



STLC Next Building Program Report

Re-imagining the St. Lawrence Centre for the Arts

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Land Acknowledgement

We wish to acknowledge that the St. Lawrence Centre for the Arts is located on the unceded traditional territory of the Anishinaabe, the Haudenosaunee, the Wendat and currently the Mississaugas of the New Credit. We also acknowledge that these nations and all other Indigenous nations, including the Metis, who have called the land on which Toronto is built, home. We further acknowledge that we are grateful to have the opportunity to live, learn and create on this land together.

Project Background

On January 29, 2020, Toronto City Council adopted the following¹:

1. City Council endorse the replacement of the St. Lawrence Centre for the Arts, located at 27 Front Street East with a new reimagined centre as a state-of-the-art cultural and civic hub for the City's creative communities and the community at large, in particular not-for-profit performing arts organizations, centred on its historic role as a landmark centre for economic and cultural activities, subject to satisfactory programmatic, community building, business and funding plans being developed.
2. City Council direct the Deputy City Manager, Corporate Services in consultation with the President and Chief Executive Officer, TO Live and the Chief Executive Officer, CreateTO, to engage in a facilitated, open consultation process with key stakeholders in the cultural community, the local St. Lawrence Market neighbourhood and implicated City divisions and agencies to develop a building program which reimagines the St. Lawrence Centre for the Arts as a new cultural and civic hub.
3. City Council direct the Deputy City Manager, Corporate Services in consultation with the President and Chief Executive Officer, TO Live and the Chief Executive Officer, CreateTO to prepare a Class D cost estimate, based on the building program which emerges from the engagement set out in Part 2 above, such analysis to include the consideration of alternatives for legacy tenants should they not be accommodated in a new St. Lawrence Centre for the Arts
4. City Council direct the Deputy City Manager, Corporate Services in consultation with the President and Chief Executive Officer, TO Live and the Chief Executive Officer, CreateTO to develop a business model that may consider opportunities for potential existing and new partners in a new St. Lawrence Centre for the Arts.
5. City Council direct the Deputy City Manager, Corporate Services in consultation with the President and Chief Executive Officer, TO Live and the Chief Executive Officer, CreateTO to develop a project budget along with a funding strategy to facilitate the development of a new St. Lawrence Centre for the Arts based on a building program set out in Part 2 above.
6. City Council direct the Deputy City Manager, in consultation with the President and Chief Executive Officer, TO Live and the Chief Executive Officer, CreateTO to report to the Board of Directors of TO Live and the Board of Directors of CreateTO in the third quarter of 2020, with the findings of Parts 1 to 5 above and to include a project plan and schedule to deliver a new St. Lawrence Centre for the Arts, for subsequent consideration and approval by City Council as soon as possible afterwards.

After a delay due to pandemic related public health restrictions, in April 2021, TO Live and CreateTO re-launched a public consultation process for the reimagining of the St. Lawrence Centre for the Arts. The project, dubbed STLCNext, is a City of Toronto initiative to engage the community in a vision for the future of the 50-year-old performing arts centre. As our City emerges from the pandemic, a new vision for the St. Lawrence Centre has the potential to become a galvanizing force for the community and cultural sector by delivering an inclusive and accessible facility.

Residents and cultural stakeholders were asked to provide their aspirations for how the Centre could be reimagined to provide an accessible, flexible civic hub that will serve traditionally under-represented voices, the cultural sector, in particular the not-for-profit arts sector, neighbourhood and the broader civic community.

The consultation process included an online survey and a series of specific engagement sessions with local arts and community groups. The consultation was specifically designed to prioritize an equity lens for place-making opportunities, access to equity seeking groups, and the use of state-of-the-art technology to support the next generation of creative talent in Toronto.

The following is a report on the process and results of this consultation.

¹ City Council consideration on January 29, 2020
<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2020.EX12.6>

Phase 0: Setting the Stage

Contextual Research

On April 29, 2021, a 3-Horizons online workshop was conducted with 14 stakeholders from the arts sector and the St. Lawrence neighbourhood. The objective of this session was to gain the perspectives of groups that are typically under-represented in discussions about the arts in the city. Over the course of 3 hours, participants were led through a series of exercises that explored the current challenges experienced by the arts sector and the area surrounding the St. Lawrence Centre (Horizon 1), their hopes for a thriving and vibrant future for the Centre and the neighbourhood (Horizon 3), and the actions necessary to achieve their aspirations (Horizon 2).

Concurrently, research was conducted exploring the impact of the pandemic on the arts sector in general, and artists from equity-seeking communities in particular, to better understand the forces that might shape the sector in the coming years.

We compared the workshop findings with those identified from the desk research, noting which were common to both sources or distinct to a specific information source. The research identified a series of challenges and emerging conditions that suggest a shifting landscape in need of strategic response to prepare STLC for a resilient future. Analysis of this data revealed a series of insights in five key areas, which are outlined below: Equity, Creation, Receiving, Presentation, and Space.

Key Insights from Contextual Research

1. Equity in the City

- Racialized, Indigenous, Disabled and low-income Torontonians have suffered most
- Beyond tokenism: Representation vs. True Power Shifting
- Potential impact of arts-driven gentrification
- Exclusion is systemic

2. Arts Creation is Changing

- Pandemic trauma is taking an emotional toll
- More voices are wanted and needed

3. Presentation and dissemination of the arts take new form

- Emerging practices enable new ways of sharing performance as platforms shift
- Consolidation and closure will likely continue
- Funding mechanisms are likely to be challenged over time
- Competition is everywhere now that performances have moved online

4. Audiences are consuming and receiving the arts differently

- Streaming may be forever as technologies evolve
- Targeted preferences build different audiences, especially through digital analytics
- The roles of audiences and performers are shifting to Co-produced, co-authored, collaborated
- The Arts Provide Mental Health Benefit to Society

5. Making space for culture and community

- Mixed use reduces boundaries
- Flexibility of physical spaces is critical
- Demand for environmental accountability is high

For more details see: <https://stlcnext.org/wp-content/uploads/2021/07/STLC-Next-public-engagement-background-file.pdf>

Consultation Process

Online Survey

From April to May 2021, Create TO and TO Live opened a city-wide survey to gauge public perceptions for the reimagining of the St. Lawrence Centre for the Arts. Participants both from city communities and from a wide representation of the arts sector were asked to provide information about their current use of the space, their perceptions of available facilities in the city, the need for spaces to be utilized in the public realm, and their desired future ambitions for STLC.

Who Participated?

Torontonians responded to the survey from multiple disciplines in the arts sector and communities at large. Of the surveys completed by the arts community, there were responses from creators, performers, technicians, producers, presenters, educators, funders, administrators, executives and creative leaders.

- 14% of all completed surveys came from people who self-identified as a member of a racialized group
- 2% came from Indigenous people
- More than half of all survey respondents (53%) self-identified as women.
- The respondent age mix was fairly balanced between individuals aged 25 to 44, those aged 45 to 64, and those aged 65 and older.

Overview of major themes distilled from the survey

Respondents noted a lack of affordable and suitable spaces available in the city and hoped that STLCNext could provide them with access to both flexible, and updated, technologically specialized, multi-use spaces suited to performance and presentation, at rates not-for-profit organizations can also afford.

People felt strongly that the new venue should be ecologically sustainable, both in its construction and operations. Materials and processes should be considered with care.

Many also hope to see the building become a centerpiece of a cultural destination area within the city, connected with the surrounding neighbourhood's businesses, residents and landmarks. Acknowledgement of existing architectural history was noted as a preference.

Respondents felt it was vital that STLCNext be fully accessible, and welcoming to all creators, performers, workers and audiences spending time there. To ensure this, they noted how important it was to consult broadly with communities beyond traditional stakeholders.

While the pandemic has brought negative impacts such as lost audiences, revenues and jobs, the push to go online has resulted in expanded audience reach, beyond Toronto and Canada. While looking forward to a return to in-person presentations and gatherings, respondents imagined embracing online and in-person engagement as part of the spectrum of approaches going forward, as well as continuing the new collaborations that were sparked by the extra time and cognitive space resulting from the pause in usual activities.

Major concerns regarding the STLCNext redevelopment focused on temporary closure of performance and rehearsal spaces during any reworking of the space and the impacts of a major construction project on noise levels, dust, parking and traffic congestion for the local community.

Participants of the survey were asked whether they were interested in being part of the next stage of public engagement. A group of 18 diversely representative people (age, gender, race, from community or a variety of arts, non-profit, for-profit) were selected from the self-identified and interested respondents to form a Stakeholder Working Group and to engage in a deeper conversation about what is needed and wanted in the space.

Stakeholder Working Group

As an advisory group, the Stakeholder Working Group (SWG) operated using a consensus-based approach, where members seek general agreement on guidance and advice to the Project Team. Participants openly discussed ideas, perspectives and viewpoints, and developed common ground to maximize areas of agreement to the best of their ability. The members are listed below.

Mehrdad Ariannejad
Sarah Bay-Cheng
Bear Bergman
Wayne Hawes
Tanya Hayles
Brendan Healy
Barry Hughson
Sadie Marshall
Sharon McMillan
Dwayne Morgan
David Norsworthy
David Pell
Onika Powell
Aislinn Rose
Jennifer Taylor
Diana Weir
Russell Winkelaar
Mouhanad Youssef

STLCNext Stakeholder Working Group Sessions

Between June 17, 2021 and August 12, 2021, the STLCNext Stakeholder Working Group (SWG) participated in four three-hour sessions. Each working session took place online. Participants used Zoom as their communication platform and the digital collaboration whiteboard, Miro, to capture their ideas on digital sticky notes.

Summary of activities from Session #1: Visioning, June 17, 2021

Number of Participants: 18 members of the Stakeholder Working Group. Two facilitators, two notetakers and a workshop technical administrator. Two observers (1: CreateTO; 1: TOLive).

Objective: To gain a deeper understanding of the qualities and desired outcomes that underpin a vision for a reimagined St. Lawrence Centre.

Session Activities: The first meeting of the Stakeholder Working Group (SWG) provided an opportunity for all members, facilitators and observers to be introduced to each other and share their hopes for participating in this process. This was followed by an overview of the work the SWG would undertake over the next four sessions and how this would inform the development of a building program for STLCNext.

The first exercise divided participants into two groups and invited them to articulate the qualities or specific, tangible and observable characteristics that would be vital for the new St. Lawrence Centre. In the second exercise, participants were asked to define outcomes and tangible results for the qualities they had previously identified. The description of qualities was designed to provide a lead-in to the development of Design Principles, while the investigation of outcomes was intended to lead into the work of establishing Vision Statements. The participants from each group then shared their insights with the whole SWG. The session wrapped up with a discussion about the results of two exercises.

Session Outputs: Details representing all the qualities felt to be important for a new centre as well as details on the desired outcomes stemming from those qualities. These were used as inputs to the next session.

Summary of activities from Session #2: Vision and Principles, July 6, 2021

Number of Participants: 18 members of the Stakeholder Working Group. Three facilitators, one notetaker and a workshop technical administrator. Two observers (1:CreateTO; 1:TOLive).

Objective: To develop a set of Design Principles and Vision Statements that will guide the redevelopment of the St. Lawrence Centre, based on earlier exploration.

Pre-session Activities: Prior to the second session, facilitators synthesized the outputs from both Session #1 breakout groups by clustering and titling related ideas. These idea clusters formed the basis of a set of six draft Design Principles and six accompanying Vision Statements to be presented in Session 2.

Session Activities: After having reviewed the work accomplished thus far, participants were divided into three breakout groups in which they each examined two of the six Principles and their accompanying Vision Statements. Each group was asked to further develop the draft Principles and Statements by providing additional nuance or details. In the post-exercise discussion, participants communicated the desire for greater clarity around the limitations of a reimagined St. Lawrence Centre in order to help them refine the Principles and Vision Statements.

Session Outputs: Six draft Design Principles and six draft Vision Statements, annotated with additional details regarding scope and intent.

Summary of activities from Session #3: Prioritizing Principles and Vision Statements, July 27, 2021

This working session took place online. Participants used Zoom as their communication platform and the digital collaboration whiteboard, Miro, to capture their ideas on digital sticky notes.

Number of Participants: 15 members of the Stakeholder Working Group. Two facilitators, two notetakers and a workshop technical administrator. Seven observers (1:CreateTO; 2:TOLive; 3:Novita; 1:DTAH).

Objective: To confirm and prioritize the draft set of Design Principles and Vision Statements and begin to translate them into a Building Program intended to guide the redevelopment of the St. Lawrence Centre.

Pre-session Activities: In advance of the third session, facilitators processed the annotations to the draft Design Principles and Vision Statements examined in Session #2, and produced an expanded and further refined set of eight Principles and accompanying Statements.

Session Activities: The third session started with a verbal report from DTAH (architectural consultants) on the possible limitations to the re-imagining of the St. Lawrence Centre. It was followed by a review of all the work that had been achieved to date. The first exercise revisited the refined draft Design Principles and Vision

Statements, where the Stakeholder Working Group provided additional comments. In the second exercise, the SWG prioritized the Design Principles and Vision Statements. Each member of SWG was assigned 5 red dots with which to vote for their highest priority Principles and Statements. During the break, the results were tabulated and a re-ordered list of Principles and Statements was produced. In the third exercise, the SWG was divided into two groups. Each group was tasked to answer a series of 11 questions related to the functional space requirements necessary for STLCNext to be the cultural and civic hub SWG members envisioned.

Session Outputs: Additional detailed comments on a prioritized list of draft Design Principles and Vision Statements; a broad range of preliminary answers in relation to the 11 functional requirement questions.

Summary of activities from Session #4: Design Brief, August 12 2021

Number of Participants: 16 members of the Stakeholder Working Group. Two facilitators, two notetakers and a workshop technical administrator. Five observers (1:CreateTO; 1:TOLive; 2:Novita; 1:DTAH).

Objective: To articulate the attributes of and prioritize the Performance/Art, Community and Service spaces proposed by the Stakeholder Working Group, and to confirm and finalize the draft set of Design Principles and Vision Statements.

Pre-session Activities: In advance of the final session, facilitators processed the annotations to the draft Design Principles and Vision Statements re-articulated in Session #3, and produced a revised set of four Principles and accompanying Statements, which were supplemented by paragraphs describing the principles in practice. Facilitators also synthesized the outputs from Session #3's function space requirements exercise into three primary spatial typologies (Performance/Art, Community and Service) with specific spaces identified. Both the revised set of Principles and Statements and the synthesis of outputs were shared with the SWG prior to Session #4.

Session Activities: The fourth session started with a presentation from DTAH (architectural consultants) with more detail on the possible limitations to the re-imagining of the St. Lawrence Centre. It was followed by a review of all the work that had been achieved to date. The first exercise reviewed the special elements identified in Session #3 organized into three groups: Performance/Art Spaces, Community Spaces and Service Spaces. Facilitators had prepopulated the Miro board with notes from previous sessions that pertained to the spaces identified. Participants were asked to add supplementary attributes for each of the spaces and indicate a preferred size for each space small (200-300 people), medium (500+ people) or large (750-1000 people). The group indicated which spaces were deemed "need to have" and which were "nice to have." Finally, the SWG reviewed and commented on the latest draft of Design Principles and Vision Statements.

Session Outputs: Detailed comments on the attributes of the performance/art, community and services spaces the SWG envision in the reimagined St. Lawrence Centre; additional comments on the list of draft Design Principles and Vision Statements.

Design Principles and Vision Statements

Purpose of this Engagement

As a City of Toronto agency, TOLive in partnership with Create TO intends to reimagine the St.Lawrence Centre for the Arts, now and for future generations. A foundation of reconciliation and resilience will lead decision making and underpin this transformational undertaking. Public consultation has provided guidance to create a thriving, landmark cultural facility that meets the needs of creative communities, in particular not-for-profit performing arts organizations, while inclusively serving the diverse, multigenerational neighbourhood surrounding the footprint of the St.Lawrence Center, Meridian Hall, Berczy Park and connecting roadways, as well as the city as a whole.

- 1. Vision:** STLCNext is responsive to gaps in facilities experienced by the arts ecosystem and local communities by ensuring all spaces and surfaces are flexible and can accommodate different sizes and types of uses for different audiences.

Principle: Ensure Dynamic and Highly Flexible Spaces.

In Practice: The building will be a multi-use facility with functionally optimized, specific performance spaces within it that meet the current gaps in the live arts ecosystem and for communities in Toronto. For example, ancillary spaces should be adaptable for gatherings, workshops and rehearsals but performance and rehearsal spaces need to be functionally specific (ie: sprung floors for dance, acoustically optimized places for non-amplified presentations)

- 2. Vision:** All bodies, regardless of age, culture, ability or identification are able to create, work and play, using optimized technologies in any part of STLCNext.

Principle: Build for extreme usability.

In Practice: The building goes beyond meeting AODA requirements to ensure that all who are anticipated to access the space feel comfortable to do so and experience no barriers to use assistive devices to aid their mobility and support their senses. This includes all possible users of the space such as creators, performers, workers, audiences and the public. For example, including a welcome area (desk) instead of a security desk; ensuring surfaces and technologies are intuitive to use and accessible to people using assistive devices. Future technology infrastructure needs that support extreme usability such as automation, robotics, and 5th and 6th generation telecommunications standards are anticipated.

3. Vision: Performance and creation are demystified and previously excluded users are welcomed into a space that complements and integrates with the surrounding architecture.

Principle: Create a bold and open building that fits the neighbourhood.

In Practice: Exchange and connection with communities are promoted by inviting the public to interact with the space, while still protecting artists' privacy. Boundaries between the exterior and interior are permeable, making the building more open and providing opportunities for outside performances, projections or screenings from new vantage points, potentially on the roof and in the spaces adjacent to the building. The building's compelling and unique structure will speak to and connect with the iconic architecture and history of the neighbourhood such as the Flatiron Building, Berczy Park, St. Lawrence Market and Meridian Hall, as well as the emerging vertical landscape. This could include enabling Berczy Park, Scott and Front streets to serve as viewing and/or performance spaces.

4. Vision: The building's construction and operations anticipate the demands of evolving performance platforms while favouring environmentally sustainable practices.

Principle: Be future-facing for a decarbonized world.

In Practice: The building goes beyond the City's current carbon net-zero standards and ensures its carbon footprint is minimized using holistically effective construction and operation practices and materials. Recognizing that technologies such as digital screens will consume large amounts of energy, the building may incorporate carbon capture practices such as a green roof and walls as well as onsite renewable power generation. Its configuration and infrastructure are flexible enough to adapt to evolving technology platforms, emerging energy sources, as well as robotics and automation that support creation, production, dissemination and art.

Strategic Considerations

For Future Performance/Arts Spaces

The changing role of public performing arts centers in the city landscape must be considered as part of the physical re-imagining of STLC. Alignment of purpose to place is necessary as funding models shift, civic priorities tilt towards social impact, and access to the arts is viewed as a basic human need as well as a pre-condition for economic urban success. New types of performances, including non-Western art forms and emergent creative concepts, belong in the mix and require sufficient spatial accommodation.

For Future Community Spaces

For the diverse array of communities that make up the local neighbourhood, and Toronto as a whole, the arts have the potential to provide social purpose and build vitality. Ongoing engagement and efforts to build an inclusive space where residents and those previously excluded feel they belong contributes to a just and representative civic asset.

For Future-readiness Capacity: Technology

As STLCNext prepares for its next half century of service, it is critical to anticipate the technological changes the new facility may need to include. Advanced quantum computing, next generation telecommunications and digital interaction, artificial intelligence, robotics and automation are all rapidly evolving and are likely to have significant impact on how the performing arts are created, delivered and received by audiences. Any new building should incorporate adaptive capacity through material choices, structural configuration and usage programs to ensure future functionality. Specifically, digital technology is a requirement, both for ongoing performance support and enhancement, as well as for archival storage of relevant information.

For Future-readiness Capacity: Education

Just as equipment is transforming, so is the population of Toronto. As the city's leading edge performance space, STLC will be in a position to guide the future of the performing arts through educational collaboration both formally for students and informally through wide community involvement. It will be critical for the space to accommodate the cultural and physical needs of diverse communities and to afford them the touchpoints that provide a true sense of welcoming in a learning environment to encourage the next generation of creators, performers, presenters and audiences.

Conclusion

Over the course of 18 months we have researched extensively and consulted with a wide array of stakeholders to understand how the devastating circumstances of pandemic have impacted businesses and citizens in Toronto, especially with respect to the performing arts. We also investigated the changing needs of creators, performers, producers and consumers of culture, as well as those who live in the neighbourhood, as social and technological shifts impact their lives. The feedback provided by residents, cultural sector stakeholders and members of diverse communities has been consistent throughout our engagement.

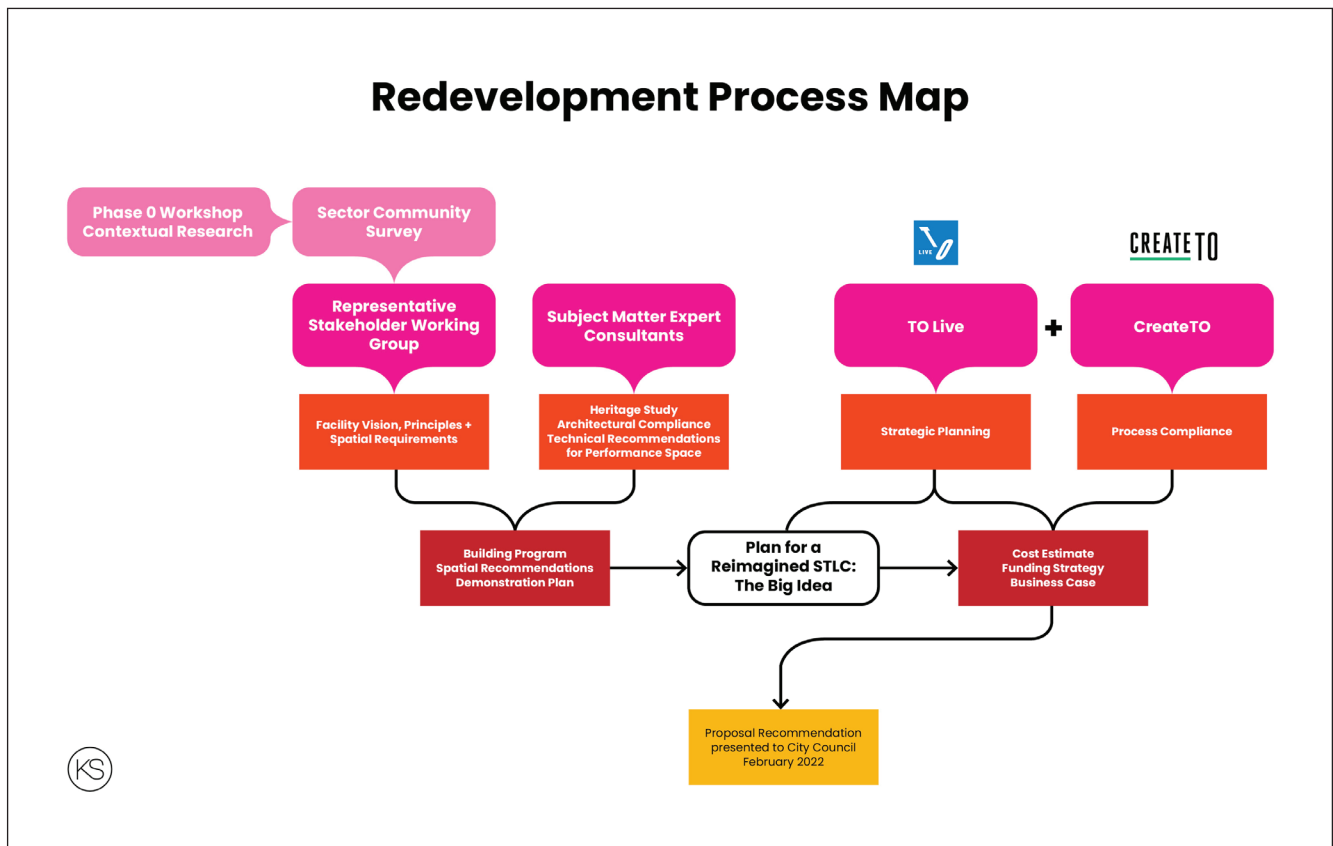
People told us they believe that culture is a requirement for living a fulfilling, healthy and productive life.

We heard that the arts are a foundational component of an innovative, thriving city ready to recover from COVID-19.

And most importantly, we heard that the time is now for Toronto to boldly reimagine STLC into an anchor in Canada's next cultural corridor; a place that brings the arts to everyone, that builds Toronto's creative backbone and prepares us for a future we desire.

Next Steps

1. This directional set of vision and principles for creating the next STLC, along with the specific spatial requirements articulated by the Stakeholder Working Group and supplemented by findings from the broader public survey, will be integrated with the work of subject matter consultants. Technical Recommendations for performance spaces, city architectural compliance guidelines and a heritage building assessment will be considered and a final building program and spatial recommendations as well as a demonstration plan will be delivered.
2. TOLive will incorporate this ambition for a reimagined STLC into their strategic planning exercise. Together with CreateTO they will prepare a cost estimate of the desired building, articulate a funding strategy to ensure adequate financing and prepare a business case to validate the value proposition.
3. A summative proposal will be presented to City Council in February 2022.



Appendix: Building Program Elements

Program Heading	Description	Size Requirement/ Gross Area (sq. ft)
Dance Performance Spaces	<ul style="list-style-type: none"> • Equipped with sprung floors, stage lighting, storage, ventilation/ac, backstage, sound/tech • Floors that can withstand pressure of tap shoes etc or enable the ability to incorporate discipline-specific tools such as marley floors • Access to natural light • Ability to regulate temperature in individual rooms • Stage is accessible from front and back, and ideally on both sides of the stage as well • No pillars or other structural supports in the space • Privacy/blackout with blinds etc. for windows • Equipped to project on stage, record and live stream performances • Internet connectivity for live-streaming, real-time remote collaboration • Access to sound system for playback from personal tech devices if possible <p>Adjacencies:</p> <ul style="list-style-type: none"> • Full and accessible backstage change rooms • Nearby comfy space for breaks and eating • Hallway floors not concrete (for easy walking between studio/stage barefoot) 	Small to medium (200-500+ seats)
Music Performance Spaces	<ul style="list-style-type: none"> • Acoustics appropriate for non-amplified music • Depth of the stage to house up to 15 musicians plus a grand piano • Stage large enough to accommodate 120+ choir plus a band (from survey) • Multimedia capacity is important including cameras/ Mics/bandwidth to allow for recording and livestreaming • Equipped to project onto stage, record and live stream performances • Internet connectivity for livestreaming, real-time remote collaboration <p>Adjacencies:</p> <ul style="list-style-type: none"> • Full and accessible backstage change rooms 	Small to medium (200-500+ seats)

Appendix: Building Program Elements (Cont'd)

Program Heading	Description	Size Requirement/ Gross Area (sq. ft)
Theatre Performance Spaces	<ul style="list-style-type: none"> • Provides for multiple accessible seating arrangements (i.e. access also available in cheaper balcony seats) • A balcony area • Acoustics appropriate for actors to be heard • Flexible seating that gives appropriate consideration to performer entrances and exits for each seating configuration • Generous wing space • Accommodation for innovative equipment and lighting, • Weight bearing trusses for scenery • Configured for ease of load-ins and electrical hangs • Sound and light lock • Equipped to project on stage, record and live stream performances • Internet connectivity for livestreaming (including to exterior screens), real-time remote collaboration and capacity to stream <p>Adjacencies:</p> <ul style="list-style-type: none"> • Full and accessible backstage change rooms • Enough backstage area for 100 people 	<p>Medium to large (500 -750 seats)</p> <ul style="list-style-type: none"> • Event space min 150 ppl sitting down. • Potentially a highly flexible black box space for up to 500ish people
Exhibition Spaces	<ul style="list-style-type: none"> • A gallery/mixed use installation space that can double as a gathering/ meeting space for community groups • Screening room with large/high walls, ceiling mount options, floor and ceiling lighting (also outside windows), windows, bar/food area, innovative mounting options • Make accommodations for for media installations technology • LED visualization/media wall; can be incorporated into other spaces and/or part of library/archive <p>Adjacencies:</p> <ul style="list-style-type: none"> • Multidisciplinary exhibition spaces should have a bar/ coffee shop • Exterior spaces - bringing indoor outdoors 	<p>Small (200 -300 people)</p>

Appendix: Building Program Elements (Cont'd)

Program Heading	Description	Size Requirement/ Gross Area (sq. ft)
Rehearsal Spaces	<ul style="list-style-type: none"> • Soundproof, matching stage space (dimensions, incl. backstage) • With sprung floors that can withstand pressure of tap shoes etc. • Easy access to/ability to adjust temperature • With sound systems for playback from personal tech device • No pillars or other structural supports in the space • Option for privacy/blackout with blinds etc for windows <p>Adjacencies:</p> <ul style="list-style-type: none"> • Each dressing room needs accessible toilets, showers and change tables • Hallway floors not concrete (for easy walking between studio/stage barefoot) • Lockers/storage for artists 	Equivalent to performance spaces
Exterior Spaces	<ul style="list-style-type: none"> • Large enough for outdoor performances • Scott street as a pedestrian area, covered for all weather - e.g. Brookfield Place 	To be determined
Exterior Walls	<ul style="list-style-type: none"> • Equipped with digital screens for presenting visual art, performances and screenings 	Adequate for purpose
Storage & Building Spaces	<ul style="list-style-type: none"> • Ability to store riser systems, sets, and gear for music, dance and theatre performances. Storage facilities should be shared, sound-proofed, conveniently located close to performance spaces • Storage space/closets for costumes, sets and props, which can be shared between the theatre, music and dance spaces • Space to design and build sets, props and costumes, which can be shared between the theatre, music and dance spaces 	Adequate for purpose
Digital Production Spaces	<ul style="list-style-type: none"> • Soundproof studio space for audio and video recording • Production space equipped with green screen capability, sufficient space for multi-camera set-ups • Infrastructure capacity to run internet & AV cable simultaneous w/o interference • Livestream/AV capacity to stream in from performance spaces and out to other spaces within and outside STLC • Maybe not dedicated but rather movable • Could be incorporated into the actual performances as digital integration • Also need to consider hybrid dissemination structure 	Adequate for purpose

Appendix: Building Program Elements (Cont'd)

Program Heading	Description	Size Requirement/ Gross Area (sq. ft)
Library/Archive Spaces	<ul style="list-style-type: none"> Arts themed books sharing/reference space with capacity for video and sound content storage, including digital archiving Not just books but also a space for intimate, performance adjacent literary activities Meeting, collaborative space; could also function as educational space Small computer lab for digital media archives Space for accessible viewing terminals and potentially VR access 	Adequate for purpose
Work Spaces	<ul style="list-style-type: none"> Co-working spaces with hot desks for artists, arts and community groups, local entrepreneurs, and small businesses to meet, collaborate, network, work Enclosed and open-concept working spaces, boardrooms for rent Dedicated quiet space <p>Adjacencies:</p> <ul style="list-style-type: none"> Storage for shareable office equipment, tech/sound equipment, lighting options Multiple single occupancy washrooms on each floor 	Adequate for purpose
Meeting Spaces	<ul style="list-style-type: none"> A welcome area to encourage open access Space for St. Lawrence Neighbourhood Association and BIA to meet <p>Adjacencies:</p> <ul style="list-style-type: none"> Storage for shareable office equipment, tech/sound equipment, lighting options 	30-100 people
Education Spaces	<ul style="list-style-type: none"> Dedicated education space, internet enabled (could be multi-purpose, meeting space) One space that includes art maker space, children-friendly, windows, storage, available natural light & dark-enabled space Connection to library/archives Storage for office equipment/furniture Small seminar space Moveable furniture: chairs, tables, etc. LED visualization wall or smaller screens for presentations, exhibitions 	20-25 ppl

Appendix: Building Program Elements (Cont'd)

Program Heading	Description	Size Requirement/ Gross Area (sq. ft)
Gathering Spaces	<ul style="list-style-type: none"> • Multi-purpose space visible from the outside • Could be a gathering space (open lobby, cafe, hot desks, creation space) available for community members or as break spaces for people working in the building...quiet space in the day, performance or exhibited space in the evening, lobby, cafe/bar • Smaller gathering spaces for more intimate events that have bar and catering capacity, eg silent auctions, fundraising events (dinner, cocktail party) • If there is a reception after a performance, there is a natural spot to speak from that is visible to everyone • Designated seating/resting space (for folks who may not be able to stand for long periods) • Option for media: video, data visualization wall, etc. • Appropriate and inviting for holding lectures, pre-concert talks and meeting artists • Large enough to hold receptions with proper facilities where it is easy to set up warming stations throughout the lobby for catering • Audience flow is comfortable • Roof potentially used as an additional gathering space 	1 large entrance area with potential for subdividing for smaller events
Food Preparations Spaces	<ul style="list-style-type: none"> • Full commercial kitchen (ovens, fryers etc) for catering purposes • catering and educational space, multiple surfaces (adjustable) • height adjustable work surfaces • Storage for tools and appliances 	Adequate for purpose
Retail Spaces	<ul style="list-style-type: none"> • Restaurant, Coffee shop/bar • Space/activity that adds value to the experience of the area, beyond food and drink • Small gift shop for artists or guest performers to sell work... relating to who is occupying the space • Consider cafe as gathering space more than "retail" or transactional space. • This should be local/ independent businesses or run by the theatre 	To be determined
Care Spaces	<ul style="list-style-type: none"> • Parent friendly/family spaces for breastfeeding and changing. Space dedicated to kids (so they can play, dance etc), • A day care • Multiple dedicated accessible washrooms • Designated seating/resting space (folks who may not be able to stand for long periods) • Designated space for onsite physiotherapy and/or massage • Can be transformed into a prayer space if required 	To be determined

Appendix: Building Program Elements (Cont'd)

Program Heading	Description	Size Requirement/ Gross Area (sq. ft)
TO Live Administrative Office	<ul style="list-style-type: none"> • Work space for TO Live staff as distinct to artist working space • Management office 	Adequate for purpose
TO Live Maintenance Office		Adequate for purpose
Front of House Space		Adequate for purpose
Behind Box Office Space		Adequate for purpose

End of Appedix.