

A PLACE FOR EVERYONE

Community Dance Facility For St John's

PLANNING AND DEVELOPMENT STUDY

OCTOBER 1, 2025

neighbourhood
dance works

WOODFORD
architecture

novita
inter pares



NOTE TO READERS

The following pages contain an initial investigation into the development of a Community Dance Facility for all of St John's.

While this study takes all relevant factors into account, it is by its very nature and scope preliminary – that is, every aspect of the project has been considered at an initial level but each aspect also requires further refinement as the project moves forward to its subsequent decision-making points.



When in doubt, dance it out”

(seen on a T-shirt worn by a young girl in Halifax airport)

“Dance was available to me as a young girl; hockey was not...The soldier and the dancer aren’t that far apart, either; both require the right mix of strength and discipline...Dance teaches you how to treat people with respect in close proximity – social skills. We have a lot of young adults (in the military), so we need to make that interesting.”

General Jennie Carignan
Chief of Defence Staff for Canada
(Maclean’s Magazine, April 2025)

“Nothing made you hungrier than dancing did. John said that if I took up dancing, I would eat more and get stronger. I told him one of my arms didn’t work. He said I could dance with one arm. It was one-legged dancing that was hard.”

(from “Jennie’s Boy”, Wayne Johnston’s book about growing up poor and sickly in rural Newfoundland)

O body swayed to music
O brightening glance
How can we know the dancer
from the dance?

(from a poem by W B Yates)

The Joy of Movement

(ad slogan for Voltarin)





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EXECUTIVE SUMMARY

PROJECT PROPONENT

Neighbourhood Dance Works

The initiative to create a Community Dance Facility for St John’s has been taken by Neighbourhood Dance Works (NDW) on behalf of the dance community of St John’s.

(See Appendix A1 for more about NDW)

The Case for a Community Dance Facility

Dance is for Everyone

- Dance is a universal activity – for all parts of society, all ages and abilities
- Dance exists across all cultures and times
- Dance brings proven social, physical and mental benefits

Dance Activity in St John’s

- 20+ different types of dance currently practiced in St John’s
- 50+ dance teachers active in the city and surrounding area
- 22 dance groups and organizations–traditional, contemporary, cultural and social
- 12 regular social dance events that happen in St John’s
- 24 annual dance events and festivals
- 3,000 people directly participating in dance

Places for Dance in St John’s

There are at least 35 places in and around St John’s where dance is occurring. Almost all are private, not widely accessible or not purpose built for the dance community.

PROJECT SUMMARY

Overall Goal of the Project

The overall goal is to create a purpose-built, accessible and sustainable dance facility for all of St John’s.

Site of the Project

The project will be located on a high profile site at 4 Merrymeeting Road in the same precinct as The Rooms.

Following an extensive search for a site, the former Monastery site at 4 Merrymeeting Road was identified as the preferred location for the Community Dance Facility. The site includes an existing heritage building and ample space for an addition and parking. This site is under offer by NDW with a closing date of March 4 2026.

Scope of the Project

The project will include:

- Restoration and adaptive re-use of existing significant heritage building
- New construction addition housing purpose-built dance studios and related support space
- Landscape improvements and parking
- Potential new memorial park (in co-operation with others)

Value Proposition for the Project

The basic case for support includes:

- Providing learning and personal development opportunities across all socio-economic, ethno-cultural, age and ability sectors of the community
- Providing a fit-for-purpose facility for best possible experience
- Providing a facility for an under-served community whose current direct participation is in the order of 3,000 individuals
- Bringing an important heritage building back into useful public service

Key Strategies for the Project

For Accessibility

- *Create endowment to underwrite basic operations*
- *Cultivate widest possible range of users*

For Best Building Practice

- *Minimize carbon footprint in construction*
- *Minimize carbon footprint in facility operations*

For Capital Development

- *Create organizational structure and capacity for capital project delivery*
- *Through a leadership group generate capital revenue from six categories*
- *Ensure project budget includes full range of expenses beyond design and construction*

For Heritage Conservation

- *Restore exterior using national standards*
- *Adapt interiors to respect heritage character*
- *Seek National Historic Site status*

For Development of Operations

- *Determine most appropriate ownership*
- *Provide endowment to support basic costs*
- *Ensure management with experience in dance*

Benefits of the Project

The overall benefits include:

- *A new public amenity for all of St John’s*
- *An addition to the cultural precinct of The Rooms*
- *A building fit-to-purpose*
- *Retention of significant heritage building*
- *Local economic spin-off from construction*
- *Making St John’s the centre for dance in Atlantic Canada*

Implementation -- Next Steps

Organizational Capacity Building

The first priority is to begin building a project team:

- *Add administrative staff to support the project*
- *Poll the dance community and local opinion leaders*
- *Launch a project website*
- *Research dance facilities*
- *Continue development of the design of the facility*
- *Confirm heritage value of Monastery building*

Project Leadership

The second priority is to recruit a high level volunteer leader who will assemble the campaign team.

Finalize Purchase of Site

The third priority is to complete the purchase of 4 Merrymeeting Road.

KEY FEATURES OF THE PROJECT

Design Concepts for the Community Dance Facility

The design concept for the Community Dance Facility includes the renovation of the former Monastery building to accommodate administrative and service functions plus the construction of an addition to the Monastery containing three large dance studios and related facilities.

A small city-owned piece of land abutting the Monastery site has the potential to be developed as a park and/or garden (in co-operation with others.)

A Public Facility – Ownership and Governance

The Community Dance Facility will be publicly owned and operated. While NDW has taken a leadership role on behalf of the entire community, it does not have the mandate or capacity to be the owner of the facility. The project team will work with community leaders to determine the most appropriate owner.

Business Model and Plan

In order to ensure maximum accessibility and sustainability, an operating endowment fund will be created with the capacity to provide annual income to cover basic occupancy costs.

Capital Development

The project budget will include all costs associated with creating the facility including pre-opening operations costs and the gala opening week events. Capital revenue generation will be carried out by an authorized Voluntary Leadership group. Funding will come from six categories of donors including private, government and the general public. At its opening, the facility will be debt free with no capital carrying costs assigned to its operating budget.

PART ONE: THE CASE FOR A COMMUNITY DANCE FACILITY IN ST JOHN'S

DANCE IS FOR EVERYONE

What is Dance and Why It Matters

‘Dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.’ (Wikipedia)

We are All Dancers

The urge to dance is universal across all societies and over all time. It is part of our common human nature. Toddlers instinctively move to musical rhythms. Champions dance with joy when they win. Dancing is a part of most rites of passage and societal celebrations. And, the first thing the astronauts did after taking their “first great step for mankind” was they danced on the moon.

We are all dancers -- whether we are just letting our hair down, trying to master the steps or telling a story through movement.

There are Many, Many Kinds of Dance

Dancing can be spontaneous and personal or it can be practiced within a great variety of different forms singly, with a partner or in groups.

Dance can be a personal and/or a cultural form of expression with styles such as: Bachata, tango, swing, Running the Goat, contradance, the nine classical forms of Indian dance, jazz, progressive ballet technique, contemporary, flamenco, tap, somatic, ecstatic, street, vertical, aerial, acrobatic, contact improvisation, vogue ballroom, burlesque, salsa, hip hop, Afro styles, Métis jigging, powwow (jingle dress, fancy shawl, grass dance), line and square dance, among others.

Dance is for Everyone:

Dance has Many Proven Benefits

The benefits of participating in dance have been described and proven in a large number of studies from reputable scientific institutions.

Societal Benefits

Societal benefits of dance include reinforcing important community values such as trust and empathy, combatting loneliness and isolation, contributing to youth development and providing recreational opportunities across all age groups and levels of ability.

The continuation of traditional dance forms also honours and maintains cultural and ethnic histories.

Self-worth Benefits

Participation in dance contributes to self-confidence, positive body image, stress reduction and pride of achievement. In this regard, dance can play an important role in youth development.

Physical Health Benefits

Like sport, dance delivers significant health benefits including heart and lung vitality, muscle tone and strength, coordination and balance, co-operation and teamwork.

Mental Health Benefits

Participation in dance releases endorphins that have a positive effect on the brain and the sense of well-being. It contributes to memory retention, cognitive functions and the ability to concentrate (the latter a particular benefit to screen-dependent youth.)



Dance has also proven therapeutic benefits including improving the lives of Parkinson’s and dementia patients among others.

Economic Benefits

Events such as dance festivals bring new spending into the community.

DANCE IN ST JOHN’S TODAY

Professional Dancers

There are at least 50 professional dancers across all genres in St John’s.
Independent Teachers of Dance/Movement

There are at least 50 independent teachers across all genres (many of the professional dancers are also teaching.)

Number of Participants per Teacher

The average would be 30 students per teacher, with the attendance per class or session fluctuating between a small number and as many as 60 participants.

Dance Teachers in the Education System

Only one school in St. John’s offers performing arts training. Other dance training is blended into the theatre program. Currently, one dancer/movement teacher works in that environment.

Dance Programs in Educational Settings

No official dance program in any educational system. However, three professors at Memorial University have used movement in their past research, but nothing ongoing.
Dancers are brought in periodically on a one-time contract basis for specific projects, approximately once a year. This can vary from one Dancer leading a class to 6 dancers participating in a research exploration. There were 150 community dancers in Kittiwake’s 2024 Nutcracker and 32 students in Holy Heart’s dance class.

Therapeutic Dance and Movement Programs

There is currently only 1 registered dance therapist in St. John’s who is not currently associated with any medical establishment or private practice Adaptive dance programs run regularly either on a weekly or session basis at multiple senior’s homes, the CNIB, Arts & Aging, the library, Dancing with Parkinson’s, Nia and privately run sessions out of church basements and community centres.

Dance in Ethno-cultural Communities

There are 22 ethno-cultural dance organizations in St John’s today.

- Rhythm Village - bhangra, kutte, hip hop, breaking, modern jazz, impiano, etc
- Afroside Canada - Afro Dance, modern and Classical
- Sai Nrityadhee School of Bharatanatyam
- Big Steppers NL - South Indian fusion dance
- Deshi Groove - Bangladesh traditional dance
- Neighbourhood Strays - Bellydance
- Seraka Dance Company - Bellydance
- Magpie Movement - Bellydance, Burlesque
- Persian Elegance - Traditional Persian Dance
- Dolya Dance Company - Ukrainian Folk Dance
- First Light Dance Series - Pow Wow, Fancy Shawl, and other traditional dance practices
- Jabula Entertainment - Bachata, Kizomba, Salsa, Zulu
- Tango on the Edge
- Hola Tango
- Mocha Dawn Under Productions - BIPOC LGBTQIA2S + performance showcase
- Chinese Association of NL - Traditional and modern dance, cultural celebration dance
- FILAN Filipino Association of NL - Filipino Night (cultural celebration) + Pinoy Fiesta
- NL Folk Arts Society - Trad NL dances (Running the Goat, St. John’s Waltz, Set Dancing, etc)
- St. Pat’s Dancers - Traditional step dance
- Traditional Brazilian Dance
- Salsa St. John’s
- Flamenco



Regular Social Dancing Events

In addition, there are 12 regular social dancing events in St John’s:

- Both community centres offer dance programming year-round (ballroom, line dancing, traditional NL, free form)
- Training Exchange - weekly dance practice exchange
- Contact Improv - weekly practice sessions
- Legion Dinner/Dance - weekly and seasonal
- City Hall - monthly and seasonal
- Bella Vista Events - Decade themed dance party - multiple a year
- Heat Beats - bi-weekly early evening dance
- Lindy Hop on the Rock - Sessional Classes and socials
- East Coast Rhythm Project - tap classes and performances
- Bannerman Park - Sunday afternoon DJ and dancing throughout the summer
- 2 Latin Bands each host monthly Meregue and Salsa dance parties
- Amal Wellness offers weekly movement classes free of charge - Bachata, yoga, dance flow, etc.
- Dance Festivals/Showcases

St John’s is also home to 23 annual dance festivals, recitals and showcases:

- Festival of New Dance - 10 full days of performances and workshops
- Circusfest - 2 weeks full of performances and workshops
- Mayflies Series - Presentation of multiple site-specific dance works throughout the summer
- Cameo Series - Quarterly event showcasing 10 local short dance works each round
- DanceNL - annual International Dance Day performances/workshops + artist residency
- Untellable Movement Theatre - annual production + artist residency
- Spirit Song - 4 or 5 dance presentations over a week of programming
- Multicultural Show - annual presentation at MUN featuring 5 or 6 dance performances
- Kittiwake Dance Theatre - Company show in the Spring, Ballet in the Park throughout the summer, Nutcracker each Dec (over 400 local dancers) + emerging choreographer residency
- Folk Festival - 3 to 4 dance events each festival
- Sound Symposium (Biennial) - 3 or 4 movement projects per festival
- Hold Fast Festival - 2 or 3 movement projects per festival
- Storytelling Festival - 1 or 2 movement-infused presentations
- St. John’s Shorts - this is a lottery application, usually one movement piece each year
- Pedestrian Mall - Pop Up dance performances throughout June - Sept average 3 a month
- Bi-weekly Burlesque Shows throughout the entire year, more during holidays or special seasons (Christmas, Halloween, Valentine’s,etc)
- Regular Drag shows throughout the year, more during holidays or special seasons
- Mosaic Dance Company - 1 or 2 performances a year
- Long’s Hill Walk - Annual Docudance performance
- TADA Events - 2 productions a year

- Best Kind Productions - 2 - 4 productions a year
- Mun Ballroom + Latin Society - Multiple performances a year
- Dance Teachers Association of NL - yearly showcase of emerging choreographers
- City Youth Talent Show - seasonal showcase of dance, music, arts, magic, etc age 10-16

Other Dance Activities in St John’s

- Many theatre companies are integrating movement into their productions, hiring Dance Dramaturgs, dancers and actors in the rehearsal or workshop process, including choreographers in the production team to build the story arc, etc. This development adds to the need for more movement-friendly rehearsal spaces.
- Musicians are collaborating with dancers to blend music, movement and technology in innovative ways - this also requires space that meets the needs of both disciplines

PLACES FOR DANCE IN ST JOHN’S TODAY

Many Places – None Adequate

There are 28 dance spaces in the Greater St John’s area. Almost all are privately owned. None meets the following minimum requirements:

- Multiple studio rooms (at least 30 ft by 40 ft)
- Double height
- Resilient floor
- Column free
- Ancillary spaces (office, change rooms, storage)

There are 20 locations in St John’s currently used for dance:

- Arts and Culture Centre, 95 Allandale Road, St John’s
- Cirque’letics, 60 O’Leary Avenue, St John’s
- Connie Parsons School of Dance, 77 Portugal Cove Road, St John’s
- Coastal Dance, 16 Stavanger Drive, St John’s
- First Light Centre, 40 Quidi Vidi Road, St John’s
- Fusion Dance Studio, 82 O’Leary Avenue, St John’s
- Jill Dreaddy Dance Company, 120 Lemarchant Road, St John’s
- K&B Dance, 13 Sitka Street, St John’s
- Lynn Panting Studio, 30 Harvey Road, St John’s
- MUN Medical Building, Prince Phillip Drive, St John’s
- 1 Westerland Rd, Anglican Paris of St Augustine’s, St John’s
- Sorensen School of Dance, 435 Torbay Road, St John’s

- Terra Bruce Rehearsal Space, 27 Mayor Avenue, St John's
- The Dance Academy, 75 Airport Road, St John's
- The Dance Centre, 117 Ropewalk Lane, St John's
- The Lantern, 35 Barnes Road, St John's
- The Space, 72 Harbour Drive, St John's
- Wesley United Church 101 Patrick Street, St John's
- The Nest, Persistence Theatre Company 410 East White Hills Rd, St John's

There are a further 9 locations in the greater St John's area:

- Ashley Feltham School of Dance, Aldergrove Plaza, suite 4; 484 Main Rd, Goulds
- Courtney Fowler Performance Academy, 4 Hope Street, Conception Bay South
- Dance Studio East, 28 Allston Street, Unit 1, Mount Pearl
- Elite Dance Studio, 1187 Kennmount Road #1201, Paradise
- Moving Pictures Dance, 3 Moffat Road, Mount Pearl
- Revolutions Dance, 74 Old Placentia Road, Mount Pearl
- Steffen Dance Studio, 882 Topsail Road, Mount Pearl
- Vanda Maunder Dance Studio, 59 Farm Rd, Brigus & 9A Bishops's Rd
- Vibe Studio of Dance, 835 Topsail Road, Mount Pearl



- Legend
- 1. Arts and Culture Centre
 - 2. The Space
 - 3. Terra Bruce Productions
 - 4.. Lynn Panting Dance
 - 5. Lindy Hop on the Rock

PART TWO: A PLACE FOR DANCE IN ST JOHN'S FOR TOMORROW

STATEMENT OF VALUES FOR COMMUNITY DANCE FACILITY

Civic Value and Benefit

The Community Dance Facility will be visually distinctive and it will contribute to the prestige of St John's at a regional and national level.

The facility will make St John's the focal point for dance in Atlantic Canada.

The facility will make a significant contribution to meeting the needs for new cultural infrastructure in St John's.

Universality

The facility will celebrate the fact that dance occurs in all societies – from Canada's First Peoples to the British and French settlers to all the subsequent ethno-cultural societies that make up present day Canada.

The facility will serve all forms of dance and participants of all ages, all walks of life and abilities.

Accessibility

Financial

The business model for the facility will be designed to enable maximum usage by keeping the cost to users low.

Disability

The facility will be designed to accommodate mobility, sight, hearing disabilities as well as neuro-diversity.

Gender

The facility will also be designed to accommodate gender diversity.

Operational Sustainability

Business Model

The basic operating costs of the facility will be covered by a combination of core funding and endowment income. The building will be debt free at opening with no capital carrying costs.

Partnerships

Partnerships will be sought in all aspects of the facility's development and operation.

Material Quality

The materials and finishes for the facility will be chosen for longevity and ease of maintenance.

Climate Change Adaptability

Materials and Construction

Construction materials and methods will follow LEED standards and will be chosen to produce the lowest carbon footprint and the highest energy efficiency of the building envelope.

Operation of Physical Plant

Building systems for heating, cooling, water conservation, waste water, electrical power will be selected to minimize energy consumption.

Landscape

The landscape for the facility will be designed to provide summer shade, buffer winds, and provide habitat for pollinators both at grade and on the roof.

Fit for Purpose

Number and Types of Spaces

The facility will be designed to accommodate all the functions that will be required to support its activities.

Spatial Efficiency

Spaces will be have the proper relationship to one another to minimize the cost of personnel time.

Quality of the Studios

The studio spaces will be designed to conform to best practice regarding floor resiliency, natural and electric light, acoustics and noise and control of the heating, cooling and air flow of the interior environment.

Heritage Conservation

Heritage Best Practice

The development of the existing heritage building will conform to the “Standards and Guidelines for the Conservation of Historic Places in Canada” (Parks Canada.)

Local Content and Tariff Avoidance

Materials and services will be sourced from Newfoundland and Labrador and components that may be subject to excessive tariffs will be avoided.

FACILITY REQUIREMENTS FOR DANCE

*“We just need big rooms with good floors.”
(participant in community consultation)*

Community Dance Facilities -- Learning from Others

Cross Canada Survey of Dance Organizations

This is not a new idea – it’s working elsewhere. Where is the dance facility model currently working? This report looked at 11 organizations across the country and here’s what it found :

Common Characteristics

- *All in business for more than 30 years (several over 50 years)*
- *Nonprofit registered charities*
- *Governed by a Board of Directors*
- *Having both professional artistic and administrative staff*
- *Funding from federal, provincial and local governments and corporate, foundation and individuals*
- *Dedicated to creation of new works and development of emerging artists*
- *Have professional guest artist residency programs*
- *Present performances and public events*
- *Collaborate with other dance organizations and other artistic disciplines*
- *Offer classes (at all levels) and workshops*
- *Have purpose-built dance studios*
- *Have a small capacity (under 200 seats) public performance studio theatre*
- *Provide their studios for rental to others*

(See Appendix A3 for list of dance organizations surveyed)

Spaces and Functions to Support Dance

Public and Administrative

- *Building identification/signage*
- *Weather canopy over entry*
- *Weather vestibule at entry*
- *Fire annunciator panel*
- *Public lobby*
- *Public washrooms*
- *Coats and boots*
- *Reception*
- *Administrative offices (4-5 staff)*
- *Meeting room*

Visiting Artists

- *Visiting artist accommodations*

Dance Studios

- *Studios (3)*
- *Storage for studios*

Participants

- *First aid/physio/massage suite*
- *Change rooms en suite*
- *Lockers*
- *Lounge and social space*

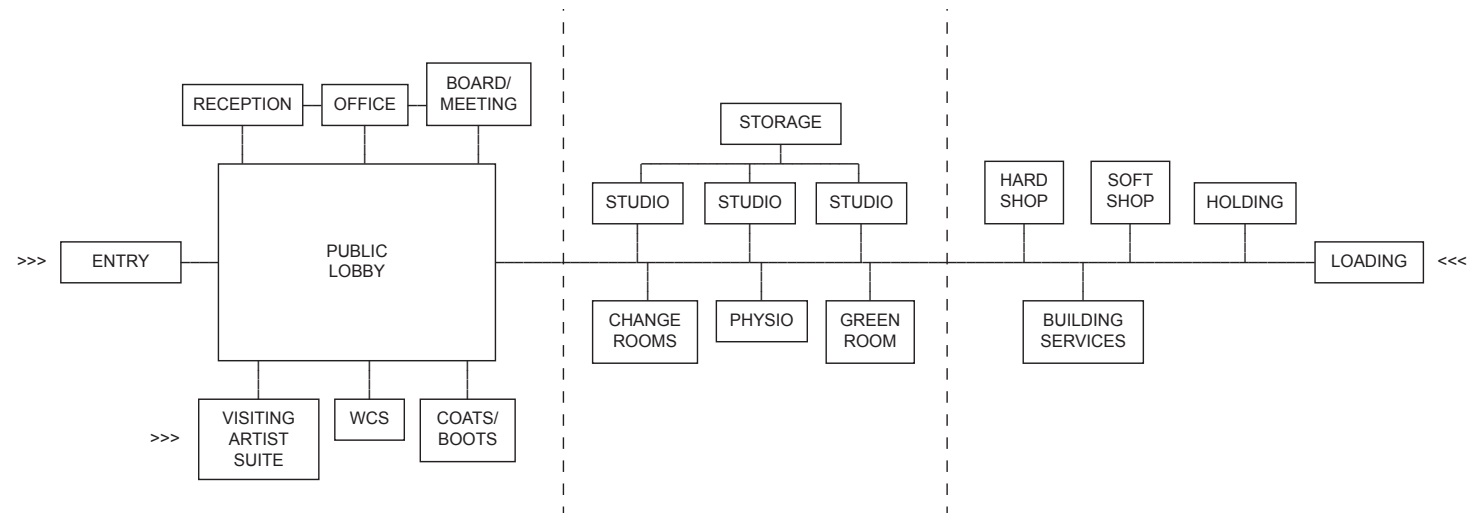
Technical and Production

- Maintenance room for hard goods
- Maintenance room and laundry for soft goods
- Holding room (goods in transit)

Building Operations

- Custodial supplies room
- Electrical room
- HVAC room
- Waste and re-cycling room
- Loading door

Relationships of Spaces and Functions Dance Facility



Building Conditions to Support Dance

Studio Size

- Floor area – nothing less than 30’ x 40’
- Column free - structural support for long spans
- Minimum clearance height 12’

Floor Conditions

- Always a completely smooth floor finish
- Resilient floor assembly (including for dance on pointe)
- Default floor surface (type, technical requirements, colour)
- Additional floor surfaces (eg, for tap or clog)
- Level with adjacent occupancies

Light

- Natural light (and external views), windows, skylights
- Electric light for illumination (diffuse, high Kelvin colour temperature, dimmability)
- Theatrical light (bars, fixtures, control, service access)

Walls

- Mirrors and barres
- Walk-draw drapery
- Entry doors (personnel, over size for equipment)
- Convenience power locations

HVAC

- Constant temperature and humidity
- High volume low velocity air exchange
- Individual zoning for studios
- Location of supply, return, riser ducts, internal distribution

Acoustics and Noise

- Reverb time and adjustability (wall and ceiling finishes, draperies)
- Reduced structure-borne noise and vibration
- Low supply-air velocity to reduce duct-borne noise
- Reduced penetration of ambient noise

Storage

- Pianos, accompanying instruments, recorded music systems
- Dance floor coverings (Harlequin/Marley)
- Chairs and tables related to teaching spaces

Corridors

- Ample width – at least 2 meters

Special FF+E to Support Dance

Systems and Equipment for Studios

Studio systems and equipment includes:

- Power and signal infrastructure
- Dimmable feature lighting and controls
- Audio playback and recording
- Video playback and recording
- Draperies and window blinds
- Mirrors and barres
- Rigging for vertical dance
- Removable floor surfaces for specialized dance

Systems and Equipment to Serve Participants

- Lockers
- Equipment for massage and physio suite
- Equipment for nutrition and hydration

PART THREE: IN SEARCH OF A SITE

SITE SELECTION FOR A COMMUNITY DANCE FACILITY

Site Selection Criteria

The following key criteria were developed to assess potential sites. Criteria are in descending order of importance.

Availability
If not on the market, available for sale

Zoning
Already zoned for institutional or educational use; no re-zoning required

Price
Reasonable cost of acquisition

Location
High visibility and easy access including transit

Site Size
Sufficient to accommodate the building program plus allowance for parking

Existing Structure
If there were an existing structure, could it be easily re-used.

Other
Were there related assets (eg, park) or liabilities (eg, contaminated soil)

Survey of Potential Sites in St John's

A total of 28 sites were surveyed in the downtown, downtown adjacent, west end, east end and university areas of St John's. (See Appendix A2 for complete list.)

SITE SELECTION SHORTLIST

- There were two sites that met our criteria:
- 4 Merrymeeting Road, former monastery site
 - 1 Westerland Road: St. Augustine's Church (not currently for sale)

1 WESTERLAND RD, ST. JOHN'S, NL



- Advantages
- Building Location
 - Sizes of the existing spaces
 - Minimal amount to renovate.
 - Best parking and site access of 2 options
- Disadvantages
- Not positive if or when the building will be sold
 - Possible interest from several competing developers with greater resources
 - Unknown Purchase Price

PREFERRED SITE

The preferred site is 4 Merrymeeting Road as it met all the criteria:

Availability	Yes
Zoning	Fits intended use
Price	Deemed to be within reach
Location	High profile central Near bus routes
Site size	Big enough for addition and parking
Existing structure	Substantial building with high ceilings About 14,000 SF Renovation ready Fits all program areas except studios Heritage building increases potential for funding
Other	
Phase 1 Environmental completed	Potential for outdoor space/public park Base drawings exist

CONFIRMATION OF PREFERRED SITE

NDW has entered into an agreement of purchase and sale with the owners of 4 Merrymeeting Road. This agreement is scheduled to close on March 4 2026.

4 Merrymeeting Road, ST. JOHN’S, NL



Advantages

- Building Location
- Visibility for the Organization/ Prestige
- Parking and Ease of Access to the Site

Disadvantages

- Complicated and Possibly Long Construction timeline (2 years)
- Expensive Construction
- Unknown Purchase Price

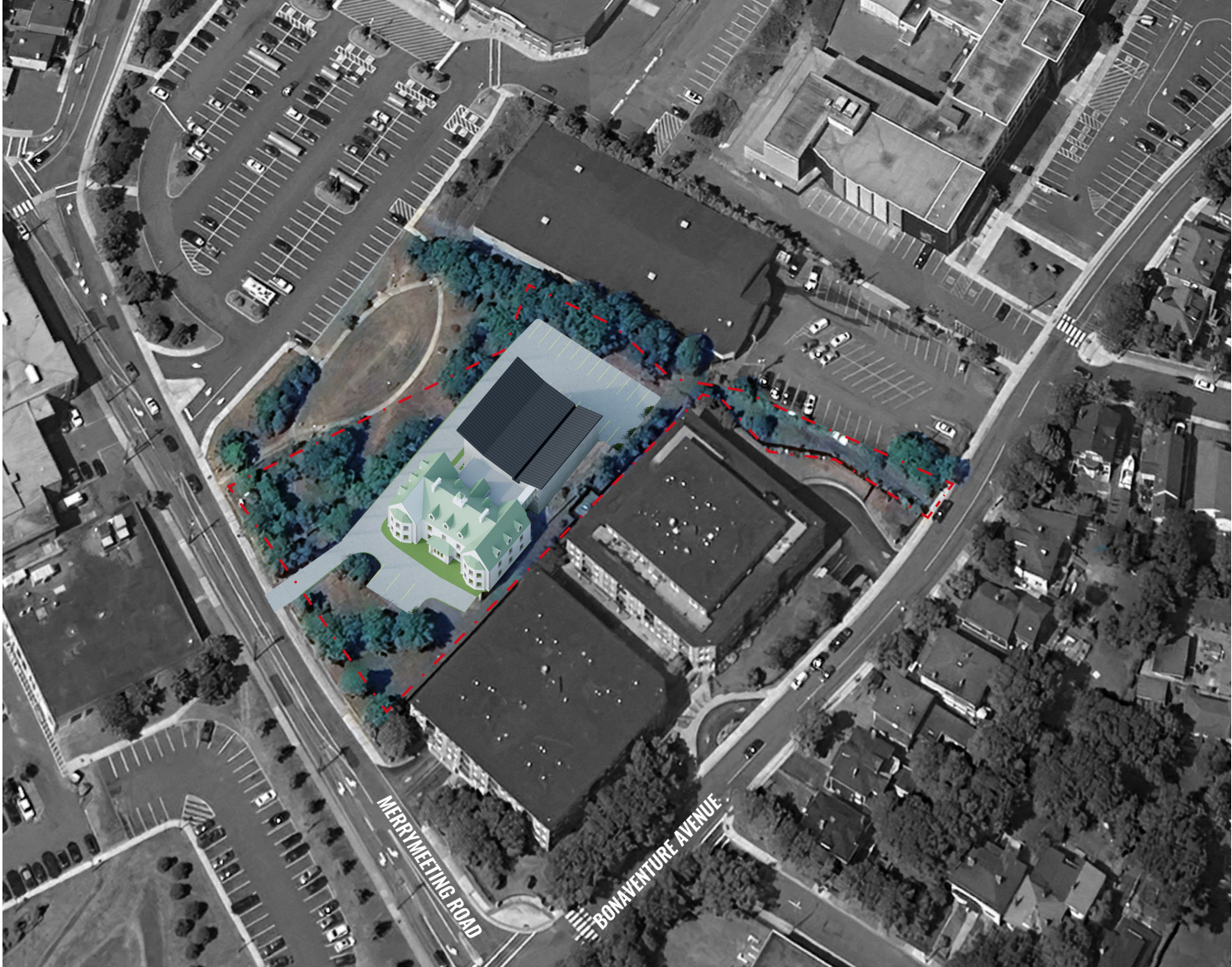


PART THREE: COMMUNITY DANCE FACILITY CONCEPT

FACILITY CONCEPT FOR THE PREFERRED SITE



PROPOSED SITE



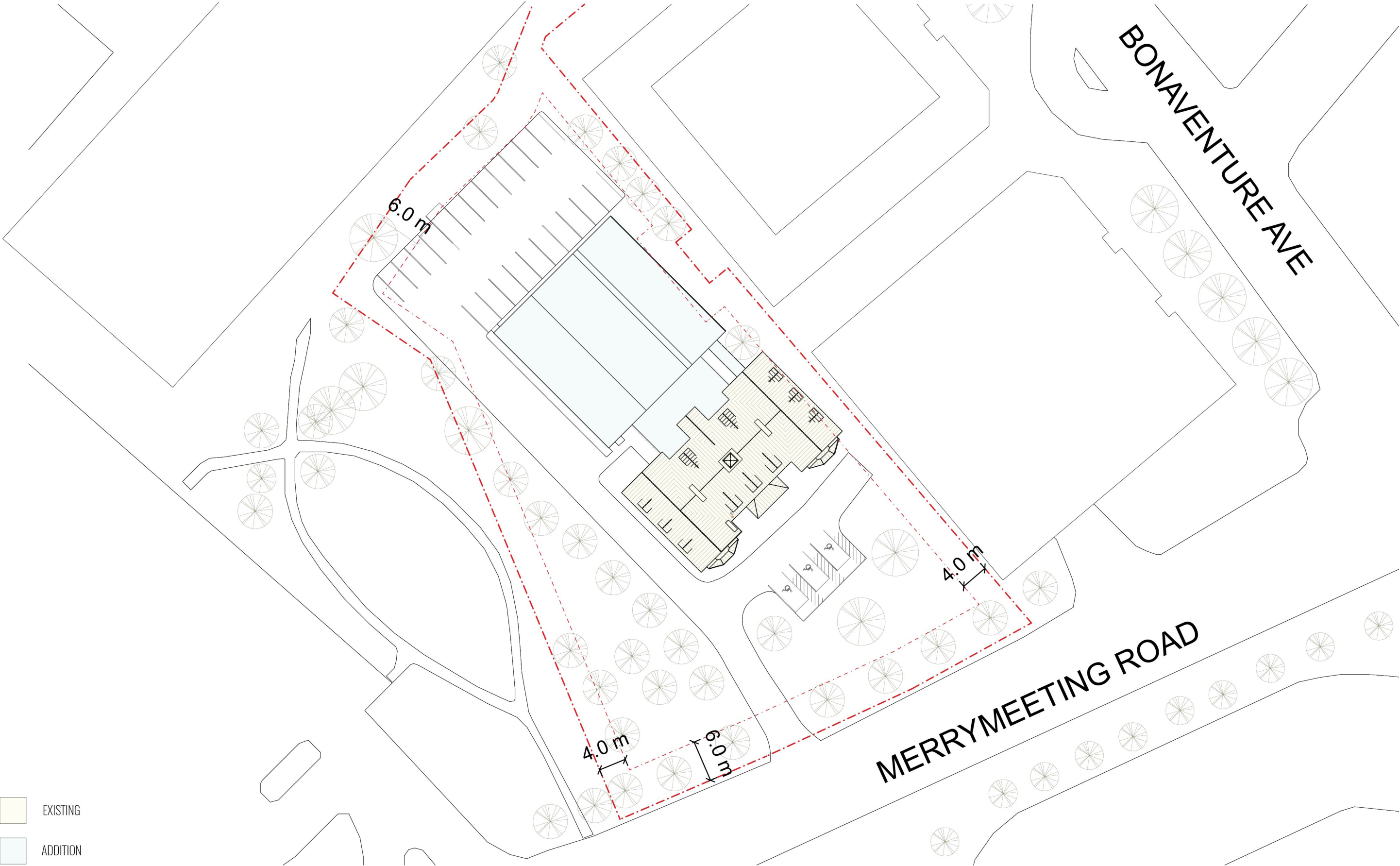
LEGEND

- | | |
|---|---------------------------|
| 1. The Rooms | 4. Yetman's Arena |
| 2. The Basilica Cathedral of St. John the Baptist | 5. Sobeys Merrymeeting |
| 3. Royal Newfoundland Constabulary | 6. Holy Heart High School |

FACILITY CONCEPT FOR THE PREFERRED SITE



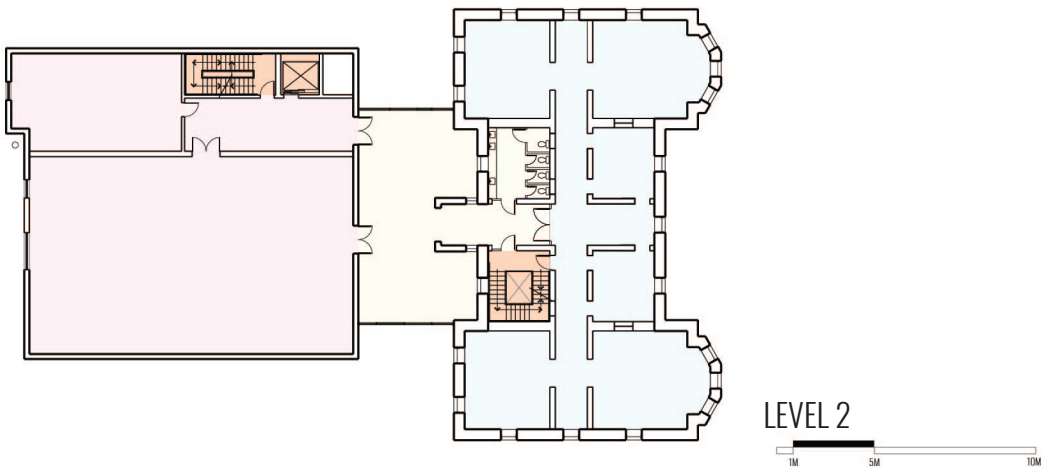
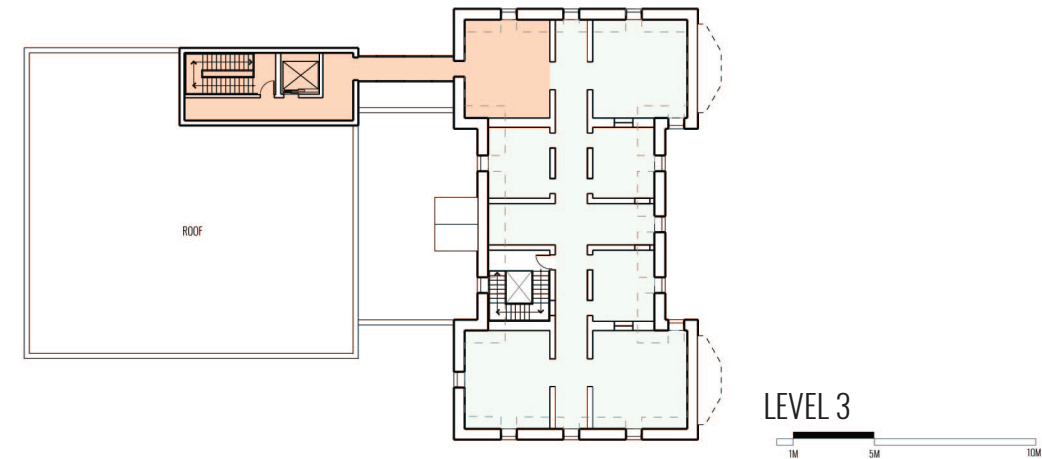
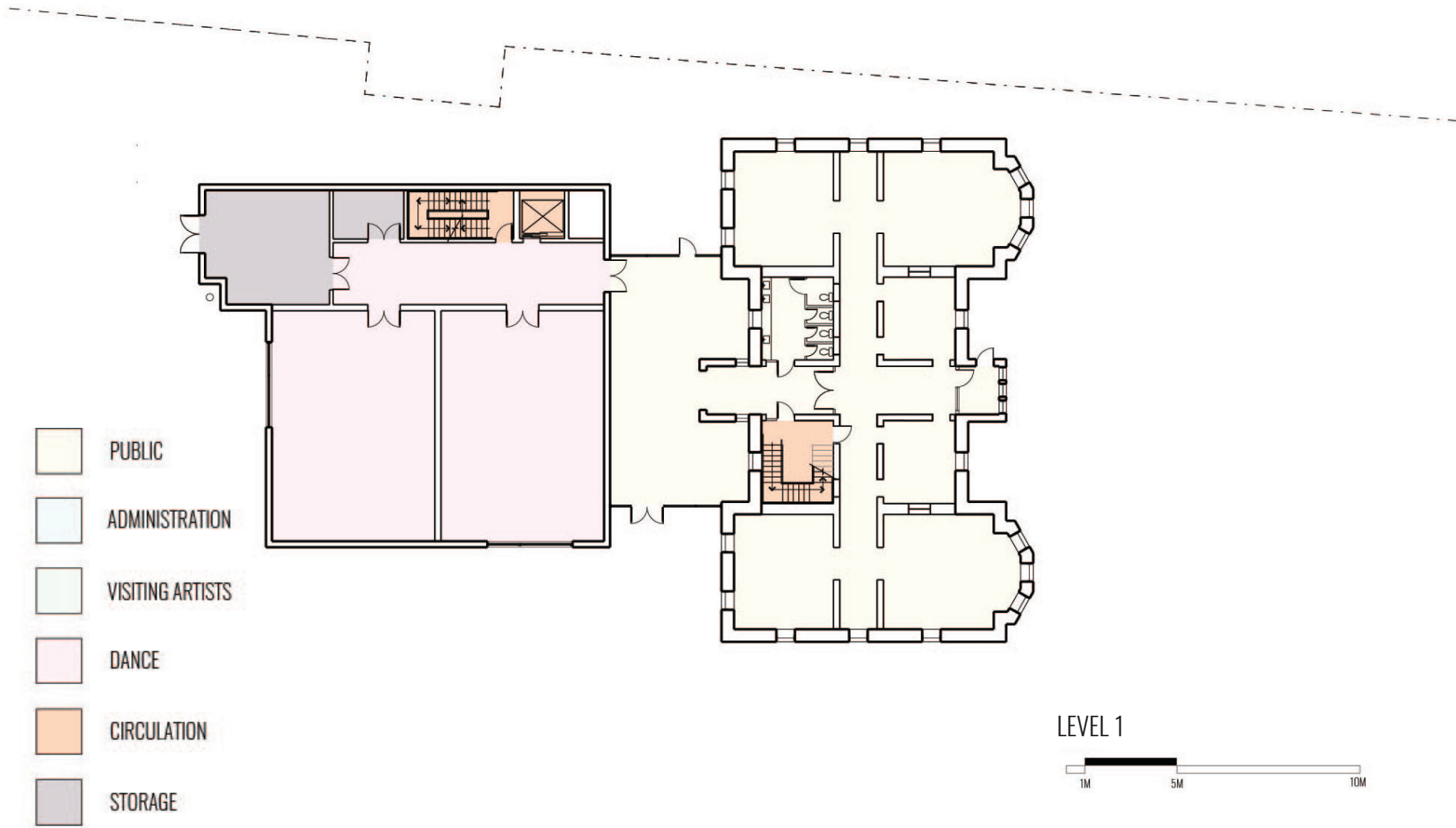
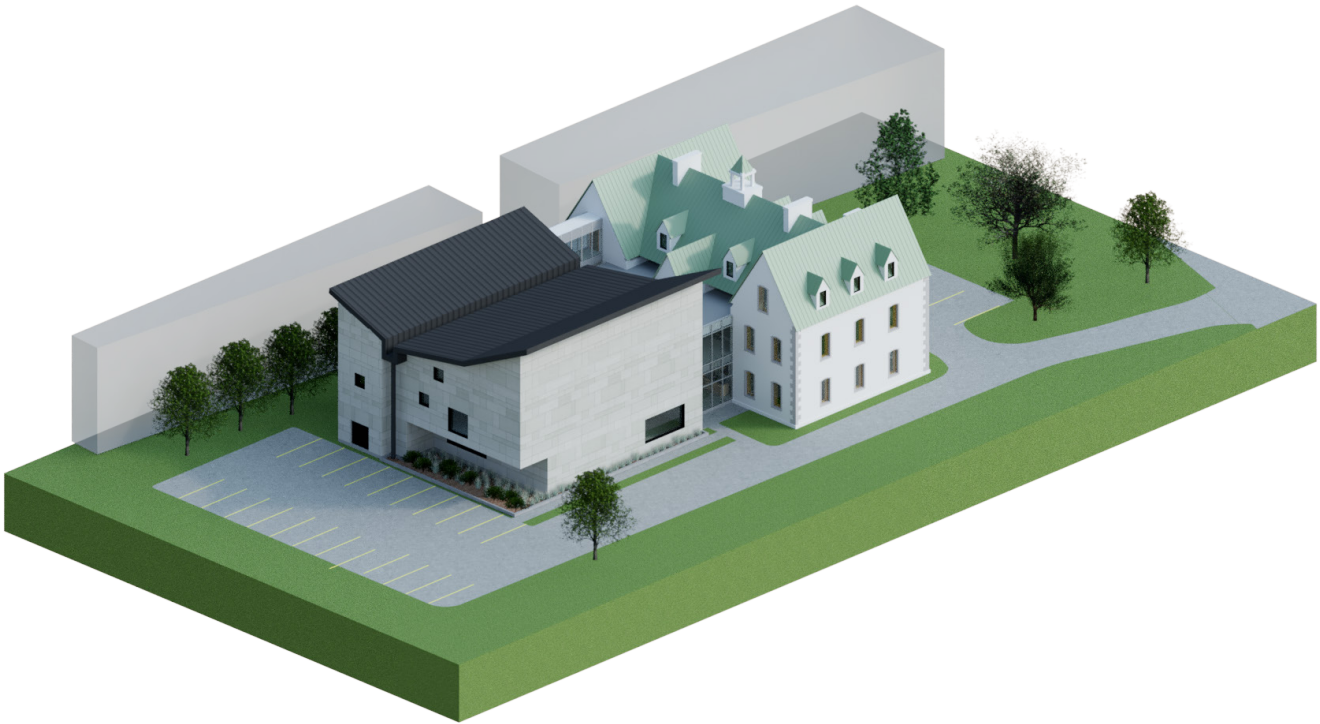
SITE PLAN



PLANS

The proposed renovation of the St. Francis Monastery will transform the historic structure into a fully equipped center for dance in St. John’s. Sensitive interventions within the existing monastery will allow the building to continue its legacy as a community landmark while accommodating a new program that includes public gathering spaces, administrative offices, and supportive areas that serve both dancers and visitors. These adaptive reuse strategies will ensure the building remains accessible, functional, and relevant, while respecting its architectural and cultural significance.

To complement the renovation, a contemporary addition will expand the facility to meet the specialized requirements of dance. This new wing will include three purpose-built studios designed to accommodate a range of practices, from small rehearsals to larger workshops and performances. A tall wall will be integrated into the addition to support vertical dance, offering unique training and performance opportunities not currently available in the city. The basement level will be developed to host dance-support businesses, strengthening connections between artists, educators, and the broader community. Together, the renovation and addition will establish a sustainable, multi-functional hub where history and innovation converge, providing a vital resource for the future of dance in Newfoundland and Labrador.





PART FIVE: OWNERSHIP AND GOVERNANCE

A PUBLIC FACILITY FOR ALL

Preamble: NDW is not the Owner

Although Neighborhood Dance Works has taken leadership in bringing the project into existence, NDW does not have the desire, mandate or resources to be a facility owner.

What is to be Governed?

The preferred governance model should be based, first, on a clear understanding of what is to be governed. In the case of the proposed Community Dance Facility, there are three things being governed:

- The facility’s civic purpose, vision and mission
- The facility’s operations required to meet the mission
- The facility as a physical asset

The Case for Public Ownership

Since the facility is devoted to civic goals and since the facility will have been built using public funds and private donations, all governance models are dependent on maintaining public ownership (ie, commercial models are excluded.)

The potential owners individually or in partnership include:

- A non-profit corporation with charitable status
- The Corporation of the City of St John’s (via a City department)
- The Province of Newfoundland and Labrador (via a Provincial department)
- A Crown Corporation

Within in these four options there are two governance and ownership models:

- Non-profit Corporation Model
- Government Model

In addition to capital funding, the Leadership Team will play a pivotal role in determining the preferred Governance and Ownership model.

Model A – Ownership by a Non-profit Corporation with Charitable Status

Description of the Model

The Non-profit Corporation is the constant authority
The Non-profit Board delegates its authority to a duly constituted Committee
The Non-profit Corporation owns the physical asset and manages it
The Non-profit Corporation programs the facility

Advantages

The Non-profit Corporation has full control of the vision and mission
The Non-profit Corporation has full fiduciary responsibility
The Non-profit Corporation has full control of the operating and service standards
The Non-profit Corporation has full control of facility budget
There is a single management structure
The Manager reports directly to the Non-profit Corporation

Disadvantages/Caveats

Requires exceptional leadership by the Board
Requires a Manager with proven track record
Requires Board to give the facility manager operational autonomy
The Non-profit Corporation remains responsible for all costs

Risk/Benefit Balance

Medium-to-high risk/high potential benefit

Model B – Government Model (City, Province or Crown Corporation)

Description of the Model

The Government is the constant authority
The Government delegates its authority to a department or agency
The Government owns the physical asset and manages it

*The Facility Manager reports to a department or Crown Corporation board
The Manager programs the facility*

Advantages

*The Government has full control of the vision and mission
The Government has full fiduciary responsibility
The Government has full control of the operating and service standards
The Government has full control of facility budget
The Government has full control of programming budget
There is a single management structure
The Manager reports to the Government department or Crown board*

Disadvantages/Caveats

*Requires a Manager with proven track record
The Government remains responsible for all costs*

Risk/Benefit Balance

Lowest risk/highest potential benefit

OWNERSHIP TO BE CONFIRMED

As the project moves into it next phase, confirmation of ownership will be a high priority. In the meantime, NDW will continue to be the project's proponent and trustee.



PART SIX: OPERATIONS DEVELOPMENT

Preamble: NDW might be the Manager

Under the appropriate terms and conditions, NDW might be engaged as the Facility Manager. As Manager, NDW would have the advantage of its knowledge of the dance community and its existing relationships within the greater community and government.

What Business are We In?

The Community Dance Facility is in the business of providing an amenity for the greater community of St John's.

The Community Dance Facility carries out this business by owning, operating, programming and maintaining a facility that is purpose-built for dance.

The Business Model should be based on a clear understanding of the core business of the Community Dance Facility which is:

- Cultivation and support of the user market
- Administration of program activities
- Management of the physical asset

How Do We Measure Success?

The success of the Community Dance Facility will be measured by:

- Level of usage by the community
- Variety of usage by the community
- Maintaining accessible user fees
- The service cost-to-value ratio
- Maintaining a balanced operating budget

Key Business Strategy

The key business strategy is based on service to the community, accessibility and public benefit. This strategy generates the highest level of activity if it maintains low cost to users. Core funding is provided as in other public facilities such as pools and arenas.

Endowment Enables Accessibility

Capital funding for the project will include an endowment of sufficient size to cover the basic operating costs (taxes, insurance, utilities.) This income stream will take pressure off the revenue side of the operating budget and, thereby, enable user fees to be minimal.

Costs Assigned to Business Model

The general areas in which costs would be incurred are:

- Municipal taxes
- Insurance
- Energy and Utilities
- Regular cyclical maintenance
- Staff
- Administrative overheads

Note: The facility will be provided mortgage free; there will be no capital carrying or debt service costs.

Sources of Revenue

The facility operation would derive income from:

- Space rental (scaled rates for studios)
- Services (eg, technical, registration, concession)
- Leasing space (food and beverage, dance apparel, massage/physio)
- Annual core funding
- Income from endowment fund

Sustainability Model

The first goal for sustainability is to achieve high utilization while, at the same time, keeping cost of use low. High utilization is the best indicator of community benefit.

The second goal for sustainability is to raise endowment funds as part of the initial capital investment. Endowment income should be sufficient to generate the funds to cover basic occupancy (taxes, insurance, utilities.)

The third goal of sustainability is to refresh the endowment annually to adjust for cost escalation.

Core funding will provide income to cover the costs related to activities (eg, staffing.)

Revenue Model for Operations

The Community Dance Facility will have five operating revenue streams:

- Core funding
- Endowment income
- User fees
- Service fees
- Leasing
- Special project grants

Rental Protocols

Booking Policy

There will be a 6 month booking window (ie, bookings may be made beginning 6 months prior to the requested booking date.) Bookings will be made on a first-come-first-served basis. A booking deposit will be required to hold the date. The booking fee will be due 2 days before the requested booking date.

Booking Duration

Booking period units may include:

- Hour
- Half day (3 hour morning, afternoon or evening)
- Full day (from facility opening time to closing time)

Some spaces such as offices or visiting artist accommodation may be booked weekly or monthly.

Facilities Available for Booking

Studio A
Studio B
Studio C

Rental Rate Card

The rental rate card will be scaled as follows:

- Local non-profit
- Out of town non-profit
- Local commercial

- Out of town commercial

Inclusions and Extras

The booking fee will cover the designated room and its standard equipment plus access to the public facilities (eg, change rooms.)

Additional services and/or equipment will be extra.

Cost Model for Operations

The Community Dance Facility will have five operating cost streams:

- Municipal taxes
- Property and liability insurance
- Energy and utilities
- Facility administration and staffing
- Cyclical maintenance

Hours of Operation

In order to serve the community fully, the facility will be open morning, afternoon and evening seven days a week.

Administration and Staffing

The full-time staff positions will include:

- Manager
- Administrative Assistant
- Booking and Registration
- User Services Representative
- Technician
- Custodian

Private contractors will provide:

- Food and Beverage Services
- Dance Apparel
- Physiotherapy
- Massage Therapy

PART SEVEN: CAPITAL DEVELOPMENT

BUSINESS MODEL FOR THE CAPITAL PROJECT

Role of Neighbourhood Dance Works

While Neighbourhood Dance Works has taken the initiative to develop a facility to serve the dance community of the greater St John’s area, it does not have the mandate or capacity to undertake and deliver a capital project.

Board Resolution

Typically, projects such as this are developed by a team of community leaders who most likely have previous experience in major civic projects.

On xxxx the Board of NDW passed a motion in principle to create a project leadership team. On June 25, 2025 the NDW Board passed a further, more specific motion establishing the terms of reference for the Project Leadership Team as a sub-committee of the NDW Board. (See Appendix A5 for draft resolution.)

Project Leadership Team

Purpose of Project Leadership Team

The Project Leadership Team is a core group of volunteer civic leaders duly constituted as a sub-committee of NDW who will undertake to raise the capital funds needed to complete the project.

Recruitment of the Leadership Team

A confidential list of potential leaders will be prepared and from this list a preferred leader will be identified. A peer will be identified to approach the preferred leader about interest and availability. Upon acceptance, the project leader will select the rest of the leadership team.

Authority

The Project Leadership Team will be established as an ad hoc committee of NDW, a Non-profit Corporation and Registered Charity.

Term

The Project Leadership Team will be disbanded upon completion of the project.

Responsibilities of the Leadership Team

- Undertake the “quiet campaign”
- Identify keystone donor
 - Identify top tier donors
 - Develop donor relationship with senior governments
 - Develop relations with municipal government
 - Assist NDW staff with the public campaign
 - Oversee gala opening
- Administrative Support Provide to Leadership Team by NDW

NDW will provide the Project Leadership Team with the following support:

- NDW legal and financial documents
- Legal and financial documents related to the site
- Architectural concepts and construction costs estimates
- Business model and operating cost estimates
- Case for support and presentation materials
- Recommended levels of giving
- Overall project budget, timetable and cash flow
- Project communications plan
- Organization of events
- Coordination and logistics

CAPITAL REVENUE PLAN

Capital Revenue Sources

The Project Leadership Team will cultivate financial support for the project from the following sources:

Facility naming or keystone donor	15%
Special naming individuals	10%
Individual donors (Public Campaign)	10%
Foundations	15%

Government of Canada	20%
Government of Newfoundland Labrador	20%
City of St John’s	10%

“Quiet” Campaign

This is the period in which the majority of the capital revenues are confirmed. This period begins with acceptance of the offer of purchase and sale and is substantially complete prior to the signing the General Contract for construction.

Within the period of the offer of purchase and sale (6 months), this part of the campaign will need to have generated \$2.5M to \$3M to cover the purchase price, preliminary design and costing, operational and market planning and a substantial portion of the project administration costs.

Public Campaign

The public campaign begins when the project is officially launched – at the time of signing the General Contract for the construction of the building when the majority of the funds are in place.

The underlying themes of the public campaign are generating public awareness, sense of ownership within the community and anticipation. The public campaign should reach into every corner of the community. In this context, it is more important to have 100 donations of \$1 than one donation of \$100. The public campaign is also closely aligned with the cultivation of the user market.

CAPITAL COST OVERVIEW

Capital Budget Format

The capital budget will include all expenditures required to complete the project under the following line items:

- Project Development
- Owner’s administration
 - Owner’s legal and financial
 - Identity, communications, media design and management
 - Campaign administration and support
 - Project launch
 - Public campaign
- Design
- Architect and engineers
 - Building code consultant
 - Heritage specialist
 - Noise control specialist
 - Cultural facilities specialist

- Construction cost consultant
- Construction
- Site acquisition
 - Approvals and permits
 - Site development
 - Construction (new building)
 - Construction (existing building)
 - Landscaping and parking

- Endowment
- Financial administration
- Owner’s Fit Up
- Signage and wayfinding
 - Systems and equipment to support dance
 - Furnishings and appliances
- Gala Opening
- Administration
 - Events

Capital Cash Flow

About 35% of the total project cost will be expended prior to the formal Project Launch and issuing the General Contract Tender. At the time of the Project Launch at least 90% of the total project cost should have been committed.

(See “Project Development Macro-schedule” chart.)

Capital Quantum – Orders of Magnitude

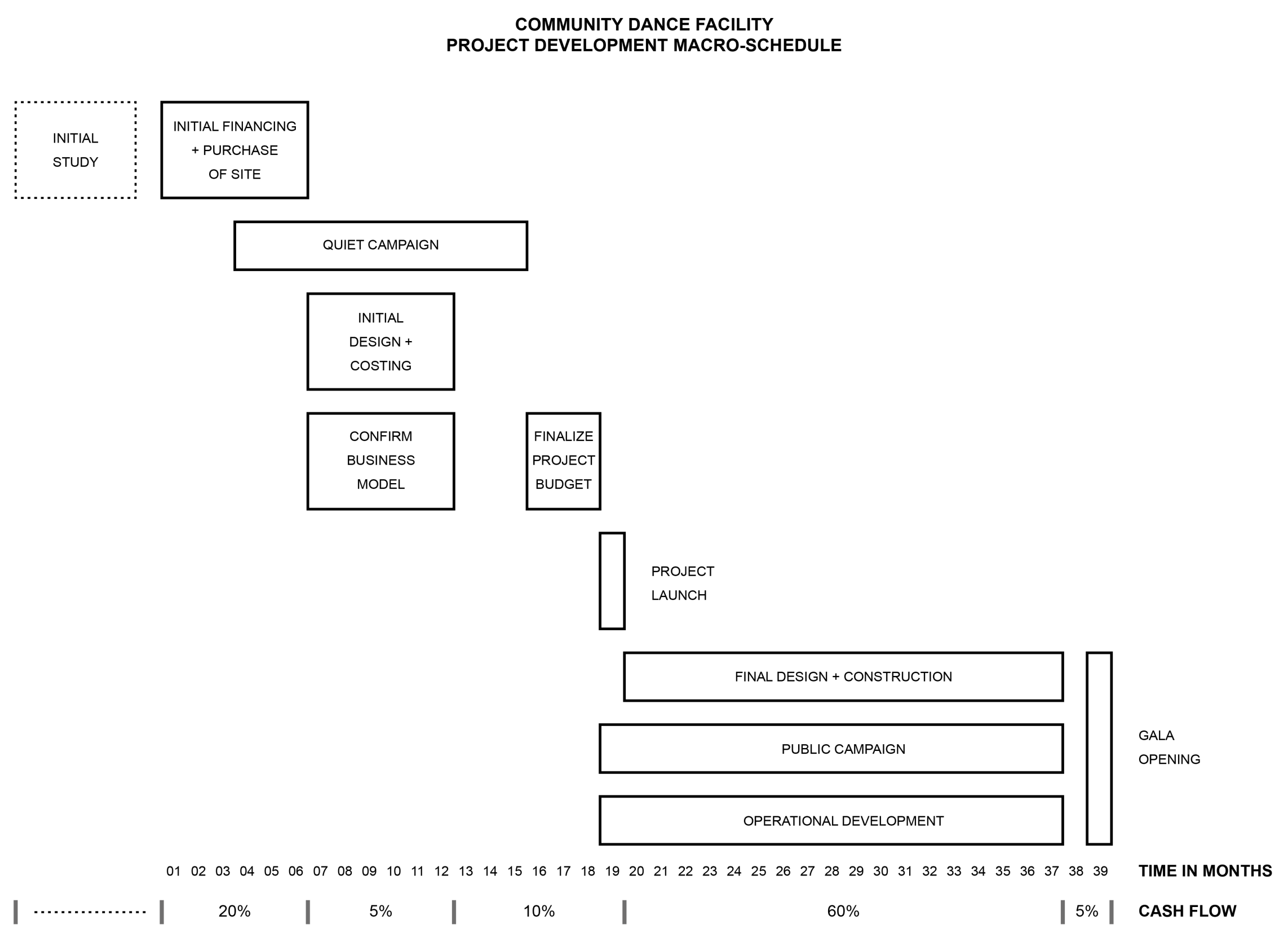
Within the scope of an initial study such as this, it is not possible to develop the project details up to the point where reliable costs estimates can be made. It is also risky to speculate on the basis of the information available at this formative stage of the project’s development.

However, based on reasonable expectations and current trends, it is possible to identify a potential range of costs:

Project development	from \$1M to \$2M
Design and construction	from \$15M to \$20M
Endowment	from \$2.5M to \$5M

OVERALL PLAN AND MILESTONES

Project Development Macro-Schedule



There are a number of project milestones that represent critical decision points in the execution of the project.

Major Milestone 1 Goal – Leadership in Place and Site Purchase Completed

In order to pass this milestone, the following tasks will have been completed:

- NDW has increased its capacity to support project development*
- Volunteer leader and campaign team are in place and actively working*
- Initial communications plan is operational*
- Cultivation of dance community is underway*
- Cultivation of persons of influence is underway*
- Funds are in place for purchase and next stage of project development*

Major Milestone 2 Goal – Quiet Campaign Substantially Complete

In order to pass this milestone, the following tasks will have been completed:

- Naming/keystone donor is committed*
- Special names donors are committed*
- Commitments are received from City, Province and Federal governments*
- Ownership has been confirmed*
- Site plan approval is received from City*
- Design development and initial construction costing completed*
- Project funding commitments secured to minimum 65%*

Major Milestone 3 Goal -- Pre-tender Final Costing

In order to pass this milestone, the following tasks will have been completed:

- Contract documents are complete and final construction costing complete*
- Approval is granted to proceed to tendering the General Contract*

Major Milestone 4 Goal – Project Launch and Public Campaign Begins

In order to pass this milestone, the following tasks will have been completed:

- Operations plan is complete*
- Final communications plan is in place*
- User market development is complete*
- Public campaign plan is complete*
- Project budget is minimum 85% funded*
- Endowment fund is minimum 65% funded*

Major Milestone 5 – Substantial Completion

In order to pass this milestone, the following tasks will have been completed:

- Management agreement in place*
- Key operational staff are in place*
- Gala opening week events are confirmed*
- Site is clean and building is ready for occupancy*
- Project budget is 100% funded*
- Endowment is 100% funded*

Major Milestone 5 Goal – Gala Opening Week

In order to pass this milestone, the following tasks will have been completed:

- Owner takes over building from General Contract (100% completion)*
- Year 1 operating budget is in place*

PROJECT DELIVERY MODEL

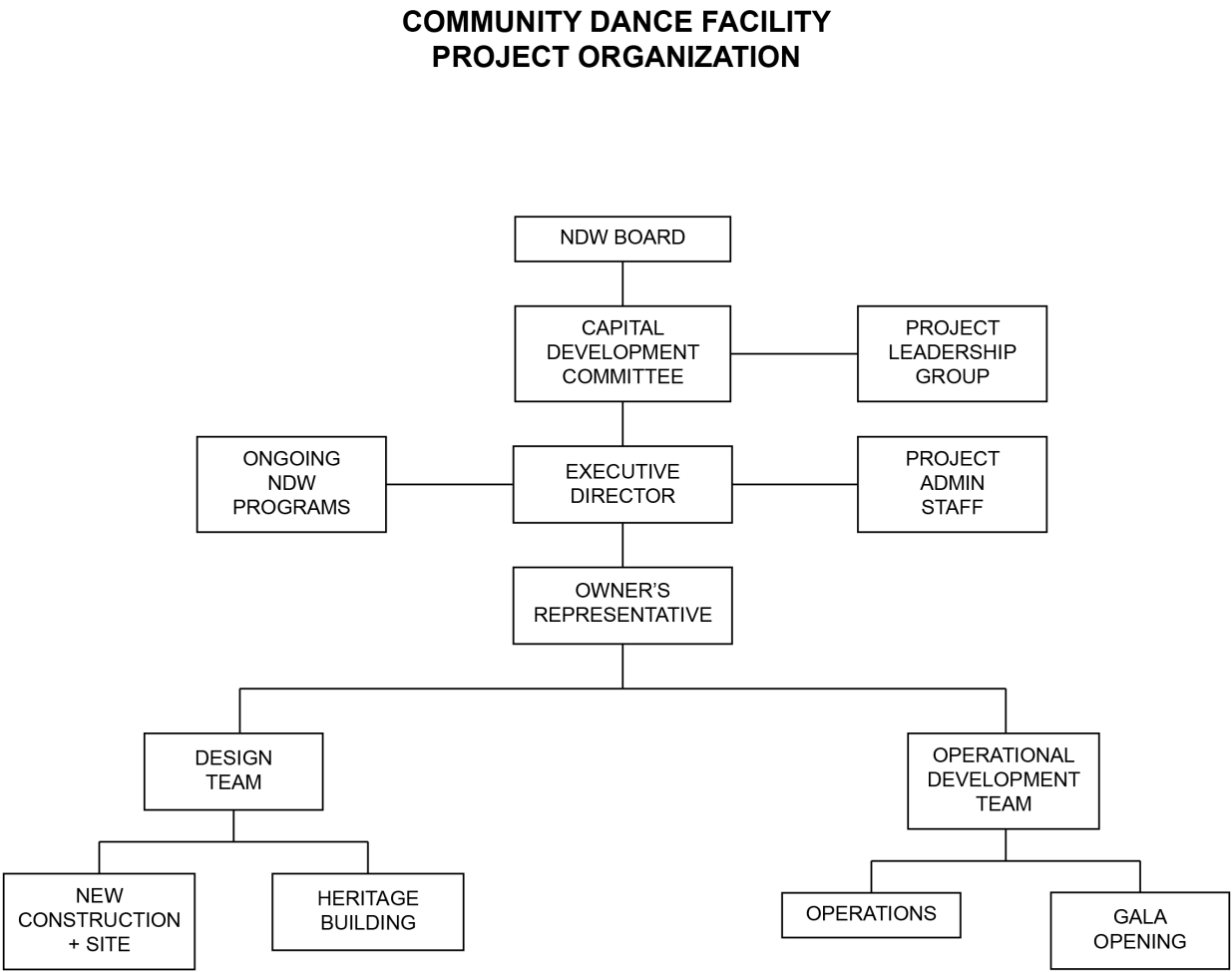
Project Characteristics and Components

The project will have the following characteristics and components:

- The owner will be the constant authority*
- The owner creates and maintains the governing strategy for the project including a Project Charter to which all subscribe*
- The Owner engages professional services (Owner’s Representative) to oversee all aspects of the project*
- The Owner engages the core design team (architects and engineers) plus specialist consultants*
- The Owner creates a team for operational development and roll-out*
- The Owner enters into an agreement for construction (most likely Stipulated Sum) with a General Contractor*

Project Organization

The following diagram illustrates the governing structure for the project:



PART EIGHT: IMPLEMENTATION – THE NEXT STEPS

MAXIMIZNG THE INITIAL INVESTMENT

In order to maximize the investment represented by this initial Planning and Development Study, work was undertaken within the study period to ensure that the project will be able to move ahead seamlessly to the next level.

Next Investment for Organizational Capacity Building

While NDW will continue its role as the project’s proponent and advocate, it is not currently resourced to oversee a capital project. Therefore, a start-up investment in the order of \$150,000 for the coming six months is being sought. This investment will cover the following essential tasks.

Project Development Tasks and Costs

Project Development and Management	\$50k
• Volunteer recruitment and management	
• Data management program for project	
• Supplementary staffing	
• Owner’s representative (re project oversight)	
Communications	\$25k
• Website design and management	
• Local engagement and awareness initiatives	
• Additional staff time	
Facility Design	\$25k
• Schematic design	
• Key engineering inputs	
• Advanced site planning (including park)	
Dance Facility Research	\$15k
• Program for dance specific systems and equipment	
• Availability of specialist materials	
• Travel to case study sites	
Heritage and adaptive re-use	\$25k
• Strategies and scope for heritage conservation	
• Application to National Historic Sites and Monuments Board	

Business Model	\$10k
• Partners	
• Tenants and lessees	
Total	\$150k

Project Leadership

NDW’s core business is dance programming, not capital development. NDW has taken on the Community Dance Facility project on behalf of all the residents of St John’s. In its continuing role as the project’s proponent, NDW has passed a motion to create a capital development committee. This committee is charged with cultivating and mandating a Leadership Group that will ultimately deliver the project for the community.

The process for developing the Leadership Group includes:

- Defining the most desirable type of person to be part of this Group
- Identifying all those in St John’s who might fit this type
- Identifying a short list of candidates who might head up the Leadership Group
- Identifying a peer who would make the approach to determine interest and availability

Working with NDW capital development committee, the chosen head of the Leadership Group will assemble three to six peers who will form the campaign cabinet to fund the project.

Communications and Community Relations

The first goal for communications related to the Community Dance Facility is to ensure broad awareness of the project and mechanisms for public interaction with the development process.

Website

The project requires an initial website with the following content and sequence:

- Title page with image of the building seen from the street
- Introductory text summarizing the project
- Images illustrating the variety of dance
- Facility floor plans
- FAQs (Frequently asked questions with answers)

Engagement of Dance Community

A process is required to enable the voices of the dance community in St John’s to be heard.

Goals

- Engage and inform the whole dance community about CDF project
- Answer questions and address concerns
- Provide input to project management

Timing

- Begins September 24th
- First cycle complete November 30th

Methods and Tasks

- Develop comprehensive list of dance community members
- Divide into sub-groups – dance school owners, dance event organizers, dance teachers, et al
- Round 1 - make personal contacts
- Round 2 – convene community meeting
- Round 3 – deal with big problems (if any)
- Develop structure for dance community continuing engagement

Resources

- Summary of need and benefit (the case for Community Dance Facility)
- FAQs
- Project illustrations (architectural, images of dance facilities, activities)

Record Keeping

- Contact name and coordinates
- Type of contact (email, telephone, in person)
- Summary/outcome
- Follow up
- Forward information to project data base

Awareness Program for Opinion Leaders

Similarly, community leaders in St John’s need to be made aware of the Community Dance Facility project.

Goals

- Raise initial awareness of CDF project among community leaders
- Assess reactions, levels of interest among community leaders
- (Note: inform only; nothing is being asked of community leaders – “we just want to be sure you know this is happening”)

Timing

- Begins September 24th
- First cycle complete November 30th

Methods and Tasks

- Develop comprehensive list of opinion leaders
- Divide into sub groups – independent business, corporate, social/ethnic, institutional, elected officials, et al
- Make personal contact – real time conversation is best

Resources

Summary of need and benefit (the case for Community Dance Facility)

- FAQs
- Project illustrations (architectural, images of dance facilities, activities)

Record Keeping

- Contact name and coordinates
- Type of contact (email, telephone, in person)
- Summary/outcome
- Follow up
- Forward information to project data base

Schematic Design

Concept Design Confirmed

The physical planning work completed in this phase has confirmed that the preferred site is eminently suitable to accommodate the spaces and functions of a Community Dance Facility.

This planning work has also confirmed that the proposed use and structure are allowable under existing zoning making the Community Dance Facility an as-of-right project.

Next Steps in the Design Process

The next steps in the design process are:

- Further research into dance facilities
- Development of the project drawings to a higher level of detail
- Confirmation of basic technical requirements for fire and life safety, mechanical, electrical, noise control, availability of key materials, etc
- Strategies and scope for heritage conservation and adaptive re-use
- Proposal for landscape and adjacent City parkland

Business Model

Partnerships and Operating Structure

Establishing the ownership and governance model for the Community Dance Facility is a high priority in these next steps. The most desirable formula is public ownership of the physical asset by a constant authority with the mandate and resources to manage over the long haul – together with an entity (such as NDW) that understands the community, the dance market and dance programming.

Tenants

As the design of the facility evolves, NDW will take care to ensure that there are opportunities and spaces for appropriate and related tenants including massage and physiotherapists, food and beverage providers, dance apparel retail, dance program operators.



APPENDIX

A1. MORE ABOUT NEIGHBOURHOOD DANCE WORKS

PROJECT PROPONENT - NEIGHBOURHOOD DANCE WORKS

Taking Leadership on Behalf of the Community

As the leading dance presenter in Newfoundland and Labrador, Neighbourhood Dance Works (NDW) is acutely aware of the lack of suitable facilities for dance in St John’s and across Newfoundland and Labrador.

In keeping with its mission, mandate, vision, goals and values, NDW commissioned this study – funded by ACOA and IET – on behalf of the dance community of Newfoundland and Labrador to address the facility deficit.

Neighborhood Dance Works

Neighbourhood Dance Works (NDW) is a community-driven, non-profit organization dedicated to presenting and promoting original and diverse dance works and to support the growth and vitality of a vibrant dance community in Newfoundland and Labrador. NDW advances dance as a dynamic artistic and cultural practice through strengthening NL, Atlantic and national dance networks, enhancing dance appreciation, and promoting artistic growth, while actively embracing the values of equity, inclusion, right relations and resilience.

NDW’s Key Features

NDW is a Catalyst for Dance in the Region
Presenter of Festival of New Dance, Atlantic Dance Showcase
Mainstage presenter at Arts and Culture Centre
Organizer of residencies, workshops, master classes, artists’ talks

NDW has an Indigenous Dance Partnership
Indigenous Dance Residency program in partnership with First Light Friendship Centre
Participation Mawi’Art: Wabanaki Arts Collective (5 day immersive gathering)

NDW is Provincially Engaged
Supports dance creation in multiple NL locations including a 2024 satellite Festival of New Dance in Corner Brook and 2023 sponsored tour of Ballet Kelowna across Newfoundland and Labrador.

NDW maintains Relationships with Venues
LSPU Hall, The Rooms, The Majestic Theatre, First Light, The Well Room and all provincial Arts and Culture Centres

NDW is Nationally Engaged
Dance presenter industry participation in CanDance Network, Canadian Dance Assembly, Alliance of Canadian Dance Networks.

NDW’s Services

NDW is the only full time, professional presenter of dance in Newfoundland and Labrador. Its services include:

- Presentations in St John’s including annual Festival of New Dance
- Presentations in all provincial Arts & Culture Centres
- Sponsorship of touring dance
- Site specific performances
- Community engagement and youth enrichment
- Partnerships with Indigenous and other communities
- Visiting artists and dance residencies
- Linkages to dance organizations regionally and nationally
- Workshops and masterclasses
- Artists’ talks and panel discussions
- In partnership with First Light Friendship Centre, NDW sponsors an Indigenous Dancer-in-Residence program annually.

In 2024, Neighborhood Dance Works:

- Engaged over 3,000 audience members and participants
- Had more than 500 engaged in programs
- Secured over \$400,000 in funding
- Supported more than 10 NL dance artists
- Received more than 100 applications for the 2025 festival

NDW’s Mandate

1. Advance Dance Appreciation: Presenting annual festivals, mainstage performances, and site-specific works; hosting artist talks, workshops, and community engagement initiatives, fostering connections between artists and audiences.
2. Promote Artistic Growth – Supporting emerging and professional dance artists of all ages with opportunities to create,

- perform, and refine their craft while fostering artistic exchange and collaboration. NDW creates space for exploration, risk-taking and creative-courage.
3. Strengthen the Sector – Hosting professional development activities, taking a role in advocacy and forming strategic partnerships to position dance as an integral part of Newfoundland and Labrador’s cultural landscape. Fostering interdisciplinary collaborations amongst artists and organizations. NDW is committed to improving access to dance creation and practice space in St. John’s.

NDW’s Vision

NDW is committed to developing a vibrant dance community and is dedicated to creating inclusive and welcoming spaces that gather together audiences, supporters and dance practitioners including emerging, mid-career and established dance artists of all disciplines and traditions. We exist to promote growth within the sector and are dedicated to developing strategies for the facilitation, creation and profiling of original, local dance. We foster a collaborative environment for artistic engagement that unites local, regional, and national artists to generate opportunities that expand the intrinsic value and impact dance has on society as a whole.

NDW’s Goals and Values

- To serve all Newfoundland and Labrador
- To raise awareness of dance across Newfoundland and Labrador
- To represent Newfoundland and Labrador regionally and nationally
- To include the full range of dance forms and traditions
- To invest in new works and new artists
- To attract diverse audiences
- To attract a diversity of participants including all ages, cultures, races and abilities
- To challenge colonial and patriarchal attitudes
- To expand access by maintaining an online presence

A2. COMMUNITY INPUT

A public meeting to discuss the requirements for a Community Dance Facility was held at City Hall on Wednesday January 22 2025 with the following attendees:

Sign-In Sheet Data:		
Name		Email
1	Katy Noftall	katynoftall@gmail.com
2	Sheilagh O’Leary	soleary@stjohns.ca
3	Yukichi Hattori	yukichi@kittiwakedancetheatre.ca
4	Arun Yadav	yadavaron@hotmail.com
5	Kelly McGuire	kelly@kmcguire.ca
6	Melissa Samms	melissa@firstlightnl.ca
7	Justin Power j	p6045@mun.ca

8	Natalie Lytvynova	litvinovanatali1308@gmail.com
9	Robyn Noftall	robynanoftall@gmail.com
10	Deneenn Connolly	deneenconnolly@gmail.com
11	Shei (not legible)	(not legible) @ stjohns.ca
12	Louise Moyes	docudance@gmail.com
13	Eleanor Power	eleanorpower@hotmail.com
14	Donna Ball	dlball@warp.nfld.net
15	Alison Carter	hotsaltbeef@yahoo.ca
16	Kelly Bruton	kellyjbruton@gmail.com
17	Jennifer Dick	jennifer.lynn,dick@gmail.com
18	James Kudelka	bakerkudelka@gmail.com
19	Matt Power	matthewfjpower@gmal.com
20	Melissa Morris	mbmorris@gmail.com
21	Lauren Pitre	lmpitre@gmail.com
22	Andrya Duff	andryduff@gmail.com
23	Christina Penny Harris	christinapenny@yahoo.ca
24	Chris Shortall	chrisshortall@gmail.com
25	Joel Arsenaault	joelcarsenaault@gmail.com
26	Kirk Carsenaault	
27	John Trahey	johntrahey@hotmail.com
28	Robyn Breen	hello@robynbreen.com

9 participants also attended virtually for a total of 37 participants

A3. DANCE FACILITIES SURVEYED

Agora de la danse, 1435 De Bleury Street, Montreal QC
Banff Centre for Arts and Creativity, 107 Tunnel Mountain Drive, Banff AB
Canadian Contemporary Dance Theatre, 509 Parliament Street, Toronto ON
Citadel + Compagnie, 304 Parliament Street, Toronto ON
Dance Arts Institute, 585 Dundas Street East, Toronto ON
Dance Umbrella, 145 Richmond Street, Charlottetown PEI
EDAM, 303 East 89th Avenue, Vancouver BC
Mile Zero Dance, 9931 78 Ave NW, Edmonton AB
Ross Creek Centre for the Arts, 555 Ross Creek Road, Canning NS
The Dance Centre, 677 Davie Street, Vancouver BC
Winnipeg Contemporary Dancers, 204 – 211 Bannatyne Avenue, Winnipeg

A4. SITES SURVEYED/CONSIDERED

The study team developed a list of all available commercial and institutional properties in St John’s as of early 2025 and conducted drive-by visits to 28 sites that included occupied buildings for sale; unoccupied buildings for sale; possible

building sites.

- 1 Westerland Rd (Anglican church)
- 233 Duckworth Street
- 278 Duckworth Street, Anna Templeton Centre (Not for sale; for comparison only)
- 80 Brookfield Road
- 106 Freshwater
- 135 Harbour
- 26 Water Street
- 3 Queen Street
- 152 Water Street
- 26 Alexander Street
- 146 Casey Street
- 495 Water Street
- 25 Henry Street
- 200 Military Road (Basilica property complex)
- 2 Temperance Street
- 40 Patrick Street (former St. Patrick’s Church)
- 4 Merrymeeting Road (former Monastery)
- 154 New Cove Road
- 315 East White Hills Road
- 49-53 Harvey Road (vacant land)
- 35 Blackmarsh Road
- 99 Blackmarsh Road
- 49 James Lane
- 36 Austin xxx
- 4 Austin xxx
- White Rose xxxx
- 25 Hebron Way
- 16 Stavanger Street

A5. LEADERSHIP TEAM – MOTION BY NDW BOARD

Motion to establish a Sub-committee of NDW Board for the purpose of creating a Community Dance Facility

Context

On behalf of the dance community and the greater community of St John’s and NL, Neighbourhood Dance Works (NDW) is in the process of securing a site and developing a concept for a Community Dance Facility to be constructed in St John’s.

Purpose of the Motion

Neighborhood Dance Works is a Non-profit Corporation and Registered Charity. This motion will enable the formation of a duly constituted NDW Sub-committee to act as the Project Leadership Team for the Community Dance Facility

Composition of the Project Leadership Team

The Project Leadership Team is a core group of volunteer civic leaders under the direction of the Volunteer Leader who will chair the Sub-committee. The Volunteer Leader will nominate up to 6 community members of the Sub-committee. The Chair and Vice-chair of NDW will sit as members of the Sub-committee.

Responsibilities of the Project Leadership Team

In the form of the Project Leadership Team, the Sub-committee will undertake to raise the capital funds needed to complete the project.

- In particular, the Project Leadership Team will complete the “quiet campaign”
- Identify and secure keystone donor
 - Identify and secure top tier donors
 - Develop donor relationship with senior governments
 - Develop relations with municipal government

The Project Leadership Team will also play a role in the public campaign and the Gala Opening.

Budgeting

- The Project Leadership Team will develop and bring forward to the NDW Board:
- A budget for the project
 - A budget for the development and administration of the project

Administrative Support

- Under the budget for the development and administration of the project, NDW will provide the Project Leadership Team with the following support:
- NDW legal and financial documents
 - Legal and financial documents related to the site
 - Architectural concepts and construction costs estimates
 - Business model and operating cost estimates
 - Case for support and presentation materials
 - Recommended levels of giving
 - Overall project budget, timetable and cash flow
 - Project communications plan

- Organization of events
- Coordination and logistics

Term of Leadership Team

The Project Leadership Team will be disbanded upon completion of the project.

A6. PROJECT CHARTER
(under separate cover)

