

Innovation Lab
for Creative Spaces

REPORT



In collaboration with:



With the financial support of:



WORDS FROM THE PARTNERS

At the Conseil des arts de Montréal, we firmly believe that the artistic vitality of our city is directly linked to artists' creative conditions. It is crucial that we act and work together to provide them with a framework in which they can thrive. This means providing affordable creative spaces adapted to their needs.

Since 2019, the Conseil has actively supported the City of Montréal in its action plan for artists' studios. In 2023, we collaborated with Power Corporation of Canada and the Canada Council for the Arts to set up an innovation lab.

These efforts aim to co-create innovative and concrete solutions hand in hand with arts communities and partners as well as with other stakeholders from the social economy, non-profit real estate, philanthropy, and government sectors, here and elsewhere in Canada.

Always attuned to artists' needs, the Conseil will continue to mobilize and call on the expertise needed to identify innovative pathways or new models that will strengthen our cultural ecosystem, which is the lifeblood of Montréal.

Nathalie Maillé

Executive Director of the
Conseil des arts de Montréal

The accessibility of creative spaces is a major challenge for a cultural metropolis like Montréal, where creativity is part of its very essence. The cultural vitality of our city and its neighbourhoods rely on the daily presence of active local artists and artisans.

The work carried out in this lab between the Conseil des arts de Montréal, the City of Montréal, the arts and culture community and the many partners involved is a testament to our collective strength. Sharing our experiences, findings and learnings has unearthed ideas to overcome barriers to creative spaces. These ideas are paving the way for solutions tailor-made for Montréal so that talent can find the support and space to thrive here. I encourage everyone to keep their thinking hats on and take concrete actions in favour of a creative city for the benefit of all.

Valérie Beaulieu

Director of the City of Montréal's
Culture Department

The Canada Council for the Arts is Canada's public arts funder. Through its Strategic Innovation Fund, it supports innovative projects aimed at helping the arts sector respond or adapt to an ever-changing landscape, thereby strengthening the sector's capacity and resilience.

With artists and arts organizations increasingly struggling to find affordable, accessible and appropriate creative, rehearsal and dissemination spaces, supporting the arts sector has never been more important. Faced with such a reality, the Council's mandate "to foster and promote the study and enjoyment of, and the production of works in, the arts" is now even more essential.

The Canada Council for the Arts is proud to work with the Conseil des arts de Montréal, the City of Montréal and the various local stakeholders who took part in this innovation lab to identify and share potential solutions with other municipalities across Canada.

Michelle Chawla

Director and CEO of the Canada
Council for the Arts

Power Corporation firmly believes that arts and culture are an undeniable source of creativity, inspiration and enrichment for society. We invest in a wide range of artistic, cultural and heritage organizations, and as a company founded and established in Montréal, we are committed to the artistic vitality of the city.

The presence of artists in Montréal contributes to this artistic vitality and it is in everyone's interest to ensure that studios and creative spaces are accessible. The Montréal Innovation Lab for Creative Spaces was a unique opportunity to bring together the cultural, municipal and economic communities and explore potential solutions that will help Montréal's cultural ecosystem address the issue of creative space affordability.

We commend the leadership of the Conseil des arts de Montréal in the protection and development of artists' studios and thank them for inviting us to participate in this important project for the cultural community.

Julie L'Heureux

Director, Philanthropy and Community
Relations – Power Corporation of Canada

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EXECUTIVE SUMMARY



EXECUTIVE SUMMARY

In 2024, there are 202,900 professional artists in Canada, representing 1% of workers, and 914,000 cultural workers (4.4% of the workforce). The vast majority of these artists are self-employed workers earning less than the national average wage. With rising living costs limiting accessibility to affordable real estate, the Canada Council for the Arts and four major Canadian cities have established innovation labs to improve access to creative spaces. Various initiatives have been deployed in Montréal in recent years to give its 20,900 artists access to suitable and affordable creative spaces, as well as funding programs and professional resources in cultural real estate. The primary objective of the Innovation Lab was to deepen the reflection between partners and the community to build on previous ideas and come up with new initiatives with a view to addressing the complex issue of preserving places of artistic creation, which has been exacerbated by the current economic climate.

The Innovation Lab for Creative Spaces, initiated by the Conseil des arts de Montréal in partnership with the City of Montréal's Culture Department, and with financial support from the Canada Council for the Arts and a philanthropic contribution from Power Corporation of Canada, aims to explore solutions for real estate projects dedicated to arts groups and organizations. The goal of this lab is to develop models for proposing concrete solutions based on three priority issues: access to financing, spaces and

expertise. This initiative engaged with the wider cultural ecosystem throughout the process and took place in four phases: establishment, exploration, ideation and acceleration of ideas.

In the first phase, it was necessary to establish a clear and shared intention, engage various stakeholders in the community, organize a support team and have the time to achieve the desired objectives. The lab was then able to clarify its objectives and involve various stakeholders in the following sectors: real estate, arts, social economy, philanthropy and government. The involvement of a diverse consultation team (Mco Atelier, L'ILOT and Fi3) also helped to minimize blind spots thanks to complementary expertise in cultural development, real estate and territorial innovation.

During the exploration and ideation phase, the lab participants explored issues, proposed solutions and engaged key people. A large part of this exploration took place during the one-day ideation workshop. This was an opportunity to get a better idea of the concerns, risks and challenges, as well as the perspectives and the conditions for success in supporting Montréal's creative spaces.

Here are the pivotal points that emerged in the preservation and development of creative spaces in Montréal:

- 1 Create a Office for Creative Spaces for projects that centralizes information and makes it accessible. The Office for Creative Spaces must align with grant schedules and have the agility required to meet market deadlines
- 2 Create new financial tools (contingency funds, dedicated investment funds, philanthropic funds, etc.)
- 3 Seek out partnerships and ensure recognition by the public authorities to optimize access to premises and reduce costs
- 4 Enable and promote a range of artistic disciplines in projects as well as uses
- 5 Ensure the sustainability of the spaces developed by supporting the development of viable business models
- 6 Facilitate access to expertise and plan for its transfer
- 7 Adopt regulations that help preserve creative spaces

The Accelerator phase began with a call for project ideas to find 10 teams interested in developing solutions to the challenges of accessing affordable artistic creation spaces in Montréal. The selected teams then participated in a two-day co-creation retreat to collectively prototype viable, structuring solutions. These teams were accompanied and supported by partners with a wide range of expertise. Ten projects were submitted during the acceleration phase. The selected teams included foundations, cultural organizations, municipal departments, and others. Projects presented included a one-stop-shop involving real estate resources and expertise, an artist residency and an office-to-studio conversion, among others.

Here's an overview of the ideas explored by organizations leading projects in the Innovation Lab:

| Project name | Project owner(s) | Brief description of the idea |
|---|---|--|
| Culture and Places of Worship | Trinity Centres Foundation - Relèven | Design various support scenarios to connect supply and demand between people looking for spaces and those who offer them in properties belonging to religious communities or places of worship. |
| Paul-Emile Residencies | Carrefour Jeunes-emploi Montréal Centre-Ville | Define indicators and measurement methods to evaluate learnings and improve the prototype of research residencies by offering creative studios in health care institutions. |
| Office Conversion | City of Montréal | Design a prototype as a basis for engaging with owners and artists to facilitate the conversion of vacant offices into sustainable and affordable creative spaces. |
| Integrated Arts Ecosystem | Eastern Bloc | Propose a shared vision and a roadmap for the development of a business model for a capital and social economy project in District Central involving the purchase and transformation of a building into a multi-functional creative hub. |
| 360 Support | OBORO | Identify the services that could support the leaders of these projects to preserve or develop artistic spaces. |
| Artists' Studios in District Central | Borough of Ahuntsic-Cartierville | Define the parameters for developing a framework or prototype of a financial assistance program to support the actions of organizations looking for artist studios. |
| Les petites productions | ROMEL TRG | Determine the initial steps in developing a co-working and event organization space managed by and for artists and cultural workers in Little Italy. |
| 303 Building | Studio 303 | Establish an interim funding strategy for the acquisition of a space dedicated to artistic and professional creation and development, which will also provide creative residency housing for marginalized artists. |
| Office for Creative Spaces | City of Montréal and Conseil des arts de Montréal | Document similar initiatives and identify success factors (feasibility and structure) to produce a one-stop guide to creative spaces. |
| Philanthropy and Creative Spaces | Conseil des arts de Montréal | Document existing initiatives and identify key elements needed to produce a philanthropic pitch to foster support for creative spaces. |

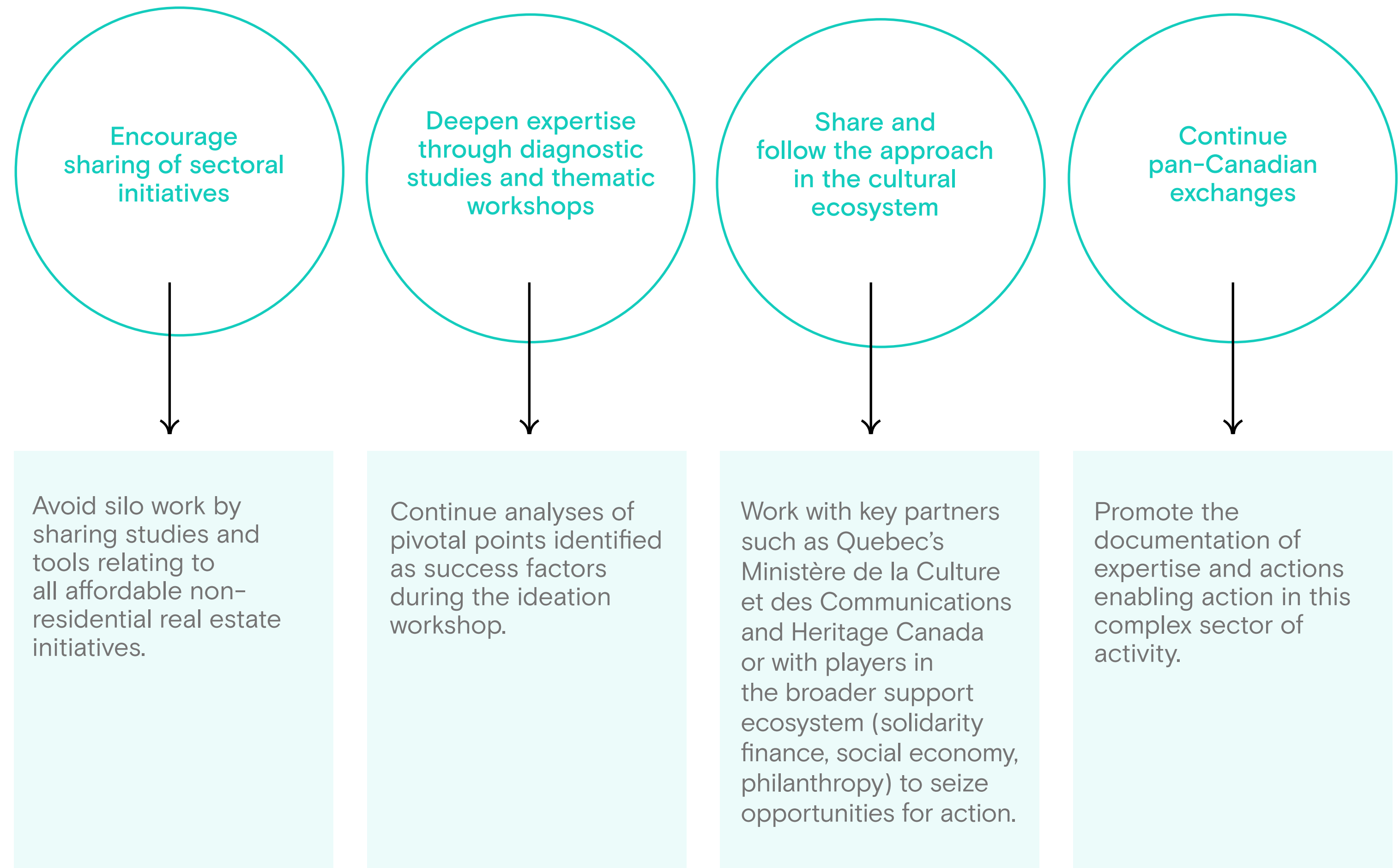
The innovative nature of the lab's approach helped create new principles for action, knowledge and skills. Two outcomes from the Innovation Lab stand out:

- › The emergence of structuring projects: a collective update of the pivotal points for the preservation and development of creative spaces in Montréal was carried out, embodied in part in the proposals of the teams participating in the Accelerator.
- › Support for the ecosystem through collective ownership of issues and solutions: the mobilization of a diverse group from the cultural sector and its wider support ecosystem has enabled exchanges and meetings that help to better identify the stakeholders to be approached, as well as the issues encountered and the potential solutions to be explored.

With regard to future support for Montréal's creative spaces, **several concrete avenues for solutions are emerging:**



Avenues for Solutions



The 12-month Innovation Lab for Creative Spaces was marked by a period of significant instability in the ecosystem due to socio-economic pressures (high inflation, rising real estate costs—rents, mortgage interest rates, construction costs—and a drop in public funding). This has a major impact on:

1



Artists, cultural organizations, and the institutions that support them, who face increased hardship and needs in a context unfavourable to increases in public funding

2



The continuation of initiatives supporting creative spaces that require the support of actors whose scope for action is increasingly limited

While support for creative spaces is clearly an essential lever for cultural vitality in the Montréal Innovation Lab's approach, the designation of an organization or body to carry on the work and energize the ecosystem appears crucial in order to mobilize and act.

BACKGROUND



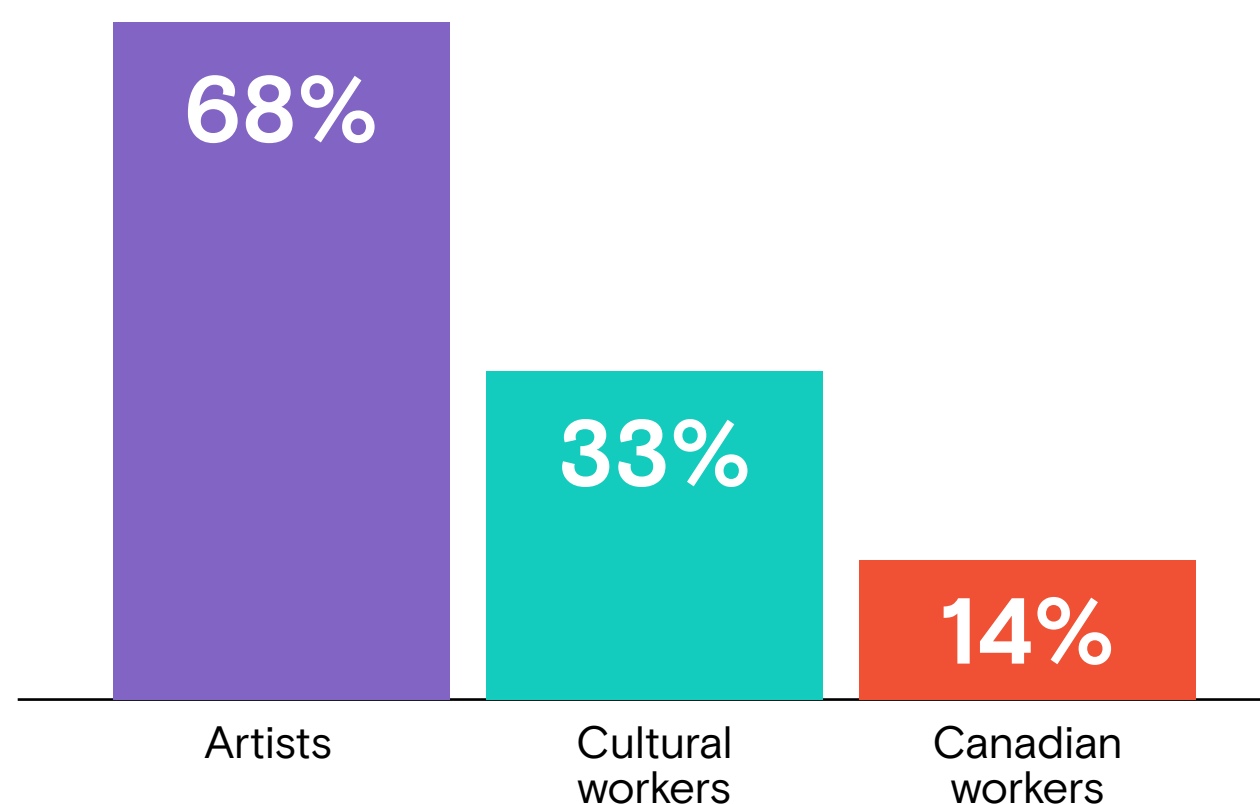
BACKGROUND

2.1 Canadian perspective



According to the latest census, there are

-  **202,900 professional artists** in Canada,
-  representing **1%** of the Canadian workforce. More generally, there are **914,000 workers** in arts, culture and heritage occupations in Canada, accounting for **4.4%** of the active population. In other words, **1 in 23 workers** in Canada work in a cultural profession.

Two-thirds of Canadian artists (68%) are self-employed, compared to one-third of all cultural workers (33%) and only one-seventh of Canadian workers (14%).



Canadian artists are financially disadvantaged compared to other workers. In 2020, a typical artist had

-  a total personal income of **\$30,200**,
-  **39%** less than that of all Canadian workers (**\$49,600**). A typical cultural worker in Canada had a total personal income of **\$46,400** in 2020, **6%** less than the median income of all Canadian workers.¹





Common issues in Canada’s major urban metropolises further exacerbate artists’ precarious situation: soaring real estate prices, increasing renovation costs and rising interest rates. As a result, artists struggle to access affordable or appropriate spaces for their practices. They often have to move their place of practice due to the non-renewal of leases or huge rent increases. This real estate pressure creates added instability for cultural actors across all artistic practices.

With a view to improving the working conditions of artists and sustaining creative practices, it is becoming essential to ensure access to adequate, affordable and sustainable creative spaces. However, national and local economic and real estate contexts make it increasingly difficult for artists to access work and living spaces that they can afford.

Thanks to the initial willingness of the MUNARTS network of municipal arts councils (Calgary Arts Development, Edmonton Arts Council, Conseil des arts de Montréal, Toronto Arts Council and Winnipeg Arts Council) to work together, and at the instigation of the Canada Council for the Arts, four municipalities and local councils, namely the cities of Calgary, Vancouver and Toronto, as well as City of Montréal and the Conseil des arts de Montréal, have agreed to reflect and innovate on issues specific to creative spaces by each setting up an innovation lab. The main objective is for each innovation lab to focus on features specific to its region and then share the outcomes with a view to transferring knowledge and strengthening expertise on this issue, which affects many communities across Canada.

¹ Source: 2021, Census, custom data request by Hill Strategy, Statistical Insights on the Arts

2.2 Montréal context and Quebec perspective

-  Montréal is home to **20,900** professional artists,
-  representing **48%** of the entire professional arts community in Quebec. This is double the city's percentage of the entire Quebec workforce (24%).
-  The median personal income of artists (all sources combined) is **\$35,600**,
-  which is **21% less** than that of all workers in Montréal (**\$44,800**).²

In recent years, the booming real estate market has led to a sharp rise in repossessions and rent increases in Montréal, particularly in the case of artists' studios and other places of artistic creation. Montréal has also been hit hard by the crises affecting all major urban centres in Canada (COVID-19, economic crisis, labour shortage), impacting the ability to develop cultural infrastructure projects, especially those involving the arts community.

The City of Montréal and the Conseil des arts de Montréal have implemented several measures and actions to help Montréal artists and cultural organizations cope with this issue, notably as part of the City of Montréal's action plan to protect and develop artists' studios between 2018 and 2022. The Innovation Lab's process follows on from previous consultations with the community on artists' studios and the resulting achievements, including the following initiatives:³

› Launch of a funding program for the renovation of buildings that house artist studios, a joint venture between Quebec's Ministère de la Culture et des Communications and the City of Montréal (\$30 million).

› A \$500,000 boost from the Conseil des arts de Montréal toward the rental subsidy program for artists' studios in Montréal.

› Development of a pilot program to provide professional cultural real estate resources.

› Tools created: *Les baux et les arts (Leases and the arts), Introductory guide on implementing a real estate project, Guide on financing cultural real estate projects.*

2.3 Scale of action

Art spaces, including artist studios, from the following disciplines:

- › Street arts
- › Circus arts
- › Digital arts
- › Visual arts
- › Film/Video
- › Dance
- › Literature
- › Music
- › Non-disciplinary artistic practices
- › Multidisciplinary sector
- › Theatre

² Source: Statistical profile of the 20,900 professional artists on the Island of Montréal, 2024, Hill Strategies

³ [Tools and resources available online on the Conseil des arts de Montréal's website](#)

2.4 Objectives of the lab

Based on the outcomes of previous consultations, the solutions put in place and the needs identified, the Innovation Lab's main objective is to collectively explore possible solutions to the challenges faced by real estate projects involving artistic creation spaces. This reflection focuses on three key areas:

- › Diversifying financial support
- › Optimizing access to real estate opportunities
- › Facilitating access to various areas of expertise

The lab project also aims to experiment with a territorial innovation approach to address the challenges faced by Montréal's creative spaces and then document the learnings associated with this type of collaborative approach.

2.5 Partners and stakeholders

A. Leaders

The Innovation Lab for Creative Spaces was set up by the Conseil des arts de Montréal in partnership with the City of Montréal's Culture Department.

Through its various forms of assistance, the Conseil des arts de Montréal supports artistic innovation and creative expression in all its diversity, with the aim of promoting Montréal's artists, producers and presenters. Since 1956, the Conseil has played a unique role as a catalyst for this artistic ecosystem, helping make Montréal one of the world's great cultural metropolises.

The City of Montréal's Division du soutien au développement culturel (cultural development support division) works with boroughs and cultural communities to promote cultural participation and vitality at the city, neighbourhood and human levels. It develops and implements various innovative tools for planning (development plans and strategies), consultation (tables, communities of practice), financial support (programs and partnerships) and analysis (data, research) that foster cross-functionality and synergy in a spirit of equity and inclusion.

B. Financial partners

The initiative was made possible through the support of the Canada Council for the Arts and the philanthropic contribution of Power Corporation of Canada.

C. Content experts

Three organizations were selected as experts to support the implementation of the lab: Mco Atelier, L'ÎLOT and Fi3.

D. Experienced experts

- › Artists and cultural managers

E. Experts from the wider cultural support ecosystem

The individuals who were invited to participate in the lab are directly or indirectly affected by the issues impacting Montréal's creative spaces and want to leverage collective intelligence to explore innovative solutions grounded in their reality and region. Participants from all backgrounds directly or indirectly involved in art space real estate were mobilized by the lab, including the following sectors:

- › Mortgage lenders, financiers and private investors
- › Foundations, donors and impact investors
- › Lawyers, accountants and urban planners
- › Real estate project managers
- › Provincial and municipal government officials in culture, urban planning and property management
- › Developers and managers of private, social and affordable real estate in the office, commercial and residential sectors

2.6 Support and guidance

Three organizations joined forces to support the Innovation Lab's delivery partners.

MCO ATELIER

An expert in implementing strategies of collaboration, policy and action to preserve and develop creative spaces, Mélanie Courtois offers services and resources to local development stakeholders and cultural organizations to sustain and develop cultural infrastructure in areas undergoing transformation. Mco Atelier acted as lab coordinator and content expert (cultural planning consultancy).

L'ILOT

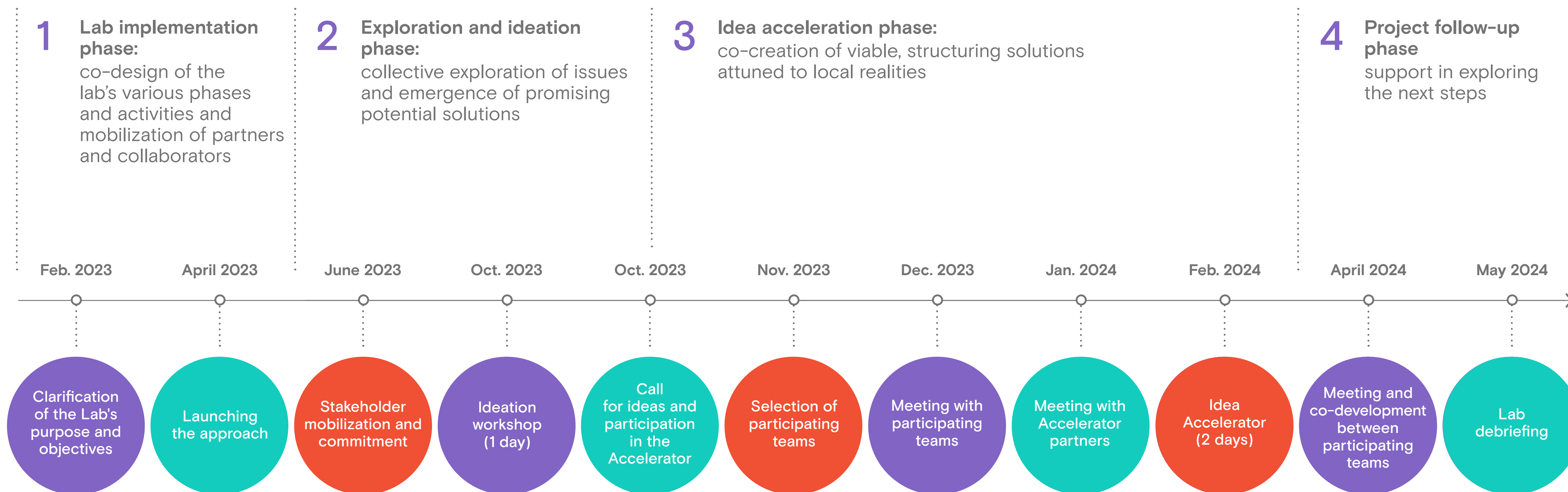
Since 2016, L'ILOT has been helping ambassadors of change create meaning, fine-tune their strategic thinking and leverage curiosity to explore possibilities while building capacity to increase their social impact. L'ILOT contributes to the development of local innovation initiatives that increase the well-being of communities and their capacity to participate in actions and decisions that affect the (re)vitalization of the region. L'ILOT acted as the designer and facilitator of the Innovation Lab process and oversaw the conditions and positions conducive to innovation.

FI3

Fi3 assists in the development of innovative impact or ESG real estate projects for the community, philanthropic and private sectors. Fi3 designs, positions and deploys projects in three main areas of expertise: public policy, real estate project development, and the design and deployment of investment products with a focus on social impact. Fi3 acted as a consultant in real estate and innovative business models, as well as a content creator for the lab.

2.7 Lab process

The lab's process lasted 12 months and involved 4 main phases:



- A pan-Canadian approach to social innovation and the sharing of expertise in support of creative spaces.
- This nine-month project aims to support the co-creation and prototyping of concrete solutions that have the potential to facilitate access to sustainable and affordable artistic creation spaces in Montreal.
- These solutions should contribute to one of the following priority issues: financing / venues / expertise.
- Main stages: ideation / co-creation.

METHODOLOGY



METHODOLOGY

3.1 Definition of an innovation lab

An innovation lab is a medium to long-term process that provides a safe environment dedicated to creative problem solving. To illustrate the paradigm shift required by such a process, the table below presents some key differences between traditional processes and those favoured in innovation labs:

Table 1 Comparison of the innovation lab process¹

| Traditional processes | Innovation process |
|---|---|
| Approach aimed at producing a single solution known in advance | Approach aimed at experimenting with different solutions to increase opportunities for success |
| Linear change approach or predictive and sequential management (waterfall-style: do A, then B, then C and end with D) | Flexible and organic approach that requires continuous adjustments (iterations) |
| Organization-centred approach | Work-centred approach between organizations in a given region or working on a common issue |
| Homogenous team (professional status) | Diverse team (horizontally and vertically) |
| Generally risk averse | Failure is considered a learning opportunity |
| Success evaluated with pre-determined indicators | Success is measured in terms of: <ul style="list-style-type: none"> › value generated › acquired skills › shared knowledge |

¹ Source: L'ILOT, 2024

3.2 Innovation lab components

There are three essential components to creating an innovation lab.

1 Lab guardians

A core of people (group, committee, etc.) responsible for helping develop and maintain conditions conducive to the lab's success and the emergence of innovative projects. In doing so, it is their role to continuously learn from the various experiences in the lab so that they can identify the challenges encountered, learn from them and identify the next steps to experiment.

→ **Montréal Lab:** The guardians of this lab formalized their role by creating a steering committee and a coordinating committee (see section 3.5).

→ In terms of governance, the coordinating committee held monthly meetings while the steering committee met at the completion of each phase of the project. All of these meetings, lasting an average of two hours each, took place via videoconference.

2 Experimental spaces

These spaces can be collaborative activities, meetings with key collaborators, formal governance committees, etc. They provide an opportunity to test hypotheses, problems or ideas. These spaces must provide:

- › time for stepping back from day-to-day work
- › a physical space for collaboration, learning and creativity
- › sessions organized and facilitated by a neutral individual
- › a human environment that fosters listening, trust, collaboration and commitment.

→ **Montréal Lab:** This lab involved setting up different experimental spaces.

→ Two main spaces for collective exploration and experimentation took place as part of the lab: the Ideation Workshop (one day) and the Ideas Accelerator (two days). These spaces took place in person at the Maison du Conseil des arts de Montréal. Special attention was afforded to their planning in terms of their process, facilitation and layout. The sessions were designed to encourage collaboration between stakeholders, curious exploration of possibilities, and commitment to action. The physical space was also designed to promote thinking outside the box, co-creation, and a sense of community.

3 Knowledge-sharing spaces

Conducting an innovation lab requires taking the time to learn from our experiences, then reinvesting them in the process or sharing them. These spaces can be co-development activities, meetings with key collaborators, formal governance committees, etc.

→ **Montréal Lab:** Different areas for sharing knowledge were created throughout the lab: the Ideation Workshop was an opportunity to promote knowledge-sharing of key issues between the actors in the ecosystem. The Ideas Accelerator was also based on this desire to learn together in order to develop structuring solutions.

→ Finally, a co-development session with the participating teams was organized during the project follow-up phase. This space allowed the teams to continue their collective learning, while sharing valuable information about their experience with the lab's project owners. Finally, this report is an integral part of the innovation process and concludes the sharing of the lab's learnings.

3.3 Favourable conditions for setting up an innovation lab

Developing a clear and shared intention

Have a shared vision and agree on the desired outcomes of conducting the lab: why are we setting up this lab? This intention is the cement that bonds individuals in the lab and allows stakeholders to persevere in the case of unforeseen events or obstacles.



Montréal Lab

During its first phase (the establishment phase of the process), the intention and objectives of the lab were clarified with the steering committee. The process for implementing this intent was also discussed with the committee.

An initial meeting with the lab's partners made it possible to determine the key messages to be clarified and communicated to the various stakeholders. By offering spaces for discussion of the shared intentions, the steering committee, coordinating committee and partners were able to take ownership of the entire path ahead.

Supporting individuals in their change of practices

The innovation lab should support individuals in developing a mindset of creativity, collaboration, learning and entrepreneurship (e.g., moments of reflection and practice). This can be achieved through exchanges, activities, workshops, etc.



Montréal Lab

The exploration and practice of mindsets conducive to innovation were central to the various spaces set up as part of the lab, whether as part of the steering and coordinating committees, meetings with partners, spaces for co-creation, or experimentation with the key players of the ecosystem. In this regard, L'ILOT played the role of guardian of these mindsets throughout the process, exposing the risks when stakeholders moved away from them and proposing an approach and activities that encouraged their exploration and practice.

Benefitting from a diversity of actors within the lab

The success of the lab depends on the diversity and commitment of the people involved across all of its components (guardian, experimentation, learnings). This means ensuring the active participation of ecosystem representatives.



Montréal Lab

Throughout the process, a variety of stakeholders were mobilized to come up with solutions to the key issues. Representatives from residential real estate development, property management, law, financing (lenders), investment, the arts, cultural workers, municipal government, including several departments (urban planning, economic development, cultural development, buildings) and the provincial government (Ministère de la Culture et des Communications) played an important role in the lab and were at the heart of the search for solutions.

Three different areas of expertise were engaged to provide the support needed to set up the lab. The teams from Mco Atelier, L'ILOT and Fi3 minimized blind spots and ensured that three complementary approaches were taken into account, namely the mastery of innovation processes, the specific challenges facing the cultural community, and the features specific to the real estate sector.

Being guided by a neutral support team

Conducting a lab often involves tensions and challenges associated with practising and experimenting with new ways of being, doing, learning and acting together. A team of neutral individuals ensures the integrity of the innovation process throughout the project. It highlights the moments when discomfort may lead us to revert to traditional approaches and proposes concrete solutions for safe experimentation.



Montréal Lab

The coordinating committee acted as a neutral agent since all of its members were from the supporting organizations. By being accountable to the steering committee, which included representatives of the Conseil des arts and the City of Montréal, the coordinating committee was able to take a neutral view of the process and its progress while remaining grounded in the subject matter.

Treating yourself to the gift of time

An innovation process takes time: to set up, experiment and experience a flexible and organic approach requiring adjustments; to bring people with complementary expertise and experiences together; to take ownership and practise new mindsets, tools and practices; to support the ecosystem in these new ways of being, doing and acting together; so that innovative ideas can emerge, develop, take shape and be tested.



Montréal Lab

Two dimensions were explored to give participants the time they needed. Firstly, the entire lab process lasted 12 months. This timeframe meant there was sufficient time for the implementation teams to adjust during the process, the partners to take ownership of the lab's process and mindset, and the project organizations to develop their ideas with other actors in the ecosystem.

Secondly, the lab offered the project teams time for exploration, reflection, co-creation and learning. This was initially through a preliminary Ideas Accelerator event, then, by giving them the opportunity to focus on their idea for two days without distractions or other priorities, and finally, by organizing a co-development workshop that allowed them to take a step back from the development of their idea and their learnings to better propel themselves toward the next steps.

3.4 Innovation lab governance

Governance refers to the groups, spaces, and ways in which decisions are made within an organization or process. In an innovation lab, these spaces should reflect the diversity (vertical and horizontal) of the stakeholders involved in the issue. The Creative Spaces Lab therefore set up four spaces, each with its own autonomous but interdependent zones.

STEERING COMMITTEE

The steering committee provides strategic support to the coordinating committee in planning, implementing and fine-tuning the innovation lab to help achieve the desired objectives. More specifically, the steering committee:

- › provides broad guidelines to the coordinating committee
- › highlights the issues and opportunities that may affect the progress of the process
- › helps to mobilize and engage stakeholders in its network
- › participates in identifying the lessons learned from the innovation lab process

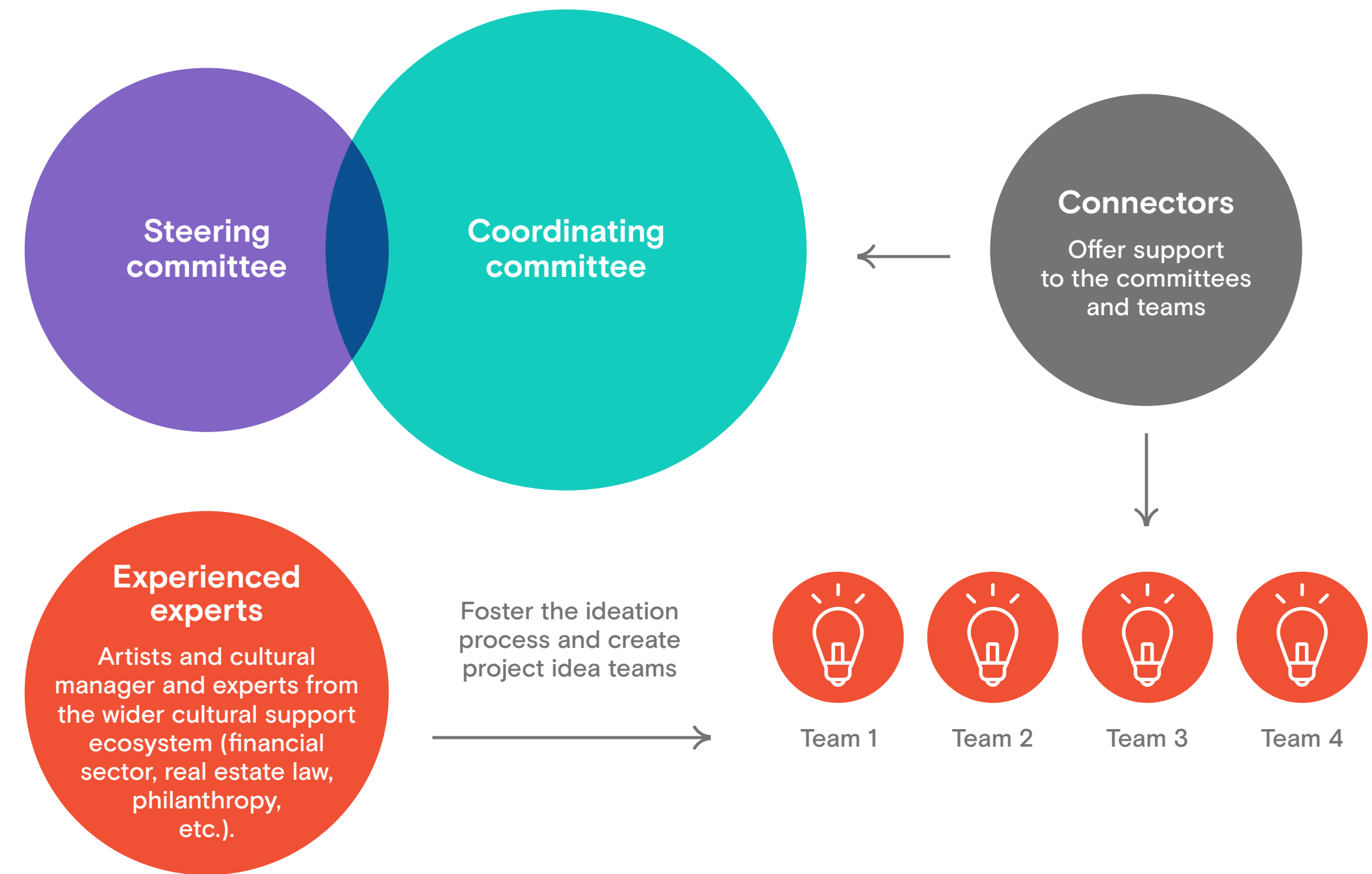
Composition: Conseil des arts de Montréal (management), City of Montréal's Culture Department (management), Mco Atelier, Fi3 Inc., L'ILOT

COORDINATING COMMITTEE

The role of the coordinating committee is to:

- › **coordinate** and implement the process and activities of the innovation lab (including steering committee meetings, communications with the various stakeholders, and the logistics of participatory activities)
- › **propose** ongoing adjustments to the lab's process based on the opportunities and challenges encountered
- › **mobilize** stakeholders around the innovation lab
- › **document** learnings from the innovation lab

Composition: City of Montréal (Planning Consultant, Culture Department), Mco Atelier (coordinating, Cultural Space Planning), Fi3 (Content and Real Estate Projects), L'ILOT (Territorial Innovation)



CONNECTORS

The role of the connectors is to:

- › **help** promote the call for ideas and lab activities
- › **facilitate** the involvement of key actors identified for participation in lab events
- › **support** the teams selected in the ideas acceleration phase

Composition: organizations or individuals that are part of the project support ecosystem. They have expertise, experience, information, levers and/or are part of networks that they can draw on to accelerate project ideas.

PROJECT IDEA TEAMS

The role of the teams is to:

- › **facilitate** access to sustainable and affordable artistic creation spaces in Montréal by leading and developing potential solutions that address one of the lab's three priority issues
- › **undertake** to develop these potential solutions as part of the lab's Ideas Accelerator

Composition: a team consists of a minimum of three individuals, from at least two different organizations.

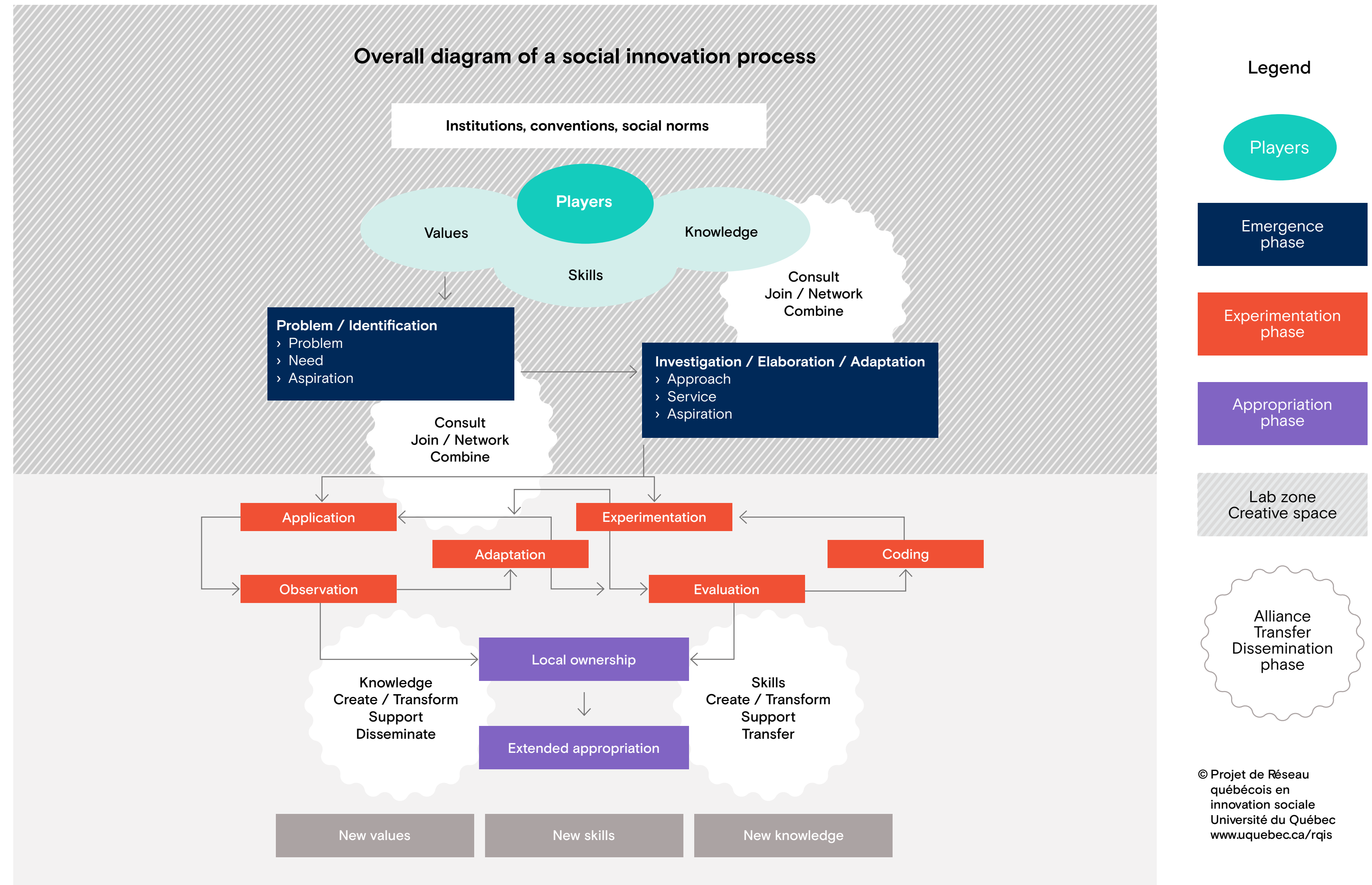
3.5 The Creative Spaces Lab in the social innovation process

The Creative Spaces Lab is part of the emergence phase of a social innovation process.

This phase is essential to any innovation process in order to:

- 1 work with key people in the ecosystem to develop a shared vision around the issue
- 2 create projects with innovative potential to address the issue
- 3 provide creative and safe spaces for project ideas to grow and take root in the
- 4 build trust and recognition among people in the ecosystem, enabling future projects to benefit from new resources and levers, and gain credibility with strategic and financial partners

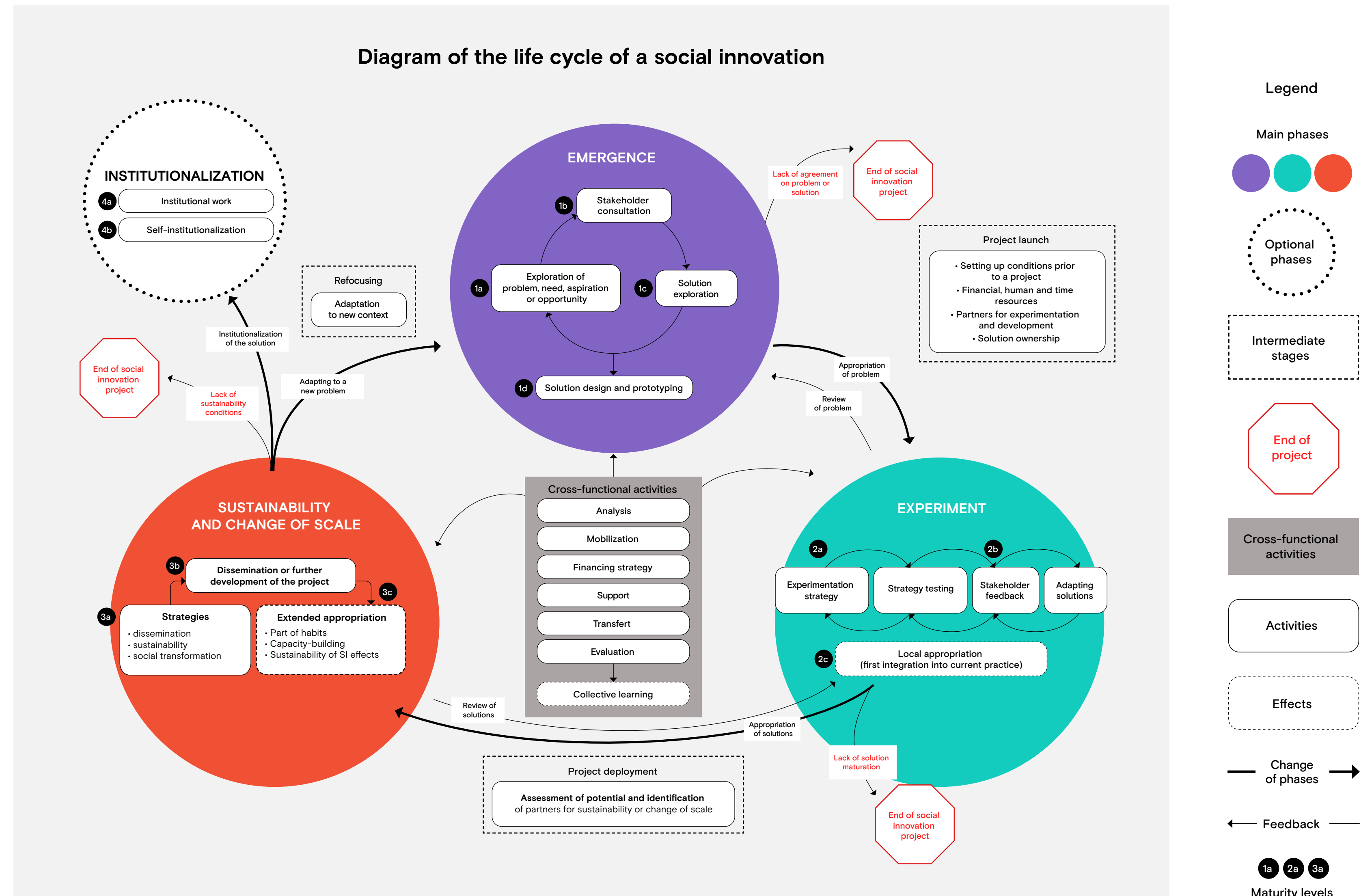
The following two diagrams show the positioning of the Creative Spaces Lab in the innovation process as well as in the life cycle of a social innovation.



Source : Longtin D et coll. (2021) Outils d'évaluation en innovation sociale : Revue de littérature des pratiques sur l'évaluation des innovations sociales.

This report provides a detailed presentation of the Creative Spaces Lab's key steps, namely:

- › exploration and ideation phase: Ideation Workshop
- › acceleration phase (includes the call for ideas and the Ideas Accelerator)
- › follow-up phase: co-development meeting



Source : Longtin D et coll. (2021) Outils d'évaluation en innovation sociale : Revue de littérature des pratiques sur l'évaluation des innovations sociales.

EXPLORATION AND IDEATION PHASE



EXPLORATION AND IDEATION PHASE

The first phase of the innovation lab consisted of:

- › **the collective exploration of issues**
- › **the ideation of promising potential solutions**
- › **the mobilization of key people from the ecosystem around the lab**

This phase concluded with the ideation workshop held at the Maison du Conseil des arts de Montréal on October 17, 2023, from 9 a.m. to 5 p.m. The ideation workshop will be presented in more detail in this section of the report.

4.1 Objectives

This day of exploration and collective ideation had three fundamental objectives:

- › Explore and take ownership of the issues raised as part of the lab:
 - diversification of financial support
 - access to spaces
 - access to expertise
- › Generate ideas, advance them and identify promising potential solutions
- › Mobilize stakeholders

4.2 Participation

MOBILIZATION OF CONNECTORS

During this phase, two meetings were set up to introduce the lab to people in the ecosystem who could potentially act as ambassadors for the lab's activities in their network as well as connectors in the Ideas Accelerator. A first meeting was organized by the Culture Department for connectors from the City of Montréal and a second by the coordinating committee, which brought together people from different business sectors.

Who are the connectors? An organization or individual that:

- › is part of the local ecosystem or sector of activity
- › is in contact with key people in the ecosystem who can invite others to participate in the lab and can identify potential collaborators and project team members

During the ideation workshop, connectors were expected to:

- › participate in the event
- › promote the call for projects for the second phase of the lab (Ideas Accelerator)

PARTICIPANTS

The ideation workshop brought together more than a hundred people from the cultural community, the social economy, philanthropic organizations, government institutions, the City of Montréal and its boroughs, and other stakeholders in territorial development.

The connectors

| Name | Title | Organization |
|-------------------------|---|--|
| Anne-Marie Belleau | Culture Department Head | Borough |
| Félix Champagne-Picotte | Head of Division | Borough |
| Denis Collerette | Economic Development Commissioner | Borough |
| Marie-Joëlle Corneau | Cultural Advisor | Borough |
| Lena Courcol | Consultant | New Market Funds |
| Marilyn Desrosiers | Program Director | Canada Council for the Arts |
| Jozef Fleury-Berthiaume | Planning Consultant, Cultural Development Support | City of Montréal |
| Gessica Gropp | Coordinator | Comité régional pour l'accès à des locaux abordables et accessibles. |
| Emmanuelle Hébert | Executive Director | Culture Montréal |
| Vanessa Kanga | Planning Consultant | City of Montréal |
| Rachad Lawani | Economic Development Commissioner | Borough |
| Renée Lebel | Cultural Development Agent | Borough |
| Julie Linteau | Development Consultant | City of Montréal |
| Maya Luthi-Viau | Head of Division | City of Montréal |
| Marie-Odile Melançon | Head of Division, Cultural Development Support | City of Montréal |
| Audrey Morency | Architect - Planning | Borough |
| Stéphane Morin | Planning Consultant - Urban Planning | Borough |
| Jean-François Soulières | Economic Development Commissioner | Borough |
| Cécile Vergier | Social Economy Commissioner | City of Montréal |

4.3 Process

PERSONA APPROACH

To support this workshop's exploration and collective ideation, three personas were created to illustrate the challenges facing creative spaces in the city. The three profiles represented differing situations, from their mandates and development history to their sources of funding and various resources in the Montréal ecosystem.



Thomas

Artist and tenant organization administrator



Julia

Artist and member of an organization looking to revitalize a multi-tenant building to create artist studios



Alix

Director of an organization supported by the CALQ

See Appendices for details of each individual's paths and challenges.

IMPLEMENTATION OF THE IDEATION WORKSHOP

The ideation workshop's main activities:

- › Exploration of the issues through the presentation of the personas and a panel discussion with the organizations Studio 303, Le Monastère, Groupe CDH, Société de développement Angus, Fiducie du chantier de l'économie sociale, and the Service d'urbanisme du Plateau-Mont-Royal
- › Brainstorming sessions to generate solutions
- › Launch of the Ideas Accelerator

See Appendices for the detailed workshop schedule.

4.4 Collective observations

CONCERNS, RISKS AND CHALLENGES

The ideation workshop raised the following concerns, risks and challenges:

FINANCING

- › Funding program schedules are not adapted to the timeframes of the real estate market
- › The programs all have different criteria that require compromises in project execution
- › Programs fund parts of projects, hence the need for multiple sources of financial support
- › Non-profit organizations (NPOs) struggle to pay the property taxes and other commercial fees (such as certificates of occupation or CDC contributions)
- › Structural underfunding of cultural organizations

SPACES

- › Central boroughs are losing their artistic and cultural communities
- › Good real estate deals are hard to find and negotiate
- › Difficulty in financing mixed-use housing/studio projects
- › Tenants can always be evicted, even on long-term leases
- › The artists' place of residence is not taken into account during project design

EXPERTISE

- › Difficulty in accessing information (information spread among many different sources)
- › Support services are lacking and are sometimes poorly adapted to the needs of cultural real estate projects
- › Cultural organizations have limited knowledge of real estate (management, leasing and purchasing)
- › Insufficient funding to engage the necessary expertise and pay for pre-feasibility studies
- › Coordinating collaborative projects takes a lot of time and energy
- › Projects take a long time to complete
- › There is a lack of sharing of expertise across sectors (cultural, social economy, and community)

OPPORTUNITIES

Numerous opportunities were also mentioned by participants. The following avenues have strong potential for development and positive outcomes for Montréal:

FINANCING

- › Engaging the philanthropy sector in financial arrangements
- › Modifying the financial support application processes

SPACES

- › Temporary occupation and/or acquisition of shopping centres, vacant premises on commercial arteries or unused office space
- › Possibility of integration in high-rise office buildings to revitalize downtown Montréal
- › Negotiating long-term leases to ensure stability and facilitate future planning

EXPERTISE

- › Establishing a stakeholder roundtable
- › Creating collective expertise accessible to all NPOs
- › Possibility of creating collective management models (artist groups with real estate experts)
- › Creating a company that develops and manages buildings for NPOs
- › Project management training in schools (courses in the arts curriculum) and building bridges between the education community, artists and real estate professionals
- › Paid sponsorship or mentoring of cultural teams who have developed expertise

Conditions for success in supporting Montréal's creative spaces

Key elements emerged as pivotal points in the preservation and development of creative spaces in Montréal:

- 1** Create a Office for Creative Spaces for projects that centralizes information and makes it accessible. The Office for Creative Spaces should align with grant schedules and have the agility required to meet market deadlines.
- 2** Create new financial tools (contingency funds, dedicated investment funds, etc.)
- 3** Establish partnerships with public authorities whose recognition should help optimize access to premises and reduce costs.
- 4** Promote a range of artistic disciplines in projects as well as uses.
- 5** Ensure the sustainability of the spaces developed by supporting the development of viable business models.
- 6** Ensure access to expertise and plan for its transfer.
- 7** Implement regulations that help preserve creative spaces.

4.5 Learnings



Achievements

- › **Importance of upstream engagement:** To ensure representativeness and active participation from all sectors, the lab team worked hard in early summer encouraging participation in the workshop for the upcoming fall schedule. Several reminders (save-the-date, emails) and phone calls to key people were made. The entire steering and coordinating committee team also participated in the mobilization, enabling one-on-one connections with a variety of networks.
- › **Importance of connectors:** The connectors were approached directly by the members of the coordinating committee before the workshop. Meetings were held to inform them of the lab, its aims and future activities. The connectors helped engage networks that the Conseil des arts de Montréal and the City of Montréal generally have less involvement with.
- › **Build on previous work:** From the outset, the lab continued with the efforts already made by the Conseil des arts de Montréal and the City of Montréal in terms of creative spaces. The lab therefore used an existing inventory of potential spaces to co-ideate promising potential solutions and drive their implementation.
- › **Collaborations:** The dialogue, collaboration and commitment of the Conseil des arts de Montréal and the City of Montréal's Culture Department were valuable assets in the process, prompting the involvement of several departments and boroughs.



Points for attention

- › **Preparing the transition to the call for ideas:** The presentation of the workshop's outcomes, i.e., the call for ideas for the Accelerator, was launched at the end of the workshop. We realize that it may have been better to state this intention at the mobilization stage to boost participant interest, guide their thinking and encourage greater engagement in subsequent stages.
- › **Leveraging outcomes:** Shortly after the workshop, our partners wanted to be kept informed of the day's findings. While only a single final lab report was planned, we decided to produce an interim report of the process focusing on the workshop's outcomes. This interim report helped attract new partners in the process and initiate constructive discussions with the various levels of government.
- › **Maintaining communication around the project:** Problems regarding the availability of the teams and the multiple contacts on the steering committee sometimes impacted the responsiveness and consistency of communication around the lab.
- › **Raising awareness of the lab:** To keep the various stakeholders interested and demonstrate the mobilization generated around the search for solutions to creative spaces, as well as to raise the awareness of the ecosystem and decision-makers around this issue, it would be a good idea to plan a communication strategy throughout the process and highlight the progress and outcomes of each phase.

- › **Implementing differentiated communication strategies:** Tailored approaches may be preferred to target and engage all stakeholders, as they may not have the same availability or understanding of the lab concept.

For a visual representation of the ideation workshop, see Appendix A.

ACCELERATION PHASE: CALL FOR IDEAS AND IDEAS ACCELERATOR



ACCELERATION PHASE: CALL FOR IDEAS AND IDEAS ACCELERATOR

Launched at the conclusion of the ideation workshop, the second stage of the lab focused on co-creating concrete solutions to the issues identified collectively.

5.1 Objectives

Call for ideas

- › October 17 to December 5, 2023
- › Open to all
- › Main objective: identify and select 10 teams who have an idea for a solution to addressing the issues discussed and seek support in developing their solution

Ideas Accelerator

- › By invitation (maximum of 10 teams retained after the selection process)
- › In-person co-creation retreat on February 28 and 29, 2024, at the Maison du Conseil des arts de Montréal
- › Main objective: co-create viable, structuring solutions attuned to local realities

5.2 Process

CALL FOR IDEAS

At the conclusion of the ideation workshop, a call for ideas was launched through an online portal. This call was aimed at any team wanting to develop an idea for a solution that could facilitate access to sustainable and affordable artistic creation spaces in Montréal and that addresses one of the three priority issues identified (financing, spaces, and expertise).

The call for ideas took place over a 7-week period, from October 17 to December 5, 2023. The steering committee made individual calls and emails to potential project owners to stimulate and validate their interest in submitting a proposal. The coordinating committee also assisted some project owners in finding partners to mobilize ahead of the Ideas Accelerator.

When submitting their solution ideas, the project owners had to ensure that they met the following criteria:

- › Be a team of at least three members from different organizations or departments
- › Seek to make sustainable and affordable artistic creation spaces in Montréal more easily accessible by transforming ideas into actions
- › Propose an idea for a project that will take place in the Montréal region
- › Have a project idea consistent with the three priority issues identified: financial support, spaces, and expertise
- › Have designated a project idea owner who will liaise with the Innovation Lab and manage team member involvement throughout the process
- › Ensure that this individual and at least two other team members attend the two key sessions of the course, namely the pre-course team meeting (1 hour between December 11 and 13, 2023) and the 2-day co-creation retreat (February 27–28 or February 28–29, 2024)

The selection criteria for the projects were:

Demonstration of the project's structuring potential to facilitate access to sustainable and affordable artistic creation spaces in Montréal

Active engagement of partners from two or more sectors of activity in the project's planning and implementation

Project with the potential to contribute to more than one issue raised by the lab (financing, spaces, and expertise)

Demonstration of the project team's ability to complete the project (e.g., clarity in project vision, milestones, partners to be mobilized, etc.)

Clear and realistic identification of intentions for the Accelerator

Overall quality of the application submitted

In the end, 10 project teams submitted a proposal as part of the call for ideas.

IDEAS ACCELERATOR

Team selection meetings

A meeting was held with each team prior to the co-creation retreat to remind them of the intentions and process of the Ideas Accelerator and to clarify each stakeholder's roles and responsibilities (lab team, connectors and project teams). The purpose of this meeting was to enable the selected teams and the lab team to work together in the Ideas Accelerator with shared understanding and intentions.

This meeting was also an opportunity to help them clarify their objectives in the Ideas Accelerator, i.e., what each team wanted to leave with in concrete terms at the end of these two days of co-creation (e.g., a developed action plan, a shared vision of the project, a clear partnership strategy, etc.). It enabled each of the teams to define the first step in developing their idea and review what they needed to prepare ahead of the Accelerator. The meeting also enabled the coordinating committee to identify the teams' support needs and get a better idea of which connectors to invite to the Accelerator.

Invitation of a group of connectors

A new group of connectors was invited to participate in the Accelerator to support the transformation of ideas into structuring projects. The group was selected to ensure it had a diversity of expertise and the right skills for the proposed projects in order to meet the project teams' needs. The following profiles were selected:

- › Chantier de l'économie Trust, Élias A. Michelena (financing)
- › New Market Fund, Léna Coursol (financing)
- › City of Montréal, Economic Development Department, Stéphane Dupupet (financing)
- › La Piscine, Joana Neto Costa and Raphaëlle Bonin (cultural entrepreneurship)
- › Artopole, Mathieu Mallet (cultural entrepreneurship)
- › Mco Atelier, Mélanie Courtois (cultural development, planning and real estate)
- › Fi3, Julie Favreau (real estate project financing and development)
- › Entremise, Francis Durocher (partnership for space occupation)

- › Héritage Montréal, Taïka Baillargeon (preservation and rehabilitation of vacant heritage buildings)
- › Rayside Labossière, Ron Rayside (architecture)
- › Conseil des arts de Montréal, François-Xavier Tremblay (institutional arts support)

To adequately prepare connectors for their role, a meeting was held with the entire group prior to the Accelerator. We outlined the process of the retreat and presented the selected projects. The role of the connectors was also discussed.

The group of connectors was also welcomed separately at the start of each day of the Ideas Accelerator so that they could get to know each other, discuss the support needs of the teams and allocate such support. On the second day, the connectors who attended the first day were able to share their experience of the Accelerator with new connectors.

The co-creation retreat

The two-day Ideas Accelerator included:

- › a safe and creative space for collaboration, innovation and experimentation
- › an alternating program of teamwork and co-development sessions
- › access to the support of connectors with a wide range of expertise from various sectors of activity

See Appendices for details of the co-creation retreat.

5.3. Presentation of projects

OVERVIEW OF IDEAS ACCELERATOR

| Idea owner | Project name | Brief description of the idea | Acceleration process highlights |
|---|--------------------------------------|--|---|
| Trinity Centres Foundation | Culture and Places of Worship | Define various support scenarios to connect supply and demand between people looking for spaces and those who offer them in properties of religious communities. | It emerged that the main challenge of this support was creating a single, credible interface for key people in the sector to efficiently gather information. As the discussions progressed, the team merged with the One Stop Shop project to integrate this service. |
| Carrefour jeunesse-emploi Montréal Centre-Ville | Paul-Emile en résidence | Define indicators and measurement methods to evaluate learnings and improve the prototype of research residencies by offering creative studios in health care institutions. | The team looked at the anticipated challenges of such a project in order to develop a roadmap for improving the prototype, including the financial aspects and relationships with CIUSSS clients. |
| City of Montréal (SDÉ - SGPI) | Office Conversion | Develop a prototype as a basis for engaging with owners and artists to facilitate the conversion of vacant offices into sustainable and affordable creative spaces | The team left with a better idea of the different roles that the municipality can play as an intermediary and facilitator in providing vacant offices to artists. A strategy on how to approach certain landlords or large-scale landlords was also developed to speed up the process. |
| Eastern Bloc | Integrated Arts Ecosystem | Define a shared vision and a roadmap for the steps to follow to implement a business model for a capital and social economy project in District Central involving the purchase and transformation of a building into a multifunctional creative hub. | The obstacles, levers and development opportunities of the project were discussed, revealing new avenues for establishing a multifunctional creative hub, such as mutualization with actors in the sector. |
| OBORO | 360 Support | Identify the services that could support the leaders of these projects to preserve or develop artistic spaces. | The list of relevant services and opportunities for optimization was based on project owners' experiences. The co-creation retreat made it possible to better define the needs and means of delivering the services required to organizations during the development of a creative space project. |
| Borough of Ahuntsic-Cartierville | Artists' Studios in District Central | Define the parameters for developing a framework or prototype of a financial assistance program to support the actions of organizations that require artist studios | Bringing together borough officers, artists and representatives of organizations from District Central, the team looked into the challenges and opportunities facing artists' studios in order to assess the feasibility of adapting an existing business support program for this type of clientele. |

| Idea owner | Project name | Brief description of the idea | Acceleration process highlights |
|--|----------------------------------|--|---|
| ROMEL technical resource group | Les petites productions | Identify the steps to be taken to develop a coworking and event organization space managed by and for artists and cultural workers in Little Italy. | The Accelerator enabled the team to establish an action plan for the development of their project. Participants focused on exploring mechanisms for cultural organization sustainability rather than a project management approach focused on real estate strategy. |
| Studio 303 | 303 Building | Develop an interim funding strategy for the acquisition of a space dedicated to creation as well as artistic and professional development, which will provide creative residency housing for marginalized artists. | The project owners explored a better alignment between the needs and available funding strategies. One of the challenges to emerge from the project was the time and expertise needed to advance the project. The Accelerator helped in this regard. |
| City of Montréal and Conseil des arts de Montréal | Office for Creative Spaces | Document similar initiatives and determine success factors (feasibility and structure) to produce a one-stop guide to creative spaces. | Participants devised a work process and a Office for Creative Spaces prototype. The main challenge in implementing the project remains the administrative complexity of the two institutions. The team managed to find some answers to this issue during the retreat. |
| Conseil des arts de Montréal | Philanthropy and Creative Spaces | Document existing initiatives and identify key elements needed to produce a philanthropic pitch to foster support for creative spaces. | The Accelerator enabled participants to gain a better understanding of philanthropic challenges and characterize them in terms of creative space projects. The transversal and universal nature of real estate emerged as an additional challenge to philanthropic mobilization, in addition to the considerable funds required. A strategy could be developed based on lessons learned during the Accelerator. |

PRESENTATION OF EACH PROJECT

Idea name

Culture and places of worship

Lead organization

Trinity Centres Foundation – Relèven

Team

Paul Bode – Trinity Centres Foundation
Gessica Gropp – Coalition montréalaise des Tables de quartier
Graham Singh – Trinity Centres Foundation

Idea brief

Define various support scenarios to connect supply and demand between people looking for spaces and those who offer them in properties belonging to religious communities.

Objectives / kick-off question

How can we help groups working in the arts, community and social economy sectors find spaces for their activities more effectively?

Accelerator highlights

It emerged that the main challenge of this support is to create a single, credible interface for key players in the sector to efficiently gather information. As the discussions progressed, the team merged with the One Stop Shop project to integrate this service.

Food for thought

- › Collective reflection helps raise the question of what scale of implementation is the most pertinent.
- › A project not carried out in its initial form can become an opportunity to strengthen partnerships between institutions, organizations and sectors (cultural and community).
- › It is hard to carry out a multi-sectoral project (community and cultural) in the short-term due to the diversity of key players sharing these skills at the institutional level.

Prochaine étape

- › Continue conversations with multi-sector partners.

1

Idea name

Paul-Emile Residencies

Lead organization

Carrefour jeunesse-emploi Montréal
Centre-Ville



Team

Charlotte Ghomeshi – Artist of the first prototype
Arielle Crête – CIUSSS – Centre d’hébergement Paul-Émile Léger
Marie-Lou Bariteau – CJE Montréal Centre-Ville
Charlotte Olivier – CJE Montréal Centre-Ville
Andrée Méthot – CIUSSS
Émilie Granjon – Director of the artist-run centre Circa art actuel

Idea brief

Define indicators and measurement methods to evaluate learnings and improve the prototype of research residencies by offering creative studios in health care institutions.

Objectives / kick-off question

How can we set up a regular program of research residencies offering creative studios in health care establishments?

Accelerator highlights

The team looked at the anticipated challenges of such a project in order to develop a roadmap for improving the prototype, including the financial aspects and relationships with CIUSSS clients.

Food for thought

› Participation in the Accelerator enabled simultaneous contact with several potential project partners.

Next step

› Implementation of the residency prototype.

Idea name

Converting Vacant Offices into Creative Spaces

Lead organization

City of Montréal
(Economic Development Department and Property Management Department)

3

Team

Pierre Gaufre – Economic Development Department
Cécile Vergier – Economic Development Department
Jozef Fleury-Berthiaume – Culture Department
Stéphane Morin – Borough of Plateau Mont-Royal
Nathalie Ortega – Property Management Department
Myriam Poulin – Property Management Department
Carl Pinard – Housing Department

Idea brief

Facilitate the conversion of vacant offices into sustainable and affordable creative spaces.

Objectives / kick-off question

Develop a prototype as a basis for engaging with owners and artists to facilitate the conversion of vacant offices into sustainable and affordable creative spaces.

Accelerator highlights

The team left with a better idea of the different roles that the municipality can play as an inter-mediary and facilitator in providing vacant offices for artists. A strategy on how to approach certain landlords or large-scale landlords was also developed to speed up the process.

Food for thought

- › Dealing with the different project development cultures between municipal departments can be challenging.
- › Knowledge of the specific needs and issues is necessary from the first ideation phase of such a project.

Next step

- › Schedule follow-up meetings between officers from different departments, including stakeholders on the ground (artists, owners).

Idea name

Integrated Arts Ecosystem

Lead organization

Eastern Bloc



Team

Alicia Turgeon – Eastern Bloc
Geneviève Dufour – SDC District Central
Mia van der Heyden – SDC District Central
Nicolas Berzi – Scènes Interactives Technologiques (STUDIO SIT)

Idea brief

Define a shared vision and a roadmap to implement a business model for a capital and social economy project in District Central involving the purchase and transformation of a building into a multi-functional creative hub.

Objectives / kick-off question

What are the business and sustainability models for cultural spaces specializing in digital technology in District Central?

Accelerator highlights

The obstacles, levers and development opportunities of the project were discussed, revealing new avenues for establishing a multi-functional creative hub, such as mutualization with actors in the sector.

Food for thought

- › A real estate project is not always the most relevant sustainability tool.
- › The acquisition of a building requires a significant initial investment and high operating costs as well as a hybrid business model (public, private, autonomous and mutualization).
- › Phasing the project with a transitional lease prior to purchase may be appropriate to test the model.
- › The needs and expectations of artists and creators must be at the heart of the project.

Next step

- › Assess mutualization opportunities in District Central.
- › Explore opportunities for organizational transformation between partner organizations (e.g. mutualization, integration).

Idea name

360 Support for Organizations Implementing a Capital Project

Lead organization

OBORO

5

Team

Marianne Breton – Oboro
Marianne Desrochers – Ada X
Jonathan Villeneuve – Les Ateliers Belleville
Jason Prince – PME MTL

Idea brief

Identify the services that could support the leaders of these artistic space real estate projects.

Objectives / kick-off question

How can we offer real estate development services tailored to cultural real estate projects?

Accelerator highlights

The list of relevant services and opportunities for optimization was based on project owners' experiences, reflecting a lack of knowledge from real estate experts, particularly regarding affordable real estate, business models and financing methods in the cultural sector. The co-creation retreat helped to better define the needs and means of delivering the services required by organizations during the development of a creative space project.

Food for thought

- › In-depth knowledge of the cultural sector is a must for successfully meeting the needs of cultural organizations' real estate projects.
- › Implementing this type of service could be integrated into the development of a Office for Creative Spaces as one of the areas of action.

Next step

- › Find the time and funds to continue the project.

Idea name

Program to Support Artistic Initiatives in the Cultural Districts of the Borough of Ahuntsic-Cartierville

Lead organization

Borough of Ahuntsic-Cartierville



Team

Jean-François Soulières – Borough of Ahuntsic-Cartierville
Isabelle Pilon – Borough of Ahuntsic-Cartierville
Stéphanie Bernard – Borough of Ahuntsic-Cartierville
Alexia Laferté-Coutu – Atelier Port-Royal
Anne-Marie Barnard – Centre d'art Battat
Alexis Bellavance – Ateliers Belleville
Maxime Depasse – Communautique

Idea brief

Develop the parameters of a financial assistance program to support artists' studio initiatives.

Objectives / kick-off question

Develop a program canvas/prototype.

Accelerator highlights

Bringing together borough officers, artists and organization representatives from District Central, the team looked at potential support models for artists' studios to assess the feasibility of developing a program specific to this clientele based on the existing financial support program for economic development initiatives.

Food for thought

- › Open dialogue between administration teams and people on the ground improves the understanding of the respective issues.
- › Since artists' studios are often run by NPOs, the eligibility criteria for an economic development program must reflect this reality.

Next steps

- › Finalize a program proposal to be submitted to the borough's elected representatives.

Idea name

303 Building

Lead organization

Studio 303

7

Team

Kim-Sanh Chau – Studio 303
Mari Deckers – Studio 303
One Board member – Studio 303
Faiz Abhuani – Brique par brique

Idea brief

Develop an interim funding strategy for the acquisition of a space dedicated to artistic and pro-fessional creation and development, which will provide creative residency housing for marginalized artists.

Objectives / kick-off question

What partnerships are required for a mixed-use cultural/residential project?

Accelerator highlights

The project owners explored a better alignment between the needs and available funding strategies. One of the challenges to emerge from the project was the time and expertise needed to advance the project. The Accelerator helped in this regard

Food for thought

- › Mixing uses remains a disproportionately complex challenge.
- › There are very few dance studio residencies in Montréal for artists in creation (as elsewhere in Quebec and Canada)

Next step

- › Meet with funding partners and submit subsequent funding applications.

Idea name

Les petites productions

Lead organization

ROMEL technical resource group



Team

Julie Coquerel – Les petites productions (NPO)
Mélanie Guillemette – Librairie n'était-ce pas l'été
Emanuel Guay – ROMEL
Justine Ballon – HEC Montréal
Sacha Ghadiri – HEC Montréal

Idea brief

Deploy a real estate project for the professionalization of a cultural dissemination organization.

Objectives / kick-off question

Identify the steps to be taken to develop a co-working and event organization space managed by and for artists and cultural workers in Little Italy.

Accelerator highlights

The Accelerator enabled the team to devise an action plan for the development of its project. The team focused on exploring best practices for cultural organization sustainability before undertaking a project management approach focused on real estate strategy.

Food for thought

- › A creative space project cannot work without a cultural project and with the related expertise to develop it.
- › In-depth knowledge of the artistic ecosystem (sectors of intervention, skills and funding at institutional levels) gives the organization a strategic position.

Next step

- › Explore funding avenues to implement the action plan.

Idea name

Office for Creative Spaces

Lead organization

City of Montréal and
Conseil des arts de Montréal



Team

Julien Valmary – Conseil des arts de Montréal
Marie-Odile Mélançon – City of Montréal Culture Department
Julie L'Heureux – Power Corporation of Canada

Idea brief

A single support structure for artists and organizations wishing to develop creative spaces would be a lever for maintaining and developing creative spaces, as evidenced by various international examples.

Objectives / kick-off question

Identify success factors (feasibility and structure) for implementing a Office for Creative Spaces for creative spaces

Accelerator highlights

Participants devised a work process and a Office for Creative Spaces prototype. The main challenge in implementing the project remains the administrative complexity of the two institutions. The team managed to find some answers to this issue during the retreat.

Food for thought

- › Reflection on the Office for Creative Spaces tied into ideas contributed by other teams participating in the Accelerator.
- › A project of this scale requires adequate sources of funding and a project owner with the skills and agility to implement it.

Next step

- › Draft a proposal for funding support to initiate the process.

Idea name

Philanthropy and Creative Spaces

Lead organization

Conseil des arts de Montréal

10

Team

Célia Kodja – CAM
Ana Sofía Hibon – Inspirit Foundation
Cynthia Exumé – Conversations philanthropiques en culture

Idea brief

What philanthropic tools exist for Montréal's creative spaces? What programs could be created? What are the levers and arguments in favour of philanthropic support for creative spaces?

Objectives / kick-off question

Document existing initiatives and collate the elements needed to produce a philanthropic pitch to foster support for creative spaces.

Accelerator highlights

The Accelerator enabled participants to gain a better understanding of philanthropic challenges and characterize them in relation to creative space projects. The transversal and universal nature of real estate emerged as an additional challenge to philanthropic mobilization, in addition to the considerable funds required. A strategy could be developed based on lessons learned from the Accelerator, which highlighted that this project could not be considered in isolation and should be linked to a concrete project (such as the Office for Creative Spaces).

Food for thought

Receiving support in cultural philanthropy expertise provides project owners (individuals or organizations) with the tools to develop a customized strategy for their project and not just for the ecosystem as a whole.

Next step

- › Seek philanthropic support for CAM-led projects that have the capacity to serve the ecosystem.
- › Develop a vocabulary specific to systemic issues that can be addressed by philanthropy and identify key communication points.

5.4 Learning



Achievements

- › **Appall for ideas** – Tailored approach: An ideas accelerator is an innovative project in its own right and comes with all the benefits and challenges of any innovation. It's not an easy concept to understand as it falls outside conventional approaches. The recruitment phase therefore requires tailored and targeted approaches to demystify the proposal and highlight the benefits of this type of support. The members of the coordinating committee and the connectors therefore carefully targeted and contacted potential idea owners, which led to a variety of solution ideas.
- › **Pre-accelerator meeting to commit to a shared intention:** Two meetings were held prior to the Ideas Accelerator: a meeting with each team that submitted an idea and a meeting with the connectors. These meetings helped clarify the intentions and objectives of the Ideas Accelerator as well as the shared responsibilities among the lab hosts, connectors and teams with an idea. Each stakeholder was thus able to reframe expectations or intentions, agree (or disagree) to commit to the Ideas Accelerator and clarify the phases before the two-day retreat. This was an opportunity to clarify that there was no funding for participating teams. These two meetings allowed us to begin these days with a clear and shared intention between the stakeholders.
- › **Diversity of connector profiles** – Having access to a wide range of leading-edge expertise in their field—in the same place and at the same time—was highlighted as one of the success factors of the retreat. This helped accelerate networking between the idea owners and those with complementary skills, experiences, knowledge and levers. This diversity encouraged the development of sustainable and structuring collective projects, likely to grasp the realities of the region and anticipate potential challenges ahead. The list of connectors was prepared based on the needs expressed by the teams at the preparatory meeting and was shared at the start of the Ideas Accelerator.
- › **Collaborative mindset of connectors** – The connectors were encouraged to act as expert collaborators, helping to develop the ideas and answer questions raised by the teams. This collaborative mindset fostered a climate of trust, empowered teams in their journey, and built a collaborative relationship in which power was more equally shared.
- › **Diversity of teams and projects** – The variety in the composition of the teams and projects at the Ideas Accelerator created movement in the ecosystem and fostered improbable meetings within and between teams.
- › **A program supporting the innovation process** – The Ideas Accelerator was designed so that teams have the time and flexibility to develop their idea amid all the detours and changes in direction inherent in the innovation process. These work sessions were interspersed with moments of sharing theoretical and practical anchors around the innovation process as well as with activities to stimulate collective intelligence on common challenges faced by the teams. Building on the foundations of human-centred design thinking and collaborative leadership, this program helped participants break down silos of thinking, be more creative, practise collaboration, explore more flexible and agile ways of planning, and gain the confidence to engage in rapid experiments.
- › **A two-day program** – The co-creation and innovation process takes time: time to step back from the hectic pace of life that hinders creativity; to develop a shared understanding of the idea under construction; to connect with others involved; to think outside the box and explore new voices; to practise new ways of doing, being and acting together. Spending two days focusing on an emerging idea as a team was particularly beneficial for the participants.



Points for attention

- › **Connection between connectors and teams** – The alignment between the teams and the connectors during the Ideas Accelerator was less natural than anticipated, mostly because the connectors came from sectors unfamiliar to the project owners. To ensure effective participation of the connectors, the members of the coordinating committee were present throughout the day to liaise and introduce them to the groups of idea owners. Rotating the connectors around the work tables encouraged spontaneous discussions.
- › **Capital projects vs macro projects** – The ideas proposed were divided into two categories: projects aimed at establishing specific creative spaces, involving a defined location and/or a field of practice; and projects aimed at establishing services or a macro-level change of the ecosystem, for all creative spaces in Montréal. While the Ideas Accelerator successfully hosted both types of projects, a tailored approach could have been developed for each category based on the Accelerator's objectives.



Ideas Accelerator
Photo Credit: Hugues Bouchard

PROJECT FOLLOW-UP PHASE



PROJECT FOLLOW-UP PHASE

6.1 Objectives and process

Nearly two months after the conclusion of the Ideas Accelerator, the two-hour co-development meeting allowed the Accelerator teams to:

- › Discuss the teams' experiences in the lab to provide learnings to the organizing team
- › Keep abreast of projects under development
- › Help each other identify and plan the next steps and obstacles to overcome in developing the project
- › Share opportunities for teams over the coming months

6.2 Learnings

Low participation in the co-development meeting

Only people representing four teams (out of ten from the Accelerator) participated in this exchange. This was due to a variety of reasons:

- › Evolution of ideas and projects: some teams merged during the Accelerator (e.g., One Stop Shop and Culture and Places of Worship teams). For others, participation in the Accelerator was an opportunity to transform the project (e.g., integrated ecosystem).
- › Lack of availability of project owners: Project owners from the cultural community lack the human resources to maintain a constant commitment to the development of pro bono projects.

Low participation is therefore not a negative indicator; it emphasizes the transformation of ideas and the prospects for collaboration made possible during the two-day co-creation retreat.



Achievements

The positive feedback from the teams highlighted their appreciation in participating, mostly due to the following elements:

- › Organization of activities (programming, variety, flexibility)
- › Participants (teams and connectors)
- › Opportunity to mobilize their teams

An opportunity for the group to look back and learn:

The co-development meeting gave the teams the opportunity to take stock of their progress, share learnings from the process and define the next steps of the various projects.

Assess support needs for the next steps:

Such a meeting makes it possible to estimate the support needs of the teams a few months after the Accelerator. This information is invaluable for adjusting the activities of the previous phase, if required, but also for identifying possible connections with ecosystem actors who can support the next actions of the various teams.



Points for attention

Difficulty integrating the projects discussed in the lab into the existing workload:

- › Lack of time and availability after the co-creation retreat.
- › Lack of momentum to mobilize team members around a project under development. There are few opportunities during the year offering the same structuring support as the lab to help with project deployment and the periods between projects.
- › To avoid losing momentum, it will be necessary to work with the support ecosystem to plan possible avenues of support for teams after the Accelerator.

Uncertainties about the evolution of the project for the coming year:

- › The completion of projects will depend on the ability to convince partners or decision-making bodies.
- › Securing funding remains a key variable for the implementation, preparation, and change management phases in order to complete future projects.



Ideas Accelerator
Photo Credit: Hugues Bouchard

OUTCOMES AND LEARNINGS



OUTCOMES AND LEARNINGS

7.1 Key outcomes

NEW PRINCIPLES FOR ACTION

- › **Collective movement:** reactivation and expansion of a proactive collective movement committed to affordable and sustainable creative spaces in Montréal.
- › **Emergence of ideas:** emergence and acceleration of 10 diverse and complementary project ideas contributing to the creation of affordable and sustainable creative spaces in Montréal.
- › **Diversity of actors:** active engagement of a diverse range of actors in the support ecosystem to develop innovative solutions to issues related to creative spaces.
- › **Collaboration:** increased collaboration between project sponsors and key people in the ecosystem.
- › **Risk management:** reduction of real and perceived risks around project ideas inherent in the innovation process by connecting project teams with people with information, expertise and levers in the support ecosystem.
- › **Innovative ideas:** acceptability and credibility of innovative project ideas among key players in the ecosystem.

- › **Leadership:** leadership of the Conseil des arts de Montréal in deploying a structuring action in a sector of activity that is critical to the cultural community, facilitated by its legitimacy to support the arts community, its connections with partners from the three levels of government (municipal, provincial and federal) and its organizational agility.

NEW KNOWLEDGE

- › **Sharing:** creation of various spaces for sharing knowledge and best practices around sustainable and affordable creative spaces.
- › **Mobilization:** around the three priority issues surrounding creative spaces and a better collective understanding of the underlying causes and consequences of these issues.
- › **Understanding the ecosystem:** better collective understanding of the systems at play and the ecosystem in which projects are trying to anchor themselves.
- › **Innovation knowledge:** generation of new knowledge in the implementation of innovation labs between different cities in Canada.

NEW SKILLS

- › **Collective practice:** experimenting with an innovative approach to find structuring solutions to challenges through collaboration and human-centred design. Such solutions are attuned to the realities and needs of the city.

- › **Bringing teams together:** bringing together and sharing the strengths (expertise, experiences, levers) of a variety of Montréal actors from different sectors of activity and with different professional responsibilities.
- › **New capabilities:** building capabilities in solution design, cross-sector collaboration and project management.
- › **Sharing experiences and knowledge:** aligning with other Canadian initiatives implementing innovation processes to support the cultural environment.
- › **Post-lab mobilization:** Participation in the lab provided a framework that legitimized the search for solutions. However, this framework ends with the follow-up meetings. Before the lab ends, it seems worthwhile planning for support and guidance in the post-lab period.
- › **Opportunities for collaboration:** The lab's structure enabled both medium and long-term collaborations (steering committee, financial partners) and more one-off collaborations within the framework of the Accelerator.
- › **Common issues:** Some of the initiatives identified were also discussed as opportunities in other sectors, such as the creation of a real estate company that develops and manages buildings for NPOs.

7.2 Learnings

In addition to the specific learnings of the steering committee from conducting an innovation lab for creative spaces, there were also learnings regarding the cultural ecosystem and the support for the cultural environment.

Update potential structuring solutions and continue to explore new potential solutions

One of the goals of the lab was to build on previous initiatives. The ideation workshop made it possible to collectively update the missing structuring elements to support creative spaces (see section 4.4 Collective observations).

There were some ideas generated during the workshop that participants are still in favour of, notably:

- › creating new financial tools accessible to the sector (contingency fund, dedicated investment fund, etc.)
- › reviewing municipal by-laws and provincial legislation that are detrimental to creative spaces or promote their sustainability.

Free up time for collective innovation

Innovating is a process that takes time. This resource is essential for the coordinating committee and the collaborators who must collectively take ownership of an approach that invites us to revisit our ways of doing things and acting together. Time is needed to become familiar with new work mechanisms, develop clear communication tools for collaborators and create spaces where they can take ownership of this type of approach.

The success of an innovation lab depends largely on the people involved and their diversity. Getting to know each other and forging constructive relationships between actors in the ecosystem is also a process that takes time. Resources need time to develop or maintain relationships with these various actors, involving meetings at various times.

Time is an essential resource for teams developing a new idea of a viable, structuring project for the ecosystem. Time is also necessary for the creative process, for transforming ideas with others, for experimenting, for assimilating and reinvesting learnings, for exchanging bold ideas with key partners, etc.

Lastly, for several teams, taking advantage of different meeting times over a given period proved to be catalyst for their project to progress. Since these new and innovative projects were not subject to funding or action plan timeframes, these meetings had a structuring effect, helping teams to define their short and medium-term objectives, plan team meetings, target partnerships for development and devise a plan for their next steps.

Create spaces conducive to the emergence of collective intelligence

An innovation lab is not intended to produce predetermined results, but to create spaces from which innovation can emerge. These spaces should foster collaboration between partners from various backgrounds and sectors of activity. They must also support co-creation and rapid experimentation. Virtual and physical spaces must therefore be designed accordingly.

Doing things differently together also requires taking care of the “human” space, by creating a safe environment where everyone can express themselves in confidence, take risks, challenge themselves, be open to new ideas and think outside the box.

Organizing a roundtable, inviting experts from various sectors and bringing together actors from the field enabled exchanges and learning at different levels. Public servants were able to get a better grasp of the reality of artists and heads of organizations got to know the key contacts in urban planning or the social economy. This awareness of the different realities helped all parties to find win-win solutions.

Clarify the range of contribution opportunities

The Innovation Lab is a 12-month open process based on the active participation of a diverse range of people in the ecosystem. Such a process provides various opportunities to contribute that align with the individual's skills, interests, availability and levers (e.g., being a connector, a project team or a partner helping circulate information, a participant in the Ideation Workshop and/or the Ideas Accelerator; etc.). An innovation lab is therefore different from a consultation process where everyone meets at each activity and event.

To fully mobilize and engage these people based on their interests and capabilities, the coordinating committee must clearly communicate the various opportunities and what makes each one different. Invitations to participate in either of these spaces must clearly state the target audience, the intentions of the meeting or event, and the roles and responsibilities of participants. Personalized invitations are also sometimes necessary to engage stakeholders who may not initially understand why they are being invited to participate.

Need for specific mobilization of communities not represented in the process

Some of the topics or realities experienced by the artists could not be addressed in the lab's discussions. We note the lack of representation of Indigenous artists and the low participation of Anglophones. It therefore seems particularly important to make special efforts in advance to ensure the effective mobilization of people from backgrounds underrepresented in the public sphere to ensure the inclusive nature of the process.

CONCLUSION:

PROSPECTIVES FOR MONTRÉAL'S CREATIVE SPACES

CONCLUSION: PROSPECTIVES FOR MONTRÉAL'S CREATIVE SPACES

The Montréal Creative Spaces Lab process provided an update to the state of affairs established as part of the mobilization of the community in 2018. It was also a reflection of the current realities, including worsening socio-economic conditions for artists and other stakeholders in the artistic ecosystem, intensified financial hardship for cultural organizations, and increasingly limited scope for action for the institutions that support them.

The affordability of creative spaces thus remains a necessary lever for supporting the cultural vitality of the metropolis, and **several potential actions are emerging that are directly connected to the lab.**

Share sector initiatives for affordable commercial space

Many initiatives in the cultural and community sectors appear to be developing in silos, when it seems obvious that they would benefit all sectors.

Courses of action

- › Share the results of the feasibility analysis carried out for the community sector
- › Document the initiatives undertaken by municipal departments related to these sectors of activity (economic development, social development, culture department, etc.)

Extend the process of deepening expertise in support of creative spaces

The various stages of the lab did not allow for the three areas of work (financing – spaces – expertise) to be fully explored.

Courses of action

- › Share the results of the feasibility analysis carried out for the community sector
- › Document the initiatives undertaken by municipal departments related to these sectors of activity (economic development, social development, culture department, etc.)

Monitor developments in the ecosystem

The process and its learnings are developed and shared with the entire cultural ecosystem, in particular with leading partners in support of creative spaces:

- › Canadian Heritage (Cultural Spaces Fund)
- › The City of Montréal (Cultural Development Policy, Financial Support Program)
- › The Ontario Arts Council and the Metcalf Foundation (study on investment opportunities in the arts)

Courses of action

- › Document lab follow-ups in the ecosystem.

Continue sharing pan-Canadian expertise

The parallel interactions in the development of the four Canadian labs demonstrated the value of creating opportunities for sharing practices, including:

- › videoconference meetings with teams from all Canadian labs
- › the cultural spaces panel with The Ontario College of Art and Design University (OCAD U), Cultural Spaces in Practice: Re-thinking Policy and Imagining Future Uses

The panel on innovation labs for creative spaces, to be held at the Creative City Summit in October 2024, will offer a valuable opportunity for in-person exchanges between project owners and professionals attending the conference.

Courses of action

- › Create a formal documentation and support unit for deploying expertise and support actions for creative spaces across Canada.

Significant changes in the cultural environment

The socio-economic context has changed profoundly since the initial conversations about setting up innovation labs for creative spaces on a pan-Canadian scale. At a time when the entire arts and culture community is dealing with inflation, digital transformations and the development of artificial intelligence, the real estate environment is also making it increasingly harder to set up affordable projects. Initiatives such as the lab are therefore all the more necessary at this critical point in time.

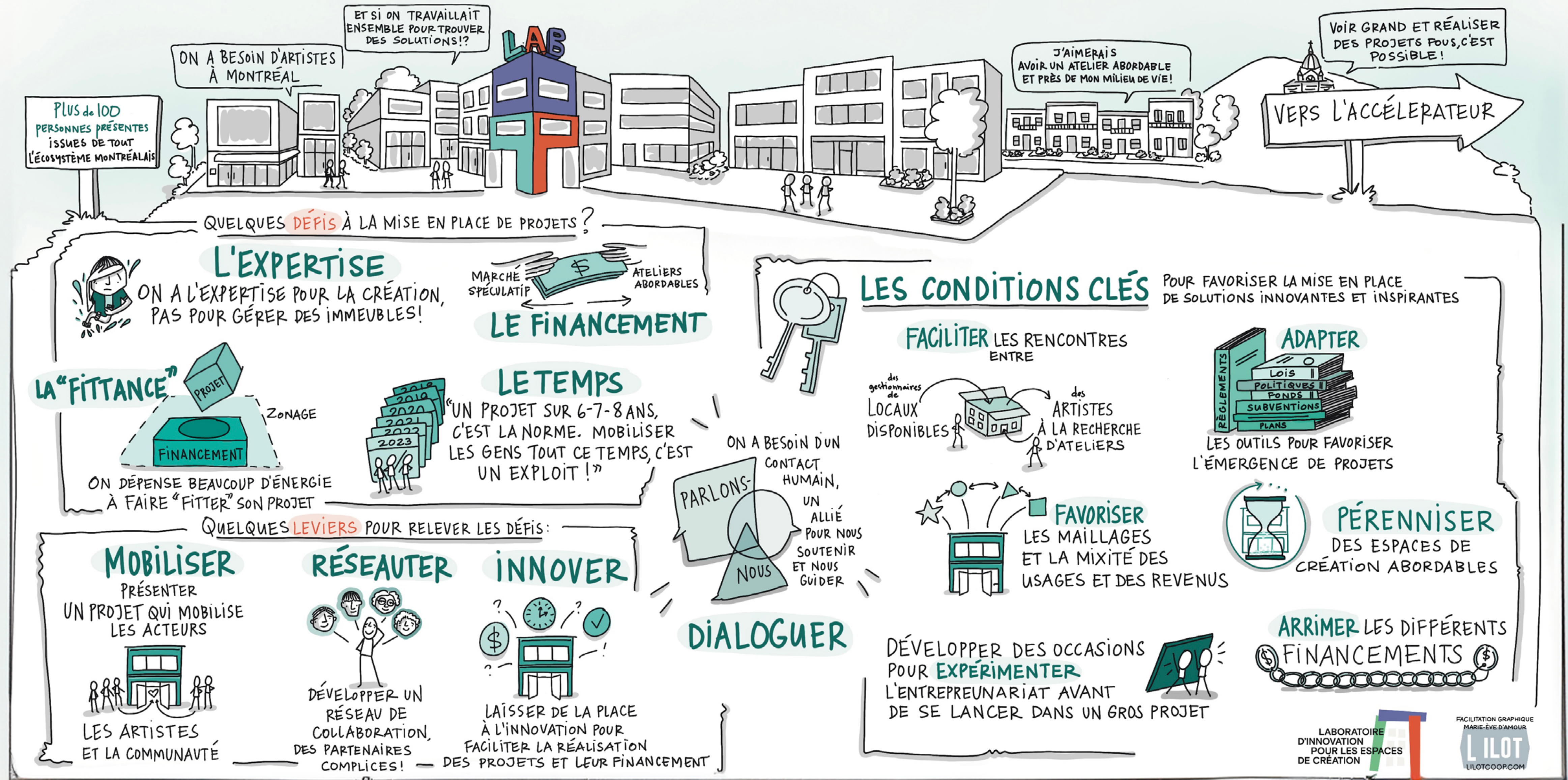
Courses of action

- › Formalize certain exchanges that originated during the lab.
- › Designate a person responsible for the lab follow-up.

APPENDICES

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A Laboratoire d'innovation pour les espaces de création – Atelier d'idéation



C Course of the ideation day

IDEATION WORKSHOP – PROGRAMMING

| | |
|------------|--|
| 8:30 a.m. | Welcome |
| 9:05 a.m. | Words of welcome Intentions Workshop schedule |
| 9:30 a.m. | Opening activity |
| 9:45 a.m. | PRIORITY ISSUES: Persona presentation PANEL of experiential and thematic experts |
| 10:45 a.m. | Break |
| 11 a.m. | Workshop 1 Exploring priority issues and persona |
| 12:15 p.m. | Linch |
| 1:30 p.m. | Workshop 2 Exploring DESIRED CHANGES in relation to priority issues and PATHS to get there |
| 2:30 p.m. | Break |
| 2:45 p.m. | Workshop 3 Identifying the KEY CONDITIONS for implementing innovative solutions |
| 3:45 p.m. | Next steps LAUNCH of the 2-day Accelerator call for ideas |

D Personas



Je rêve d'avoir mon premier local!

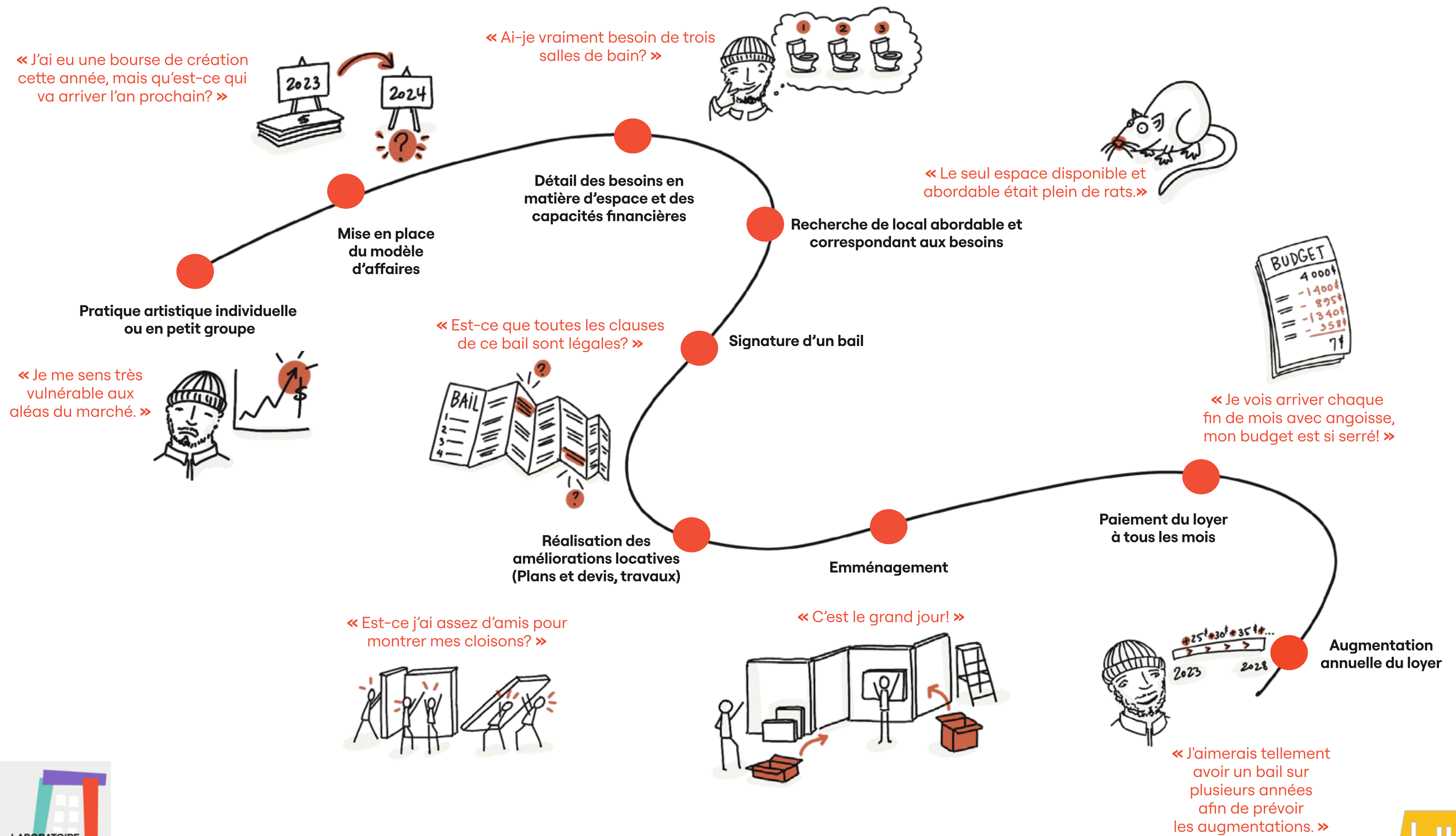
J'aspire à trouver un endroit propice à la création.

idées-opportunités pour Thomas

THOMAS, 25 ans

Artiste et administrateur d'un organisme locataire

« Nous sommes tous des artistes en début de carrière et nous n'avons pas la capacité ou l'intérêt d'être propriétaires »



D Personas



On va créer une communauté d'entraide qui nous ressemble!

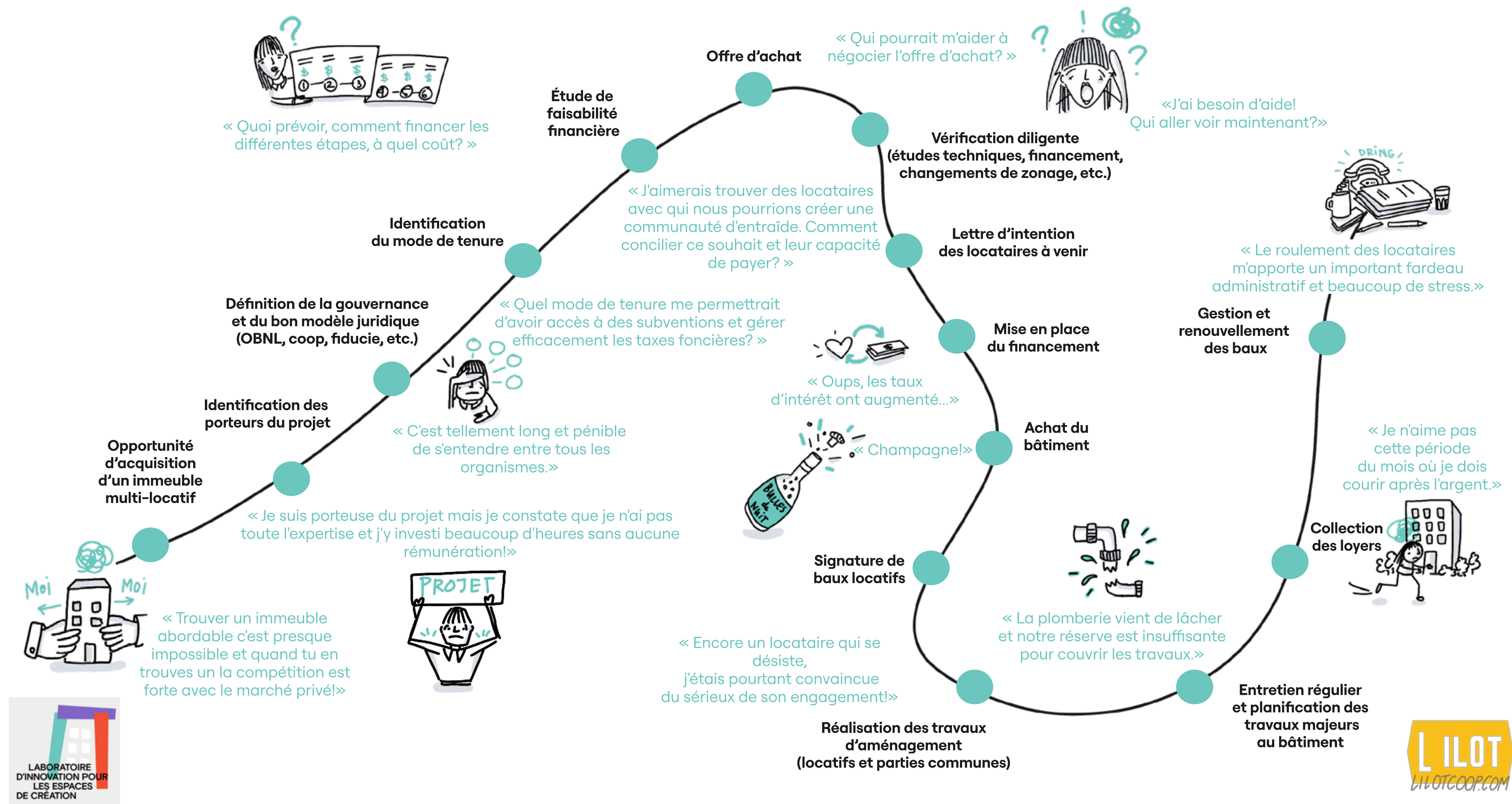
Ce sera un lieu permanent pour les artistes.

idées-opportunités pour Julia

JULIA, 32 ans

Artiste et membre d'un organisme qui souhaite revitaliser un immeuble multi-locatif pour en faire des ateliers d'artistes

« Nous sommes plusieurs organismes dans ce projet qui comprends des travaux majeurs et nécessite une expertise en gestion immobilière, ce sera beaucoup de défis à relever! »



D Personas



J'aspire à nous établir pour de bon, dans un espace qui est adapté.

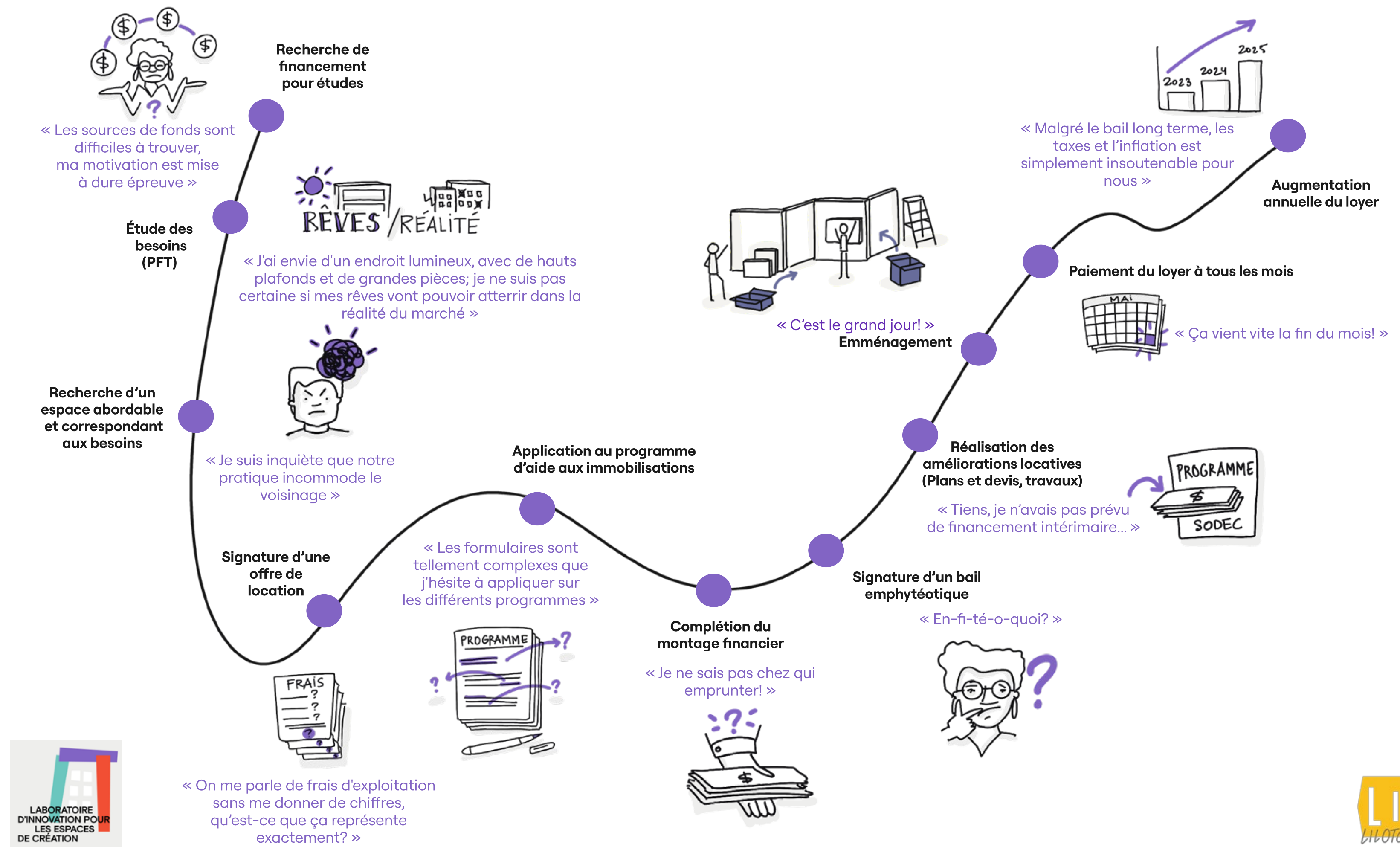
Avoir un lieu qui permet la croissance et plusieurs usages tel que l'accueil du public, l'exposition, l'expérimentation, etc..

idées-opportunités pour Alix

ALIX, 45 ans

Directrice d'un organisme soutenu au CALQ

« Après plusieurs années nous avons enfin complété le processus de reconnaissance pour accéder au soutien aux opérations du CALQ »



C Course of the co-creation retreat

IDEA ACCELERATOR - PROGRAMMING

February 28, 2024 - 9 a.m. to 4:30 p.m.

| | | |
|------------------|--|-----------------------------|
| 8:30 a.m. | Welcome | |
| 9:05 a.m. | Welcome Presentation of the Accelerator process | Atrium |
| DIVERGENCE PHASE | | |
| 9:30 a.m. | Atrium opening activity | Atrium |
| 9:40 a.m. | Working session 1 | Atrium |
| 10:30 a.m. | Break | |
| 10:45 a.m. | Workshop Discovering yourself | Atrium |
| 11:30 a.m. | Work session 2 | Atrium |
| 12 p.m. | Lunch | Studio de Musique |
| 1 p.m. | Workshop Activating our team's strengths | Atrium |
| EMERGENCE PHASE | | |
| 1:30 p.m. | Work session 3 | Atrium |
| 3:30 p.m. | Workshop Collective propulsion | Salle Multifonctionnelle |
| 4:20 p.m. | End of day | |

February 29, 2024 - 9 a.m. to 4 p.m.

| | | |
|-------------------|--|-----------------------------|
| 8:30 a.m. | Welcome | |
| 9:05 a.m. | Start of the day | Atrium |
| 9:15 a.m. | Workshop Commitment to experimentation | Atrium |
| 9:45 a.m. | Work session 4 | Atrium |
| 11 a.m. | Break | |
| 11:30 a.m. | Work session 5 | Atrium |
| 12 p.m. | Lunch | Studio de Musique |
| CONVERGENCE PHASE | | |
| 1 p.m. | Workshop Share your idea to mobilize | Atrium |
| 1:10 p.m. | Work session 6 | Atrium |
| 1:40 p.m. | Presentations "Project idea pitch" workshop | Salle Multifonctionnelle |
| 3 p.m. | Break | |
| 3:15 p.m. | Work session 7 | Atrium |
| 3:35 p.m. | Next steps and closing | |

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And all the teams who took part in the Accelerator