity as its applied across a range of disciplines and career paths, enhanced with direct mentoring by renowned creatives from all walks of life (O4-8, O4-11: S3-5, S4-6, S5-7, S5-10, S6-8, S7-9, S8-11)

4. Residencies & BB

Connected to (MP/CXP/AC2) and the Regional Public Art Gallery accommodation can be offered to creatives as part of an artist/lecturer in residence program. Private rooms and light housekeeping will be provided along with the option of breakfast and tea services if these amenities are built. Regular guests of Rodman Hall could be accommodated as part of a unique Bed & Breakfast operation. (O4-8/ O4-11/O5-9: S3-5, S4-6, S5-10, S6-8, S7-9)

5. Public Dreaming

A frequent opportunity raised during interviews was Rodman Hall becoming a home base for a key public celebration(s) and specific neighbourhood event(s) that figuratively built bridges across communities of diverse interests. Involving the Lower footbridge into the downtown and perhaps parading across the new Burgoyne Bridge, Rodman Hall could be central in events that lift community spirits while lowering tensions. They could become a bridge for St. Catharines becoming known as a City of Creativity by offering a ‘mashup' of the arts and pageantry. Ideas include a Solstice event, First Night/Holiday candlelit walks along the trails and visits to the Historic House, and an annual Neighbourhood Barbeque and Garage Sale. (O1-1, O1-2,O2-3,O2-5, O2-6, O3-4, O3-13, O4-8, O5-9, O7-10: S1-1, S1-4, S2-3, S4-6, S5-7, S6-8, S7-9)

SO7 **Rally Pride of Place & Integrate Rodman Hall’s history into the Stories of St. Catharines & Niagara Region**

Rallying local spirits and boosting local pride in the arts were identified as a role for Rodman Hall as an Arts Centre. Providing story content and networks to economic and tourism agencies mandated to promote business and recruit new residents to move to St. Catharines. Further, ensuring that Rodman Hall's history is integrated into the stories told about St. Catharines' development from settlement through to the establishment of the city provides a long-term strategy to grow and maintain membership and community ownership (O1-2: S1-1, S1-4, S2-2, S2-3, S3-5, S4-6)

SO8 **Grow Rodman Hall's Role as the "Go To" Visual Arts Specialists & Coordinators**
Rodman Hall has a civic role to play in representing the visual arts community on City and Regional Cultural Committees, becoming a 'go to' organization for resolving cultural issues and informing art and cultural policy development within the City of St. Catharines and Niagara Region (O3-4/ O3-13/O4-7: S3-4, S3-13, S4-6, S6-8, S7-9, S8-11, S8-12)

SO9 **Examine offering external services in Arts Administration & Collection Management**
There is an appetite for Rodman Hall to provide a selection of administrative services to colleague galleries and organizations. To begin the Transition and to be effective, Rodman Hall's Permanent Collection must be digitalized. This will advance the opportunity to coordinate the sharing of exhibitions & further facilitating collection opportunities both at Brock University and among colleague museums in the Niagara Region (O4-7: S3-5, S4-6, S5-10, S8-11, S8-12)

## Governance Recommendations

GOV 1. WO1.**Pursue a Governance Model '2A - Modified Property Trust' - Split Two Distinct Operations to Thrive**
While the new Transition Board begins in form as Model 1 - Property Trust, should quickly pursue moving to Model 2A - Modified Property Trust to gain the strength of two operations into two distinct Boards and gain greater community involvement, leadership and double skills. The mandate, principles, priorities, values and processes of a public art gallery/collection are uniquely different from that of property development and business operation of a historical house adaptively reused for multiple public goods. (O7-10: W2-5, W2-15, W6-8, W8-17)

GOV 2. WO2. **Aligning Skill Based Board Members to the Property Trust or Art Gallery**
Leverage the broad talents and experience of the community to build truly skill-based board(s). While there is a crossover, the skills and aptitude required for the successful operation of a Public Art Gallery will differ in part from the skills required to own, operate, and develop property and cost recovery revenue generating programs specific to the Heritage House & Grounds. (O1-1/ O1-2 /O7-10: W2-5, W2-15)

GOV 3. **Build a Skill-Based Working Board for the Property Trust**
Through the Transition Phase ensure that the Property Trust represents the diverse community of interests and capacities including experience in:

- Fundraising & Relationship development
- Property management
- Business & Partnership management
- Historical knowledge & program / professional practices
- Visual Art knowledge & program/ professional practices
- Legal
- Financial & Accounting

- Human Resource Management[G400] [G401]
- Marketing & Communications / Media
- Political Acumen
- Directors College/ Governance skills
- Tourism

GOV 4. WT2. **Ensure Resources and Full Board Commitment to Ongoing, Focused Board Development**
Brock University should provide consulting services to the new Board for a transition period with the purpose of supporting their governance (training and development) and ensuring their ability to execute the strategies and plans (i.e. the first phase of the Business Work plan). Public Boards requires specific skills and the thoughtful facilitation of governance, change management and strategic planning. (T7-12: W2-5)

GOV 5. **Negotiate and Acquire Ownership of the Assets of Rodman Hall Art Centre**
Mutually undertake, in the spirit of openness and the best interests of the community, a through, informed and collaborative series of negotiations to establish a fair agreement for the Property Trust to acquire all property and assets connected to Rodman Hall Art Centre, from Brock University.

GOV 6. **Develop the Historic House and Gardens**.

GOV 7. **Incorporation of a new Independent Public Art Gallery**. Provide for and support its financial development with the intention of transferring the collection and any negotiated resources to the new Art Gallery.

GOV 8. **Facilitate the establishment of the new Art Gallery's Board of Directors**.
Ensure that the new Board includes members with the following skills:

- Artists
- Collectors
- Arts Educators
- Fundraising & Relationship development
- Business & Partnership management
- Legal
- Financial & Accounting
- Human Resource Management
- Marketing & Communications / Media
- Political Acumen
- Directors College level governance skills

GOV 9. **Provide accommodation for the Art Gallery & Permanent Collection as Tenant**
Ensure a fair lease agreement is developed to house and maintain the capital assets of the Public Art Gallery and its programs in conditions suitable for a professional art gallery.

GOV 10. **Develop the Regional Public Art Gallery & Permanent Collection Storage**

## Financial Recommendations

OPF1. **Brock Maintains Financial Support for five years, Funds an additional Transition Budget & In concert with the Property Trust works to secure Community Partners**
Brock University must continue its current annual level of budget support to Rodman Hall for a period of 5 years to provide stability to the operation. Further, Brock University must provide an additional Transition Budget to remedy its outstanding functional gaps which curtail Rodman Hall's ability to become independently governed by a community of partners. Its Development Office must be directed to make Rodman Hall a priority of Brock University and work in concert with the Property Trust to secure additional Community Partners.
(T1-1/T1-15/T1-17/T6-10/T6-13/T6-14/T6-16: W2-5, W3-11, W4-12, W4-14, W5-6, W6-8, W7-17, W7-18)

OPF2. SO11 **Explore Leveraging Assets**
A Board Finance Committee should examine the opportunities that asset ownership provides Rodman Hall including the opportunity to leverage assets as part of a new partnership agreement. For example, it could offer the assets on a long-term lease to another non-profit or government entity. It could also explore leveraging its asset to secure bank financing to fund Board approved financial strategies (Financial partnerships, i.e. City / Education Partners, i.e. Ridley, John Brown Foundation) (O2-3/O2-6/ O3-13/O6-12: S3-5, S4-6, S8-11, S9-13)

OPF3. ST1 **Secure the City of St. Catharines & Niagara Region as Significant New Partners**. It is essential that both the City and the Region are strong committed partners if Rodman Hall is to succeed. By leveraging the strength and voices of the new Board supported by key past stakeholders and Brock University Development Office, pursue both financial and in-kind support from the City of St. Catharines and Niagara Region. Given the opportunities and linkages between Rodman Hall and key new planning and development strategies, both should desire to be a 'Significant Community Partner,' acknowledging a phase-in period may be required. (T1-1: S3-5, S9-13)

OPF4. WO4 **Secure "Turn Around Angels" to support Key Initiatives**
Key to success will be securing Transitional funding to correctly reposition Rodman Hall and point it forward on its new path. This requires the development of a select group of stakeholders

whose multi-year targeted financial support ignites critical action on key strategic objectives which turn Rodman Hall around. (O1-2/ O7-10 / O6-12: W2-5)

OPT5. WO5 **Research and Apply for Foundation Support/Leverage New Independence to Secure Startup Funds**
Explore the Investment Streams and Action Areas identified by the Trillium Foundation matched to a crucial program, operating and capital initiatives. Work with the City and Niagara Region to secure a multi-phased Waterfront Development Grant (Niagara Region), adding Rodman Hall to their 'Sustainable' Grants Program (City of St. Catharines). As a component to building new programs and partnerships, establish strong contacts with Tourism and Heritage granting streams to fund governance, collection digitalization, new program development, youth programming, community outreach, phased capital projects and inclusion/diversity opportunities (O6-12/O3-13: W3-11, W7-10)

OPF6. WO5 **Establish Robust Financial Systems**
As part of the Transition Phase, establish baseline operating budgets linked to strategic goals and objectives and reflective of current best practices. In response to new program development, create budgets based on full cost accounting and set Board policies related to the expected subsidization for public good programs vs enterprise programs. Support progress by a regular internal review of programs and services will build stability. (O6-12/O4-11: W2-5, W2-15, W3-11, W7-16)

OPF7. WO7 **Analyze and Grow Business Revenue / Program & Audience Diversification**
Over a reasoned period of Transition and in concert with pre-planning for capital development, analyze and develop detailed business cases for proposed programs that seek to diversify revenues and services. Build new sources of surplus program revenues to offset expenditures. Undertake exercises to determine the Board's risk appetite. Ensure a robust feedback loop for program users is established and that information is openly shared with the Board. Ensure that the desire to strive for self-sufficiency in operating responds to a balance between the needs of the local community, regional audiences and niche tourists. (O4-8/O4-11/O5-9: W3-11)

OPF8. WO9 **Integrated Systems: Processing a Membership Campaign**
Ensure the ability to process new forms of revenue is integrated into Rodman Hall's technology systems. As part of Transition, work with Brock University who provides Information Technology to Rodman Hall. Persist in ensuring that systems allow for the processing of both new members plus their donations and that the system serves both the general public and program registrants. Build 'PayPal' type options into all website opportunities connected to program and communication products. Ensure that membership data links to the Audience Development Strategy and data are collected and synthesized. Work with partners to advance the use of shared campaigns and system software also with 'PayPal' ease.
(O1-1/O4-8/O4-11/O5-9/O7-10: W9-19)

OPF9. **Develop and Utilize a Full Cost Accounting System**
Ensure a full cost accounting system is developed. Utilize the system to quantify Brock University benefits from academic programming and education occurring at Rodman Hall.

OPF10. **Develop and Utilize a Service Reviews System.**
Coupled with full cost accounting, undertake a comprehensive review of Rodman Hall programs and services beginning with public revenue generating programs occurring on site including art camps, lectures, tours and specialty workshops.

## Staffing Recommendations

OPS1. WT1 **Immediately Provide 'infill' Fundraising & Development, Marketing, and Communications expertise and support**.
In the immediate, and in response to the identified gaps arising from the Functional Assessment, Brock University should support the stabilization and forward momentum of the New Board by providing Transition Budget funds to engage external contract expertise in the areas of:

- Fundraising & Development
- Marketing
- Communications
- Human Resource Specialist - as required
- Legal Advisor - as required

Otherwise, and with the agreement of the new Board, Brock should transfer on secondment, selected full-time senior employees to work with and directly report to the new Board. Secondments would receive clear direction to prioritize Rodman Hall's development needs and deliver immediate support of the securement of Significant Community Partners and "Turn Around Angels." This reporting will be moved to the new Executive Director/Art Gallery once hired as per recommendation OPS2.WT5.
(T1-1/T1-15/T1-17/T6-10/T6-13/T6-14/T6-16: W2-5, W3-11, W4-12, W4-13, W4-14, W5-6, W6-8, W7-17, W7-18)

OPS2. WT5 **Immediately Correct Staffing Shortage**
In anticipation of a successful transfer of responsibilities for Rodman Hall to the new Board, Brock University should take the following action to stabilize the current staff team (to a baseline equivalent of that of comparable cultural organizations), respond to outstanding gaps from the Functional Assessment and appropriately place FTE's in salary and benefit categories that reflect Public Art Gallery market sector comparisons for salaries and benefits. Restating the budget for the 2018-2019 is required for grant purposes.
(T1-1/T1-15/T1-17/T6-10/T6-13/T6-14/T6-16: W2-5, W3-11, W4-12, W4-13, W4-14, W5-6, W6-8, W7-17, W7-18)

The following key actions should be taken:

1. As part of the Transition budget, Brock should immediately fund the hiring of a quality External Search Firm(s) (to be decided by the new Board) to work directly with the new Board to:

    1. Produce current job profiles and secure 2018 market sector (Public Art Gallery) comparisons for salaries & benefits for the following positions:
        9. Art Gallery Director (priority)
        10. Curator (priority)
        11. Educator (priority)
        12. Administrative Assistant (priority) - Unionized
        13. Preparator/Registrar (priority)- Unionized
        14. Business Manager
        15. Facilities & Projects Manager
        16. Public Programs /Events Officer

**2. Prioritize and Facilitate the immediate hiring of:**

4. **Art Gallery Executive Director (in budget)**
5. **Art Educator (in budget)**
6. **Preparator /Registrar (in budget)**

3. Provide job profiles and costing estimates to secure for the following external services to support the new Board:

6. Human Resource Advisor
7. Legal Advisor
8. Development & Fundraising Officer
9. Communications & Marketing Officer
10. Community Coordinator

2. Brock University should make immediate budget corrections and restate the budget for these positions including the listed external services in the current (2018-2019) year and for the next five years, as part of the Transition Budget.

## Community Outreach Recommendations

OPC1. ST2 **Establish the Boards' Presence in, Direct Representation at & Participation in City and Regional Plans and Strategies**[G469]
Utilize the strength of key new board members to create a Board Planning Committee with a component of their mandate to include:

- Arrange meetings to re-introduce RH to STC/NR Councils and staff.
- Advocating for and offer the provision of their skills and abilities - to be present at and directly involve Rodman Hall in all future initiatives affecting the St Andrews Ward and West Hill neighbourhood. For example, they should work to ensure a seat on key advisory committees (secondary plan) and offer RH as a Meeting Place to address diverse issues and community civic engagement.

Fostering the option of Rodman Hall to be designated as St Andrew's Community Hub.
In this new role, and with government partners, Rodman Hall should extend itself to build strong neighbourhood alliances, support neighbourhood partners and institutions in proceeding on their issues, welcome new immigrants to see Rodman Hall as their touch point with civics and community issues and focus attention on building internal capacity to rebuild a volunteer program. (T2-2/ T2-3/ T2-6: S1-1, S1-4, S3-5, S4-6)

OPC2. ST6 **Build and Launch a Marketing Plan & Audience Development/Arts Awareness Strategy.** Leverage Rodman Hall's skills (to create acclaimed exhibitions, education programs and undertake community outreach to diverse audiences) and with key partners. Build a multi-pronged Marketing Plan & Audience Development/Arts Awareness Strategy focused on visual arts literacy, facts related to standards and best practices of professional public arts mgmt., examination/documentation of open data related to impact/value and economic/social benefits of the arts. Connect the development of a Membership Campaign to this work (T4-7/ T4-11/T4-18/T4-20: S6-8, S7-9)

OPC3. ST7 **Plan and Secure Excellent Facilitation of Re-Connection Events & Gatherings**
While acknowledging that a) many community tensions are beyond the scope of Rodman Hall, and b) rebuilding trust takes time and thoughtful action, the Board should bring together representatives and leaders involved in past Brock community processes (about the future of Rodman Hall). The goal of these gatherings is to reflect, dialogue and begin to rebuild trust and move forward in support of Rodman Hall's future next steps. Leverage and evoke the strength of Rodman Hall's history of being a social meeting place (garden first); its legacy of 50+ yrs. of Leadership; its impressive succession of growing valued strong artists; and its skills at engaging diverse communities & opinions in dialogue. (T5-8/T5-9; S2-2, S2-3, S3-5, S4-6, S7-9)

## Identity & Communications Recommendations

OPI1. WO8 **Document and Write the Story of Rodman Hall - From settlement to now**
Involve St. Catharines Heritage Committee in the pursuit of detailed history and help build new audiences. Build a new learning audience working cohesively with the City of St. Catharines Heritage Committee and staff of Parks, Recreation and Cultures' Museum staff, the Archives, the Library and other City Services.

Further research the personal stories of actions taking place on both the lands and facilities of Rodman Hall and in the neighbourhoods.
Extend practicums to students to include study and curate publishable materials of Rodman Hall based stories which foster understanding, empathy and acknowledge St. Catharines as an indeed 'Compassionate City,' partly because of the contribution of the Rodman Hall.
(O4-8/O3-4/O3-13: W6-7, W6-8)

OPI2. SO10 **Grow Stakeholders Optimism to rally around Rodman Hall's Legacy Being Revitalized**
Explore activities with partners who can build on stakeholder optimism to rally around a new evolving vision for Rodman Hall. (O7-10: S3-5, S4-6, S8-11)

OPI3. ST3 **Create a Communication Plan & Campaign: Write the Narrative for a Renewed Vision of Rodman Hall**
Create a Communications Plan and Campaign that provides clarity of purpose for the Art Gallery and Heritage House and Garden as a result of further work of the New Board and staff. Ensure it includes compelling narratives describing the vision for multiple audiences and interests. Include detailed materials on the value Rodman Hall provides along with the visual arts and heritage in St. Catharines and Niagara Region. (T3-5: S3-5, S5-7, S5-10, S6-8, S7-9)

OPI4. ST4 **Create a New Membership Campaign and Leverage Legacy**
Leverage and utilize the strength of individuals who benefitted from their involvement with Rodman Hall throughout its 58 years. There are legacy stories of youth, students and families who love Rodman Hall. Seek their leadership and recruit them to personally advance (via their social media, home gatherings, community activities) the circulation of new communications and awareness materials built to celebrate the new trajectory of Rodman Hall and ask for their membership and donation as an indicator of community ownership. (T3-5: S3-5, S5-7, S5-10, S6-8, S7-9)

OPI4. ST5 **Offer Communication Practicums to support in-house communication systems** Extend Rodman Halls' educational network with Partners to secure senior communication and marketing students who will continue to examine, propose, create and draft a range of communication products and templates to support administrative functions and the rollout of future Rodman Hall campaigns. (T3-5: S3-5, S5-7, S5-10, S6-8, S7-9)

## Capital Recommendations

C1. WT3 **Procure Architectural and Business Experts to Complete Pre-Planning for Capital Development**
As a critical action in the Transition Period, the New Board should undertake a detailed architectural & a functional review with concept plans and a specific business case for:

1. The construction of a ‘gem" (24,000 sq. ft) Regional Public Art Gallery and Collection Storage, with the preferred location being within the vicinity of Rodman Hall. The Art Gallery should be separate from the Heritage House but functionally connected.

2. The re-purposed, generally restored, and adaptively reused Heritage House and Heritage Grounds /Garden site to become the base for “A Home/Haven for Creativity, Conversation & Dreams” including the reclaiming of basement kitchens, private bedrooms with washrooms, specific living/tea - breakfast room for guests, workshop participants (MX, GXP, Ac2) & potential residencies.

3. A four-season Lord and Burnham-style inspired Greenhouse/Conservatory reflective of the onsite original, located in the existing Courtyard or extending outwards to face the Burgoyne Bridge. Designed for events, programs, rentals and general visitors as the 3rd Space with food and beverage services.

Specific to the Art Gallery, including a detailed examination that compares and contrasts a) the Lundholm 2010 proposal for additional onsite space and b) examine alternative locations for the public art gallery including but not limited to STC downtown (e.g. Central Library, Old Courthouse Building). Also consider alternative property close to the GO Transit Station site as an opportunity for inclusion in Secondary Planning for St Andrews/ West Hill communities with potential support from private development and developer amenity contributions, along with host partners.

Specific to the Permanent Collection, ensure that the study provides for a Collection Study Centre (research room) and additional square footage for the growth of the Collection. While it is preferred that the Collection remains on the same site as the Regional Public Art Gallery, if alternative locations are ill-suited to storing an expanded collection and research space, consider an agreement to find, build, store and manage the Collections of both the Regional Public Art Gallery and Brock University's Collection. Ensure on-site space is provided for both research and exhibition purposes and that storage is built to accommodate storage rental use by other institutions for a fee.

Specific to the Heritage House and Gardens, it is imperative that the physical review achieve two purposes:

3. Defining the costing, process and overall effect of restoration of crucial heritage attributes of both the house and garden; and
4. Allows for the addition of a multi-use, revenue generating square footage able to achieve and support the programming themes.

Once approved, the Pre-Plan defines the terms of reference for securing public and private partners. Potential pre-planning funding partners Brock University, Niagara Region's Waterfront Development Grants with application and support from the City of St. Catharines. Trillium may also be a phased funder. (T2- 6; W1-2, W-3, W-4, W3-15, W4- 13)

C2. WT4 **Clarify and Secure Capital Budget to address outstanding Capital Building Condition Projects & AODA Facility Standard Requirements**
As part of the transition of assets to the new Board, ensure resources are transferred to provide fair compensation for the correction of known, outstanding building condition deficiencies and extended life cycle repairs in addition to known AODA Facility requirements to meet the deadline. Also, ensure this information is cross-referenced to the Pre-Planning for Capital Development (architectural & functional review/plan). (T2-6: W1-3)

C3. WO3 **Undertake Capital Projects - Develop & Build a Regional Public Art Gallery, Restored Heritage House & Revenue Generating Space**
Undertake a phased capital program that prioritizes construction of a Regional Public Art Gallery/ Permanent Collection space, a restored for adaptive re-use Heritage House and Heritage Grounds/Gardens and a new multipurpose revenue generating space (Four Season Greenhouse) with food/beverage amenities and conferencing services.
(O2-3/O2-5/O3-13/O4-8/O4-9/O5-9/O6-12/O7-10: W1-1, W1-2, W1-3, W1-4, W1-5)

C4. SO1 Ensure Rodman Hall benefits from Capital Redevelopment, i.e. [G531] **West Hill** Minor **Gateway + Marker + a Community Hub & Meeting Place**
Being a home base and active agent in supporting the West Hill neighbourhood as it grows and develops as part of the GO Transit Station Secondary Plan: Urban Design Guidelines, work with the City of St. Catharines and the Development Community to have Rodman Hall considered as the Minor Gateway into St Andrews Ward for the West Hill Community.

Through the Secondary Plan process, ensure proper street signage, lighting, landscaping, trail and roadways access, and egress are provided to Rodman Hall.

Advocate for increased maintenance of the Lower Footbridge leading across the Creek and for opportunities to secure occasional overflow parking rights at the bottom of St Paul's Crescent on lands near or including the Ontario Hydro right of way.

Ensure that Rodman Hall's future capital and operating needs figure prominently in future City of St. Catharines and Niagara Region discussions related to potential Developer Amenity Contributions opportunities. (O2-3/O3-13: S1-1, S2-2, S5-7, S7-9, S8-11)

# Select List of Resources

## City of St Catharines

Economic Development Strategy 2017-2022

Inspire St Catharines Culture Plan 2020

Cultural Funding Review (Dec 2015)

Strategic Plan 2015-2025 , Version 2.0 revisions Jan 29, 2017

Internal Analysis - Inspire Culture Plan 2020 (Dec 2012)

Downtown Creative Cluster Master Plan (2008)

Feasibility Analysis of Proposed Hotel Properties (2017)

GO Transit Station Secondary Plan - Urban Design Guidelines

By-Law No 2018-12 Amendment No 19 to OP -Garden City Plan (May 2018)

Garden City Plan - OP amendment No 14 ( through to July 13, 2017)

City Staff Report CR-PBS-1111-2018 April19, 2018 CNC (May 23, 2018)

## Region of Niagara

Niagara Go Hub and Transit Station Study Phase 1

Niagara Regional Plan

## Botanical Garden & Grounds

A New Beginning: Visions for a Renewed Walker Botanical Garden (2006)

Walker Botanical Garden Conceptual Plan, Darren Schmahl (2006)

Walker Botanical Garden - Grounds Operating Budget & 5 year Dev Plans (2006)

Updated 5 year Development Plan/ Rodman Hall Grounds & Walker Botanical Garden (2013)

Legacy of Splendor - 1850-2018, Slide Presentation, Darren Schmahl

## Community Conversations

Community Conversations, Online Conversations Nov 25-29, 2017, Rodman Hall Coalition with Brock University

Discover and Dream: Community Conversations Dec 2017 - Summary Report

Community Conversation, Summary of Table Facilitators, Nov 2017

## History of Rodman Hall Art Centre

Historical Overview of Rodman Hall (revised), Brian Narhi

Rodman Hall Arts Centre 1960-1981: A History of the Arts Organization, Gordon Godwin

## Capital Redevelopment

Development Plan Rodman Hall Art Centre (March 2010), Lundholm Associates Architects

Building Condition Reports (2014 & 2017), Accessibility Audits, Brock University

## Governance

Original Agreement 2003 signed by Brock University and the Rodman Hall Art Centre

Advisory Board Terms of Reference

Project Charter: Rodman Hall Coalition & Brock University

New Draft Bylaws 2018

Minutes: Rodman Hall Art Centre Board of Directors (2001 - 2003)

Minutes: Rodman Hall Advisory Committee (Brock) 2005-2009, 2012-2018

## Strategic Plans

Draft Rodman Hall Art Centre - 5 year Strategic Plan, undated, unsigned

Rodman Hall Draft Strategic Plan 2007, facilitated by J.Barlow & R Cann

## Comparable Galleries in Ontario

Public Art Gallery Comparisons, E Chitty

Financial Submissions via CADAC  (multiple years, multiple gallery sector comparators)

Multiple public documents i.e., Annual Reports, Website Information & Direct Resource Materials

## Financial and Budget Information

Rodman Hall Art Centre Audits 1990, 1993 - 2003

Financial Statements (2012/13-2017/18) provided by Brock University

Compilation of Expenses & Revenues 1970 - 2003 by Brock University

Comparison Budget Chart: 2003/04-2013/14 by Brock University

## Organizational Information

Organization Chart 2018 & Job Descriptions

General Statistics: 2003-2015 (i.e., membership , attendance, programs and rentals)

## Brock Materials & Presentations

Brock University "Experience. Is Everything' Catalogue 2018

Rodman Hall Art Centre:  Why Culture, Professor Donna Szoke (2018)

Brock Program Review - Materials

Presentation to Capital Infrastructure Committee (November 2016), Rodman Hall Alliance

Presentation to the Senate: Planning, Priorities & Budget Advisory Committee (April 2015) Rodman Hall Alliance

Report to Capital Infrastructure Committee March 2018, Special Advisor to the VP Administration Tom Arkell

Report Accompanying Original Agreement (2003)

## Government Grant Submissions

Ontario Arts Council - Operating Grant Submissions: Public Art Galleries 2016, 2017, 2018

Niagara Investment in Culture (NIC): Project Grant Submissions 2016/17 - 2017/18

St Catharines Cultural Investment (SCIPP): Culture Days + Arts Development - Grant Application 2016-2017

Canada Council Project Grant Applications (2015 x 2 , 2016/2017)

## Other reference materials

Academic and Cultural Arts Centre for Downtown St Catharines (2008), Martin Vinik, Levitt Goodman, Urban Strategies

2009-2010 Survey, Business for the Arts

Ontario Museums Association 2014 Profile, Hill Strategies

Ontario Museums Association 2025 Strategic Vision, Ontario Museums Association Task Force

Arts & Heritage Access & Availability Survey 2016-2017, Department of Canadian Heritage

The Social Effects of Culture: A Literature Review, Centre on Governance, University of Ottawa

Statistical Profile of Art Galleries in Ontario (2013 ), Ontario Association of Art Gallery, Hill Strategies

OAAG Data Exchange 2013 - Key Findings, Hill Strategies

## List of Attached Appendices

Appendix #1: Gallery Comparison
Appendix #2: The Art Gallery of Windsor: 75 Years of Change
Appendix #3: SWOT Analysis
Appendix #4: TOWS Analysis
Appendix #5: Workplan - Road Map
Appendix#6: Consideration of the Co-dependency