

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study



Concept drawing by J. Dodd.

Prepared for the City of Colwood

March 5, 2013

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Executive Summary and Study Recommendations

In late July 2012, the City of Colwood engaged Schick Shiner & Associates to examine the feasibility of creating an innovative mixed-use cultural development that would use income generated from the project's commercial tenants to help fund the sustainable operation of a community-run theatre and performing arts centre.

Richard Schick and his team have delivered a comprehensive report that builds on a decade of public consultation and planning in the arts, cultural tourism and sustainable economic development, to make a compelling case in support of building a theatre and centre for the performing arts to serve the growing West Shore communities of Victoria, British Columbia.

The Recommendations

The Schick Shiner report paints a detailed picture of the business case in support of a \$35 million theatre and mixed-use arts, education and wellness complex that would serve the cultural needs of a growing community and diversify sustainable economic development within the region.

Core facilities would include:

- 650 seat theatre, with seating on two levels, and fully equipped with state-of-the-art technical equipment
- 240 seat black box theatre/multi-purpose space, equipped with lighting grid and other facilities required to support small performances;
- dance/theatre studios with high ceilings, natural light, sprung floors and the appropriate acoustics and acoustical separation between spaces;
- the potential for boutique retail and office spaces;
- restaurant and event catering operation;
- coffee house;
- gallery/gift shop;
- community house/resource information centre; and
- exhibition space for community heritage/archive displays.

Capital costs and projected economic impact

- Est. \$35 million - Capital cost in today's dollars (excluding the cost of land)
- Est. \$16 million - Construction job creation
- Est. \$3.2 million - Annual economic spin-offs

Funding the development

The funding model recommended for this project is integrated and adaptive. In the right location, a theatre and performing arts hub like the one proposed for the Colwood and the growing West Shore will deliver a landmark win/win/win for community, culture and commerce.

The funding model recommended for the capitalization of this community infrastructure project is a mix of traditional arts facility capital funding (involving federal, provincial, regional and municipal governments) combined with foundation grants, community fundraising and non-traditional funding through partnerships with commercial developers.

Operational Business Case

It is expected to cost approximately \$750,000 per year to operate the theatre and performing arts centre. The Schick Shiner report includes a detailed Operations and Business Plan for the Core Facility and associated 'Enterprise Zone'. This business case recommends a Rental/Lease – Programming - City Owned Society operating model and an enterprising non-profit organizational structure to support a community-run facility.

Next Steps

The report recommends that the City of Colwood take the following next strategic steps toward making this community infrastructure project a reality:

- Formally establish the project among the municipal strategic planning priorities and determine the scope of work required for the project Start Up Year 1 (including fundraising milestones required to trigger architectural, engineering and other professional services);
- Provide sufficient seed funding in the 2013 budget year to enable the establishment of a Colwood Legacy Fund via the Victoria Foundation, thereby empowering the capital project with charitable tax status.
- Provide sufficient seed funding in the 2013 budget year to contract consulting services required to fully engage other West Shore municipal and First Nations governments, further develop the building plan, enable grant-writing, community fundraising and volunteer development.

1.0 Introduction

Schick Shiner and Associates have been engaged by the City of Colwood, British Columbia, to prepare a feasibility study and development plan for a proposed arts centre. This facility will contain a theatre, applicable support spaces, a number of studio spaces and enterprise zones (restaurant/catering, coffee house, gallery/gift shop).

This report outlines the context and issues surrounding the development of these arts facilities in the community.

During the study process the consultants met with City Council, City administration, arts groups and interested parties. Through this process a building programme and development plan has been created which addresses the comments received from the interviews and the observations by the consultants.

Finally an estimated capital budget has been developed, based on the building programme.

1.1 Acknowledgments

This report is prepared for the City of Colwood. Funding and support for the study is provided by the City.

The consultants wish to thank the leadership and vision shown by the City council and the administration. In addition the consultants thank the groups and individuals who have participated in the interview process.

Finally the consultants acknowledge the creative work of James Dodd who produced the conceptual drawings contained in this report.

1.2 Study Objectives

The objective of this study is to develop a building programme, capital cost estimate and an operating model which builds on the information learned from the Calabrese Needs Assessment completed in November of 2011.

The final report provides the City of Colwood with reliable information:

- to reaffirm the need for a theatre and performing arts centre;
- to determine the projected use, types of performances and events which could be accommodated;

- to determine the most appropriate seating capacity, facility format and spaces contained in the facility; and
- to determine the most appropriate operating model.

In addition the final report presents:

- a building programme appropriate to community needs, use and budget;
- functional relationship drawings of the various spaces within the proposed facility;
- a capital cost estimate;
- information concerning possible project development sites in Colwood;
- an operating model appropriate to the community; and
- a realistic and achievable financial plan for self-sufficiency and sustainability.

The completed report can be used to support the development of a theatre and performing arts centre facility and provide a plan to meet the community need as well as supporting fundraising efforts and the development of a cultural enterprise precinct.

1.3 Report Organization

This report is divided into 4 Parts:

Part 1 - Project Background and Context (Sections 2.0 to 4.2): This provides the context for the study, the community demographic, economic and population growth projections. In addition it summarizes the findings of the Calabrese Needs Assessment and provides a list of potential partners.

Part 2 – Project Function, Form and Cost (Sections 5.0 to 10.1): This deals with the technical issues of facility development including a building programme containing a list of spaces, their relationship to each other and other building issues are explored. A capital estimate is presented using all the data that has come before. In addition these sections deal with potential site selection and conceptual drawings are provided based on the building program developed in the report.

Part 3 – Business Plan and Recommendations (Sections 11.0 to 12.2): This develops operating models and budgets that demonstrate the operating viability of the project. The

last section details the next steps which are required to move the project closer to completion.

Part 4 – Appendices which support the preceding sections with detailed information.

PART 1 - PROJECT BACKGROUND AND CONTEXT

2.0 Project Background and Context

2.1 The City of Colwood and Victoria’s West Shore Communities

The City of Colwood is located on Vancouver island 10 km southwest of Victoria, the capital of British Columbia, and is Western Canada’s southernmost city.

Colwood was incorporated in 1985 and lies within the boundaries of the Victoria Census Metropolitan area or the Capital Regional District (CRD). Colwood is part of the CRD called the Western Communities or the West Shore, which includes the municipalities of Langford, Metchosin, View Royal and the Highlands. Colwood is one of the thirteen component municipalities of the CRD.

Although only incorporated in 1985, Colwood has a rich heritage, which includes Fort Rodd Hill and Fisgard Lighthouse National Historic Sites and Hatley Castle. The latter, a Tudor revival mansion and grounds originally built as a residence for James Dunsmuir, Premier and later Lieutenant Governor of British Columbia. In 1941 the government transferred the estate to the Canadian Armed Forces and the site was used as a naval training facility (Royal Roads Military College) until the mid-1990s. In 1995 Royal Roads University was created and took over the site. Colwood is also home to Esquimalt Lagoon Migratory Bird Sanctuary and the Juan de Fuca Recreation complex, one of the largest facilities of its kind in North America.

2.2 Community Demographic

Although a study of the community demographic is outside the scope of this report, a summary of these statistics has been included to complete the context in which to read the report.

A summary of the total land area for key West Shore communities of Colwood, Langford, View Royal and Metchosin, taken from the 2006 Canada census follows:

City	Area sq km	% of Total
Colwood	17.76	12.4
Metchosin	71.32	49.8
Langford	39.55	27.6
View Royal	14.48	10.1
Total	143.11	100.0

A summary of the population for the key West Shore communities of Colwood, Langford, View Royal and Metchosin, taken from the 2011 Canada census follows:

Year	Colwood		Metchosin		Langford		View Royal		Total	
	Population	% Change								
2006	14,687	n/a	4,795	n/a	22,459	n/a	8,768	n/a	50,709	n/a
2007	15,582	6.1	5,061	5.5	24,766	10.3	9,171	4.6	54,580	7.6
2008	15,948	2.3	5,108	0.9	26,123	5.5	9,355	2.0	56,534	3.6
2009	16,194	1.5	5,139	0.6	27,362	4.7	9,595	2.6	58,290	3.1
2010	16,574	2.3	5,306	3.2	29,150	6.5	9,740	1.5	60,770	4.3
2011	16,721	0.9	5,326	0.4	30,263	3.8	9,838	1.0	62,148	2.3

Source: Statistics Canada

A summary of the population age distribution for the key West Shore communities of Colwood, Langford, View Royal and Metchosin, taken from the 2011 Canada census follows:

Age	Colwood			Metchosin			Langford			View Royal			Total		
	Male	Female	%	Male	Female	%	Male	Female	%	Male	Female	%	Male	Female	%
All ages	7,930	8,165	100.0	2,485	2,320	100.0	14,340	14,895	100.0	4,585	4,795	100.0	29,340	30,175	100.0
0 - 14	1,485	1,390	17.9	315	290	12.6	2,740	2,530	18.0	720	710	15.2	5,260	4,920	17.9
15 - 24	960	965	12.0	315	285	12.5	1,780	1,720	12.0	535	455	10.6	3,590	3,425	12.2
25 - 44	2,230	2,215	27.6	485	445	19.3	4,580	4,775	32.0	1,160	1,240	25.6	8,455	8,675	28.8
45 - 64	2,265	2,495	29.6	975	950	40.0	3,945	4,140	27.7	1,535	1,585	33.3	8,720	9,170	29.7
65 +	990	1,095	12.9	405	345	15.7	1,295	1,730	10.4	640	810	15.4	3,330	3,980	11.3

Source: Statistics Canada

A summary of the demographic characteristics for the same four West Shore communities, based on the 2006 Canada Census:

Characteristics	Colwood	Metchosin	Langford	View Royal
Population	14,687	4,795	22,459	8,768
Population (by citizenship)	14,670	4,690	22,295	8,675
Non-immigrant	13,015	3,785	19,815	7,320
Immigrant	1,620	740	2,420	1,355
Labour force (15+ yrs.)	8,235	2,700	13,265	5,060
Employees	7,305	2,135	11,665	4,285
Self-employed	840	555	1,460	735
Unemployment rate	4.1%	2.8%	2.7%	3.3%
Total population 25 to 64 years	8,260	2,760	12,975	5,260
No certificate, diploma or degree	750	250	1,460	550
High school certificate or equivalent	2,435	635	3,700	1,465
Apprenticeship/trades certificate or diploma	1,315	415	2,175	610
College, CEGEP or other cert. or diploma	2,180	575	3,100	1,280
University certificate, diploma or degree	1,580	890	2,540	1,345
Bachelor's degree	795	395	1,315	695
Households	5,500	1,735	8,680	3,340
1-family households	4,275	1,355	6,290	2,380
Multi-family households	110	40	165	65
Non-family households	1,115	340	2,220	895
Median Income (2000 & 2005)	\$ 32,538	\$ 31,620	\$ 31,338	\$ 33,617
Males	\$ 44,071	\$ 41,199	\$ 38,916	\$ 39,948
Females	\$ 25,967	\$ 22,584	\$ 25,897	\$ 28,981
Median Family Income (2000 & 2005)	\$ 77,971	\$ 86,514	\$ 73,775	\$ 77,548
Population in private hh.	14,650	4,460	22,270	8,135
Dwellings	5,500	1,730	8,680	3,340
Owned	4,180	1,485	6,885	2,510
Rented	1,325	250	1,800	830
Avg. value, owned dwel.	\$ 415,643	\$ 629,368	\$ 384,938	\$ 460,288

Source: Statistics Canada 2006

2.3 Population and Economic Growth

According to Statistics Canada 2011 census population data, the West Shore is the fastest growing region in B.C. Colwood is located in the middle of the urban West Shore, and together with the municipalities of Langford and View Royal, demonstrated 15 percent growth, with neighbouring Langford leading the way with a staggering 30 per cent growth since 2006. And growth is expected to continue, drawing more families to a young community (average age on the West Shore is about 38) with an enviable unemployment rate (the City of Langford recently reported an estimated unemployment rate of approx. 3.1%).

In 1971, Colwood had a population of 8,100. Throughout the early 1970's there was rapid growth, with an annual growth rate of 3.7%. While growth slowed in the early 1980's, the population had reached 11,430 by 1986. Growth was renewed from 1986 to 1991 which made the population 13,770 and 14,410 in 1996. As the 1990's progressed growth

declined due to market factors and the lack of developable lands. This led to a decline in population of 13,745 by 2001.

Development and general intensification of land led to a population of 15,527 in 2006. In this period, Colwood's population grew by 7% which was close to the regional average of 6%. Regionally, population growth comes from natural increases and migration, both inter-provincial and international. Going forward, population projections to 2028 suggest continued growth rates, as the municipality continues to assume a larger share of overall regional population growth. The population is expected to reach over 32,000 in Colwood by 2028. This represents an additional 18,000 persons. Based on population projections, it is estimated that 13,533 dwelling units will be needed in Colwood by 2028. Dwelling estimates assume that average household size declines to 2.4 persons per household in 2028 from the current size of 2.7 persons.

[Source City of Colwood Official Community Plan, 2008 and Statistics Canada Census, 2011]

2.4 Existing Theatre and Arts Facilities – Colwood and Greater Victoria

The table below provides a list of theatres in the Victoria area:

Theatre	Location	Seating Capacity	Operating Authority	Format	Use	Availability
McPherson Playhouse	Victoria	772	Society	proscenium	rentals	moderate
Royal Theatre	Victoria	1434	Society	proscenium	rentals	poor
Oak Bay High School Theatre	Oak Bay		School District	proscenium	education	poor
Alex Goolden Hall	Victoria	208	Victoria Conservatory of Music	recital hall	education	moderate
Wood Recital Hall	Victoria	100	Victoria Conservatory of Music	recital hall	education	moderate
Roger Bishop Theatre	U of V	814	U of V Drama Department	proscenium	education	poor
Chief Dan George Theatre	U of V	194	U of V Drama Department	thrust	education	poor
Barbara McIntyre Studio	U of V	80	U of V Drama Department	studio	education	poor
Isabelle Reader Theatre	Langford		School District	studio	education	no availability
Langaham Court Theatre	Victoria	176	Society	proscenium	producing	no availability
Clarence White Theatre	Sydney	310	Society	proscenium	rentals	moderate
St Anne's Academy Auditorium	Victoria	200	and	proscenium	rentals	moderate
Farquhar Auditorium	Victoria	1051	University	recital hall	rentals	moderate
Philip T. Young Recital Hall	Victoria	220	U of V Music Department	recital hall	education	poor
Metro Theatre	Victoria	200	Intrepid Theatre Society	studio	producing	moderate
Sooke Community Theatre	Sooke	350	Sooke School District 62	proscenium	education	moderate
Stewart Theatre	Victoria	279	Belfry Theatre Society	thrust	producing	poor
Belfry Studio A	Victoria	92	Belfry Theatre Society	studio	producing	moderate

Availability:

- No availability – theatre is used exclusively for the operator activities
- Poor – very little opportunity for rentals
- Moderate – some availability but prime booking days and periods would be taken

The Calabrese Needs Assessment undertaken in November of 2011 found that many performing arts groups were not able to find theatre space for rent on a consistent basis. This has stifled the growth of the performing arts in Colwood and the Victoria area.

There are no theatre venues in the City of Colwood and the closest venues are the Isabelle Reader Theatre in Langford (6km) and the Sooke Community Theatre (21km) in Sooke. Both these theatres are located in local schools and lack the design and ambiance required for the presentation of quality performing arts events. In addition they are used as drama classrooms and therefore access is restricted.

Growth within the Sooke School District performing arts programme has required significant changes to the operation of the theatre, which has limited the availability to the community. This has put additional pressure on performing spaces in the area.

Studio and activity spaces in the community are restricted as well. The Coast Collective has space available for their visual arts programmes but limited availability for community rentals. West Shore Parks and Recreation has space in their Juan de Fuca Recreation Centre. However, it has been designed as a recreation centre and its programmes are general in nature and not focused on the arts. In short there are very few options of available spaces for visual and performing arts in the community, which is stifling artistic growth and economic development opportunities in the arts and culture.

In February of 2011, the West Shore Chamber of Commerce undertook a study on behalf of the Sooke School District and funded by the Union of BC Municipalities, to determine the level of support which existed in the community for a theatre and performing arts centre in Colwood. The survey was done in the context of the arts centre being located on a site immediately adjacent to the Neighbourhood Learning Centre (NLC) planned for Royal Bay. There was overwhelming support from 379 responses in the survey. This survey appears in Appendix A of this report. As with the Calabrese Needs Assessment, the performing arts centre was originally planned to be part of the NLC, but by mid-July 2012, it was clear that both an arts-focused High School/NLC and a separate theatre and performing arts centre were warranted. Despite the natural shift to new project plans there is still merit in the survey data collected, which demonstrates significant community support for a theatre and performing arts centre at Colwood's Royal Bay.

2.5 Project History

The lack of arts facilities in the Western Communities has been formally recognized since 2002, when the CRD Regional Arts Strategic Plan acknowledged the arts infrastructure deficit across its service area. Public input into the West Shore Arts Council's 2005 Strategic Plan reflected this sentiment, and the goal of a West Shore Arts and Cultural Facility was set. Since then, the West Shore community has demonstrated its support for

the project through the establishment of the West Shore Cultural Collaboratory, a partnership between the Chamber of Commerce and the West Shore Arts Council that worked to make the arts and culture case to municipalities across the West Shore.

The City of Colwood answered the call for arts and cultural facilities from the Collaboratory and the greater public and developed Policy Objectives to enhance arts and culture in its 2008 Official Community Plan (OCP). Since the OCP was adopted, Colwood has supported and nurtured the arts, culture and heritage in many ways, including the development of the Emily Carr Community Festivals of Arts and Ecology (2008 and 2010) with the West Shore Chamber of Commerce and an extensive collaborative network of community groups and businesses. Local artists also worked to create arts infrastructure wherever possible, with initiatives like the Coast Collective private gallery and gift shop at Havenwood Estate taking flight. Engaged, organized, inspired, and poised to act, Colwood waited patiently for the right opportunity for a public arts and culture facility to manifest.

The West Shore quest for a theatre and performing arts centre received a major injection of enthusiasm in 2011, when the province announced funding for a new school, slated for the site of Royal Bay. The site, which had already been identified in Colwood Official Community Plan as a mixed-use residential development, included plans for community facilities and a Village Centre. The alignment of the proposed cultural, educational and community infrastructure at Royal Bay led to discussions of how a High School/Neighbourhood Learning Centre model could potentially synergize with a much-needed community arts and cultural facility. By mid-July 2012, discussions between the City of Colwood and the Sooke School District concluded that community cultural facility needs had grown to the point where both an arts-focused high school and a separate theatre and community arts centre were clearly warranted. These facilities are required to keep pace with the social, cultural and economic development needs of a growing and diversifying population, and respecting the long history of active life-long involvement in the visual and performing arts in this community.

A detailed outline of the project history is provided in Appendix B.

2.6 Planned Development of the “Gravel Pit” Area

The gravel pit on the border of Colwood and Metchosin was in operation from the 1890's to its closure in 2007. In excess of 600 acres it was one of Canada's largest aggregate producing areas and has played a significant role in the development of Victoria, Vancouver and Seattle. At its peak 10,000 tones of gravel was moved off the site per day (4 million tons per year). When the 100 year lease on the foreshore was up in 2007 Lehigh Northwest Materials concluded it was too expensive to renew and in the spring of 2012 it sold the land to the BC Investment Management Corporation (bcIMC) for an undisclosed sum.

bcIMC is a Crown trust which invests pension funds for over 450,000 public sector workers in BC. Although they are early in their planning cycle, the current master plan calls for a mixed use development consisting of 2,800 housing units, a village centre and a linear public park along the waterfront. A marina is also possible. The corporation plans to develop the site in phases as the market allows.

The Sooke School District owns just over 15 acres within the property and they are in the development phase for a new high school and neighborhood learning centre on that site.

Something of note; the well known and celebrated artist Emily Carr was interested in the countryside of the West Shore and spent the summer of 1936 camping above the gravel pit which resulted in her famous painting of 1937 "Above the Gravel Pit".

3.0 Calabrese Needs Assessment Summary

In the August of 2011 Ms. Heather Calabrese, an MBA student at Royal Roads University, undertook an Organizational Management Project (OMP) to study the need for a performing arts and education centre in the City of Colwood at Royal Bay. This was sponsored by the West Shore Chamber of Commerce.

An MBA – Organizational Management Project (similar to a traditional Master’s thesis) is the culmination of an MBA students academic program. As such, it includes primary and secondary research and rigorous analysis. Some OMP’s evaluate a new sector or a new business opportunity. Organizations or businesses submit proposals to the University and become sponsors of various studies and work undertaken by the students. Successful completion of these projects are required to complete their MBA degree.

The Calabrese Needs Assessment specifically investigated the need for a theatre in the community, but in the context of its inclusion as part of a neighborhood learning centre (NLC) which was being planned by the Sooke School District (SD62). The NLC is being planned for the 15 acres that the school district owns in the “gravel pit” site. The theatre and arts centre was planned as a joint venture between the School District and the City but for a number of reasons never came to completion. Nevertheless the findings of the report are still valid and have been included here. The Executive summary of the report is included below.

3.1 Executive Summary of the Calabrese Report – November 14, 2011

The West Shore Chamber of Commerce (WSCC) has been working in collaboration with School District 62 (SD62) to create a new high school that encompasses the model of a

neighborhood-learning centre(NLC) providing many benefits to the community. NLC's can provide a multitude of services from one central location. The WSCC has focused, in their model of neighborhood learning centre, to include a 1000 seat theatre. The theatre is expected to partially address the lack of cultural infrastructure in the West Shore area. This report will discuss the viability of a new theatre by reviewing the current facilities in Victoria; in addition, to the performing art groups' needs. Lastly, there is discussion on some factors that impact development of cultural centres in small cities.

The research in the study reviewed literature on the benefits of art programs to students and communities. Art offers positive benefits, such as improved self-esteem in youths participating in performing arts. In addition, theatres in small communities can offer economic stimulus to the local economy.

Research of NLC's indicates that these models of schools have much to offer communities. This model provides opportunities for the community to utilize school spaces to meet their needs, such as daycare and student camps. NLC is adopted differently for each community. The individual models are driven from what [the] communities define as their needs.

The primary research highlights the need for a new theatre in Victoria. The theatres surveyed discuss the rates they charge, what they define as booking days, and how many days they book a year. Interestingly, no comprehensive records were kept of how often a theatre has to turn away a booking from a performing group.

The performing arts groups interviewed, clearly expressed that they liked the concept of a new theatre as it offered them the possibilities to reach a farther audience and to expand their productions and organizations. There were only a few performing groups who did not identify that they would have much use for a new theatre in the West Shore, as they stated they were well served by the current facilities of the Royal and Macpherson Theatres. A common theme in the interviews was that the proposed theatre was too large. Every group recommended it be smaller, ranging from 500 seats to 800 seats.

The recommendations in the report suggest the theatre be developed to stand alone from the NLC model of the secondary school. If it is to be attached to the NLC model, for the theatre to be successful, the performing art groups cannot be restricted to after school hours access only.

The WSCC needs to reconsider the size of the theatre. It is recommended they reduce the size to be between 600 to 800 seats. This is based on the feedback from the performing art groups who are interested in using a new theatre. The WSCC must also ensure the theatre is well designed to meet the performing art group's needs to establish a high usage rate.

To implement this plan, the WSCC needs to contract with a theatre design consultant to design the theatre and attempt to incorporate a plan that addresses the various needs of the performing art groups. This however, comes after a capital campaign to source the funds for the theatre. This could be done by scanning the performing art groups for funds; in addition, to discussing the possibilities of performing art groups operating the theatre. For the theatre to be sustainable in the future, consideration should be given to marketing techniques that will build the theatre's audience base.

Overall, the study indicates the benefits of a new theatre in a small community, like the West Shore has much to offer to [the] community. This new theatre will add to the infrastructure in the West Shore and provide exposure for local performing art groups. There is enthusiasm and interest from many in the performing art groups to utilize this space if it is well designed, as this theatre can provide them [with] the ability to expand their productions and programming.

3.2 Project Support

There is an exceptional amount of arts activity in the Western Communities and particularly in the City of Colwood. However, there are no dedicated facilities with the exception of Coast Collective in the City which will support these artistic activities. For this reason there has been enthusiastic and active support for this project by the arts community and the community in general.

3.3 Project Benefits for the Community

During the study process it was determined that the project is based on 4 pillars of benefits.

Pillar #1 – Economic

With a capital investment of approximately \$35 million, Colwood, together with a host of community arts and education organizations, can build a centre for excellence and innovation which integrates professional theatre with community arts, wellness and life-long learning resources.

Such a centre would provide timely and necessary infrastructure for one of the country's fastest growing regions in Canada. At this time in history Canada needs to find more sustainable approaches to community health and regional economic development. Estimated ROI is \$16 million in construction job creation, with an expected \$3.2 million/year in economic spin offs from the operation of the centre.

Pillar #2 – Cultural

The arts have a vital role to play in our community. Arts, culture and heritage help to define us, and foster creativity and innovation that will help our country remain competitive in a global marketplace.

The West Shore is one of the fastest growing regions of Canada, yet after 10 years of hard work at the grassroots, our communities still lack basic cultural infrastructure to serve growing regional needs. The absence of a cultural precinct to anchor destinations like nearby national heritage sites and area art galleries, means we are also missing out on economic development opportunities associated with cultural destinations.

Pillar #3 – Health and Social

Engaging in the arts at any age is a powerful way to maintain and enhance physical, mental and social health, to speed recovery from illness, and to help manage pain and other chronic conditions. Arts participation is also associated with extended life expectancy and the reduced incidence of some diseases. For seniors, it can reduce their use of medications and doctor visits and postpone the need for institutional care. For youth-at-risk, the arts provide an effective way to keep them in school and out of trouble and to teach job and relationship skills and creative problem-solving.

The arts offer proven tools for enhancing quality of life and can contribute to significant savings in health care costs.

Pillar #4 – Environmental

Throughout human history culture has been deeply linked to the natural environment. A centre of excellence and innovation in the arts, wellness and life-long learning also provides a unique platform for showcasing environmental leadership.

A special community gathering place, intended to inspire, also provides an ideal destination for demonstrating sustainable living practices. Community arts and education working together can support the important culture changes needed to help our growing communities adapt to climate change and succeed as resilient places where families can live, love, work, grow, play and prosper.

4.0 Community Partners

During the study process several community partners were identified and preliminary discussions were held with each to determine the level of interest and the viability of a partnership. Some caution is required in this matter as there is considerable detail work and negotiations to be completed before “interest” turns into reality, in particular, establishing each organization’s track record of fiscal management. Potential community partner groups and organizations are listed below. Section 6.7 details the building programme requirements of each potential partner.

4.1 Potential Community Partners

- **Camosun College** – Camosun College has expressed interest in locating some of their existing and planned educational programmes to the Royal Bay Village area of the new development. In addition the Royal Bay location will present opportunities for new educational programmes by its proximity to the water and the ability to build a higher end facility which would act as a destination for international students. The College advises that it may be possible to lease space on a long term basis in the Royal Bay location. This provides opportunity for a unique community partnership. Some of the programming ideas that have been brought forward are:
 - First Nation training and self employment;
 - Pacific Nations International School and Confucius Institute;
 - Industrial regional benefits (IRB) Lockheed-Martin and Seaspan;
 - Marine technology and center for marine technology and prototyping; and
 - International school for tourism-hospitality and culinary arts.

- **Royal Roads University** – The University has expressed an interest in an involvement with the project. The University is expanding its programming and is in close proximity to the preferred site. In addition there is the potential for some joint use of spaces with Camosun College.

- **Canadian College of Performing Arts** - The Canadian College of Performing Arts (CCPA) is an accredited private career training institution licensed by PCTIA guidelines and regulations. CCPA is owned by The Canadian Heritage Arts Society (CHAS) a non-profit society incorporated in the province of British Columbia in 1990 for the purpose of promoting the arts through education, training and performance.

CCPA provides a unique and highly successful program, with studies in the disciplines of acting, voice, dance, and career management in an intensive one and two year certificate curriculum, plus a newly launched Year III diploma program.

For the past 15 years the College has trained young people from across the nation who aspire to successful and enduring careers in the performing arts. Graduates of this program are now starring in London's West End and have been featured in major productions across the nation and around the world including the Stratford Festival, the Charlottetown Festival, Beauty and the Beast, Joseph, Sunset Boulevard, Miss Saigon, Les Misérables, Hairspray, Mama Mia, Lion King and many more. Former CCPA student Carly Rae Jepsen was recently nominated for two Grammy Awards!

The College leases space from St Mary's Church in Oak Bay and has just signed a 5 year lease. The College would like to find a permanent home and has expressed interest in the Royal Bay location. The CCPA occupies 20,000 square feet of dance studios, acting studios, music rooms, stage, dressing rooms, offices, washrooms, showers, lounge and kitchen.

Project timing is critical for the CCPA as there is a chance that they will not be able to renew their lease in 5 years. Location is also important as affordable housing for their students is required close to the college.

- **Great Victoria Public Library** - the GVPL understands that growth in the Western Communities will require another library facility. Although the location of any new facilities has not been determined, the City of Colwood and the Royal Bay area is a consideration. The marriage of libraries and arts facilities is a good one providing synergies which benefit both parties. Although the GVPL has expressed cautious interest in the arts centre project there are serious budget considerations to be overcome before any development can be considered. Development could include anything from a full service library to something more modest or basic like a self-service outlet. Their involvement could be phased in over time.
- **Chamas First Nations Art Society** – This First Nations organization has a vision for a facility, which will support and develop First Nation's culture. Their vision includes an art gallery, gift shop, arts studios and a coffee house capable of hosting performances by solo musicians or small groups.

This society requires space immediately and is actively perusing its options and therefore it is possible that their needs will be addressed before the West Shore Centre for the Performing Arts is a reality.

- **Kaleidoscope Theatre** - Now in its 38th season it is located on the top floor of a beautiful turn-of-the century school building where they operate a small arts complex that includes administrative offices, two rehearsal halls, a dance studio, wardrobe department, and provide office facilities for Suddenly Dance Theatre and Theatre SKAM.

Each season more than 8,000 young people benefit from Kaleidoscope Theatre's unique programming of main stage performances, school touring, Playwrights Festival and numerous camps, and workshops for children of all ages. Kaleidoscope Theatre is looking for a new purpose built home for their performances, rehearsals, production and youth workshop programme.

- **Other Arts Groups** – there have been numerous other groups and organizations from theatre companies, dance studios to individual artists and yoga teachers that have expressed interest in the project. It is expected that these groups and individuals would become prime users instead of partners.
- **Pacific Centre Family Services Association** – this organization provides “youth engagement” among other critical services in the community. They require a “youth only” space in which to provide and focus so young people in the community. A place where young people could just “hang out” or get involved in the arts.
- **Health Based Groups** – In keeping with Pillar #3 of the stated project benefits it is possible to develop a partnership with an organization providing activities which are arts and health related. These could be dance, yoga and other activities which can “enhance the quality of life and can contribute to significant savings in health care costs”.
- **Other Partners** - these could include other municipalities, First Nations, dance companies, recording companies, film production companies and of course other groups and businesses not now in existence.

4.2 Potential Prime Users of the Facilities

Many groups and individuals have expressed interest in the art centre including:

- Sooke Philharmonic Orchestra – performance and rehearsal facilities;
- Victoria Conservatory of Music – studio spaces for classes;
- Tom Lee Music– studio spaces for classes;
- Lighthouse Academy of Dance – performance, rehearsal facilities and studio spaces for classes;

- Kaleidoscope Theatre– performance, rehearsal facilities and studio spaces for classes;
- Pacific Centre Family Services Association– studio spaces for classes;
- West Shore Parks and Recreation– studio spaces for classes;
- Four Seasons Musical Theatre– performance, rehearsal facilities and studio spaces for classes; and
- Other users could include community associations, First Nations, dance companies, recording companies, film production companies and of course other groups and businesses not now in existence.

As the project proceeds more groups and individuals will express interest. In time, groups which do not exist today, will become a reality and will be looking for spaces.

PART 2 - PROJECT FUNCTION, FORM AND COST

5.0 Building Overview

This and the subsequent section provide a response to the needs assessment and interviews undertaken in the previous sections. Because the question of partnerships is impossible to resolve at this time in the process the report will outline, in detail, a “core” facility which is the minimum response to the community needs and then “add ons” which include the requirements of the partners (where these are known). For demonstration, a pro forma building programme has been developed which illustrates the effect a partnership would have on the project. This pro forma building programme will be general in nature and for demonstration purposes only. See Section 6.7 for details.

5.1 Overall Vision

The West Shore Centre for the Performing Arts will include a 650 seat theatre, hosting everything from concerts and dance performances, to stand-up comedy, graduations, BC Day celebrations, convocations, and community gatherings of all kinds.

Programming throughout the centre will be informed by the understanding that the arts are good for individual health and well being, life-long learning and will contribute to creating a more resilient community and vibrant local economy. The West Shore Centre for the Performing Arts will offer a broad range of cultural experiences for people of all ages and abilities, and is a fully accessible and affordable community resource. The Centre will become "the" location to take a dance or culinary arts class, go for coffee and have conversation or dinner with a friend or take in a great live performance.

5.2 Spaces within the Core Facility

It is hoped that the grand entrance to the centre will be known as the Emily Carr Hall, in tribute to the relationship this artist had to the West Shore and in recognition of the world-class visual artists who call this community home. The hall is an expansive open area where one will find revolving displays of local heritage, an aboriginal-themed coffee house, restaurant and catering business, art gallery and gift shop featuring the work of local artists. The Emily Carr Hall will be open to the outdoors, and will serve as the perfect spot for a myriad of year-round community events. The Hall will be the gateway to the studio spaces and thus reduce the traffic flow through the theatre lobby when there is an event and will allow concurrent use of the facility. In this way parents dropping off their children for art classes, for example, can do so without impacting other events and activities. They will also be able to use the hall and its facilities as a waiting/meeting area while their children and partners attend classes, workshops and other events.

The theatre lobby will be a grand space with all the front of house facilities associated with theatre lobbies including coat check, bars, washrooms (properly sized for theatre activities) and a box office.

The studio spaces will be properly sized for a number of activities including dance classes, drama classes and workshops. They will be multi-purpose in design with high ceilings, natural light, sprung floors, appropriate acoustics and acoustical separation between spaces. The spaces will be able to be used concurrently and one space will not interfere with the use of another. There will be appropriate public washrooms, change rooms, storage spaces and lobby.

The theatre will be an intimate performance venue fully equipped with state-of-the-art technical equipment necessary to support the work of performing artists. Appropriate back of house facilities will be provided to support stage activities.

In addition to the studio spaces there will be a large multi-purpose room which will function as a studio theatre seating approximately 240 people on telescopic seating risers. The space will contain a lighting grid and other facilities required to support small performances of music and drama in addition to lectures, demonstrations and other events. Appropriate back of house facilities will be provided to support stage activities.

5.3 Theatre Seating Capacity

The Calabrese Needs Assessment recommended a 600 to 800 seat theatre. However, this report recommends that the seating capacity for the theater should be in the lower end of this range at 650 seats. A theatre with this seating capacity will be intimate, appropriate for young and inexperienced performers but large enough to support professional artists and their demands on box office revenues.

5.4 Theatre Format

A proscenium theatre (one which has a stage, proscenium arch and audience chamber) is the most flexible for community arts centre events. Seating would be in two levels; approximately 450 seats on a main level with 200 seats in a balcony. There will be box seating areas which are placed along the walls of the audience chamber connecting the proscenium arch and the balcony. These boxes allow the balcony to “embrace” the stage creating the intimacy which is required for performances. The philosophy is that the prime objective is to get the audience as close to the performer as possible.

The audience chamber will have the facility to enable the acoustics within the chamber to be adjusted. In this way the chamber can be “tuned” for performances using spoken word which requires a low reverberation time and for classical music which requires longer reverberation times.

The stage will have a fly tower which will enable the flying of scenery and draperies creating a flexible space which is efficient, labour saving and safe to operate. It is assumed that the theatre will be operated for the most part by volunteers who support a core staff.

The back of house facilities will include dressing rooms, wardrobe maintenance, storage spaces, loading dock, offices, control rooms, orchestra pit and a small workshop. See the attached building programme for details.

5.5 Spaces Required by Partners

Fundamentally the partners listed in the previous sections will require the same number of spaces as the arts centre operation itself. The number of studios would vary, depending on the requirements of each partner. In addition, there would be the opportunity to share spaces where, for example, a partner would use a studio during the day and it would be available to the community for rent in the evenings. It is impossible to make a firm determination of all the space requirements at this time as partnerships have not been formalized. Section 6.6 of the report provides the space requirements of each potential partner. The exception to this is the space requirements of Camosun College and Royal Roads University. Their requirements will be education based and will not be known until

the educational programming is determined. They may require very specific spaces. This would also apply to any partnership where the activities of the partner are not theatre based.

5.6 City Archives and Heritage Display Space

The City currently has no proper storage space for the city archives and it would be easy to provide a secure dry storage space in the facility for this purpose. This has been added to the building programme. In addition a heritage display area has been suggested. This is in keeping with the operating philosophy of the centre. It is proposed that this area be part of the Emily Carr Hall.

5.7 Community Display and Outreach Space

The Emily Carr Hall could also hold an area for the City and other West Shore municipalities and community organizations to provide information, and to mount displays, which would communicate items of interest to the community in general.

6.0 Building Programme

6.1 Space Programme – Core Facilities

A detailed space programme is provided in Appendix C and the table below summarizes that space programme. The gross up factor has been reduced to 65%. The gross up factor allows for wall thickness, corridors, stair wells, mechanical rooms and void spaces. It may be possible to reduce this further in practice but even 65% may be a challenge to achieve. There is the possibility that this factor could be reduced again as the project proceeds and more is known about the site and the core facilities.

Summary - Core Facilities:

Space Category	Spaces Included	Area sq ft
SUMMARY THEATRE		
Public Areas	Lobby, bars, restaurant, gift shop, Coffee house, Emily Carr Hall	12,920
Stage and Audience Chamber	at 650 seats	10,510
Stage Support	Stage storage, control rooms, tech spaces	1,370
Performer Support	Dressing Rooms, laundry, green room	2,360
Multi-purpose Room	Audience chamber, stage and all support spaces	4,080
Production	Workshops, Loading dock	820
Studios	Studios and all support spaces	4,650
Building Services	Custodial, Janitor rooms,	1,770
Civic Archive	Storage	640
TOTAL NET AREA THEATRE	Total	39,120
Gross Up (65%)	Allowance for mechanical rooms, circulation, void space	25,428
TOTAL GROSS AREA THEATRE	Total	64,548

6.2 Functional Relationships – Core Facilities

Functional relationship drawings are created to inform the design team how the spaces in the space programme relate to each other, based on information developed in discussions with the users. Certain spaces need to be adjacent to or in close proximity to other spaces for maximum efficiency of operation. For example, in the theatre the wardrobe maintenance and laundry space has to be close to the dressing rooms for the building to operate efficiently in support the activities. Loading access should be provided with clear routes to those facilities to which the heaviest and bulkiest goods will be delivered. The public should have easy access to the gallery and to lobbies leading to the audience chambers and should not be routed past back of house spaces.

At this stage in the process, the greatest importance is the understanding of the relationships between the performance spaces, the public spaces and the support areas. A graphic representation of this is shown in Appendix D.

6.3 Facility Footprint – Core Facilities

In order to assess how the building might be applied to a site, a building footprint has been developed and is summarized in the table below.

The footprint of the performance venues and support spaces is quite straightforward to calculate. There are certain spaces which have to be on the same level – for example, the lobby, the stage and orchestra levels of the theatre, and the loading dock, green room and stage storage spaces which function in support of the performance spaces. Other spaces can be on other floors either in a basement level or on upper levels.

The following table summarizes the building footprint (the detailed tables appear in Appendix E):

Space	Area 650 seats	Ground Floor	Other Floors
SUMMARY THEATRE			
Public Areas	12,920	8,400	4,520
Stage and Audience Chamber	10,510	7,250	3,260
Stage Support	1,370	1,170	200
Performer Support	2,360	840	1,520
Multi-purpose Room	4,080	3,140	940
Production	820	820	0
Studios	4,650	2,350	2,300
Building Services	1,770	150	1,620
Civic Archive	640	0	640
TOTAL NET AREA THEATRE	39,120	24,120	15,000
Gross Up (65%)	25,428	15,678	9,750
TOTAL GROSS AREA THEATRE	64,548	39,798	24,750

As this table indicates, the building would require a minimum footprint of approximately 39,800 sf with another 24,800 sf to be distributed in spaces above or below this level. It should also be noted that all the studio spaces are required to be double height. This factor makes the eventual massing and layout of any arts facility a challenge.

6.4 Preliminary Design Guidelines – Core Facilities

Design guidelines help the design team understand the intent of the planning documents in the context of the level of finish and design of the theatre facility. It emphasizes information which is buried, or implied, in the space sheets and space programme and can be missed by the reader. In addition it will add a level of detail for the theatre systems which is not covered in the space sheets.

The following should frame the approach to the design:

- the building is a tool used in the creation of a work of performing art and all design and technical decisions and considerations should support this principle;
- the audience chamber and stage should support the actor/audience relationship;
- the public spaces should create a sense of celebration generating an anticipation of things to come;
- the audience chamber should reflect the serious endeavors and respect of the work required to create the art. Performing in the venue should be a very special occasion, full of the pleasure of sharing the experience with the audience;

- the design should acknowledge the traditional and rich history of the performing arts; and
- the design should acknowledge and recognize the value of the First Nations traditions.

Specifically the design team should address the following issues:

- the facility should support many different activities, not only traditional theatrical events but also non-theatrical activities;
- the design should allow flexibility of use and concurrent use of adjacent spaces to maximize use;
- the change-over between events should be as easy and efficient as possible;
- the facility should be cost effective to operate;
- the infrastructure should be in place to allow the City to add equipment and other features easily and economically as the community grows and their needs change; and
- the venue and the technical facilities should be safe, accessible, easily learned and able to be run by volunteers.

Theatre: The theatre should be a classic proscenium theatre with a seating capacity of 650. The preferred format is a modified British playhouse configuration with a main floor seating approximately 450 with the remaining audience seated in a balcony and a narrow gallery of boxes which run along the side walls of the audience chamber from the proscenium to the rear. Control rooms will be above the balcony. The proscenium shall be 40 feet wide and a minimum of 28 feet high.

The seating will be a continental format with egress into corridors at the side of the audience chamber. However seating rows would not go to the wall of the audience chamber and it would be possible for the patrons to move along the wall of the theatre without exiting the audience chamber. Standard seat width shall be 21 inches however seats of 20 and 22 inches are acceptable. Seats of 19 inches are not acceptable. A set of removal seats is required for the orchestra pit seating.

Programming for the theatre will be a variety of activities including drama productions, musical theatre, dance, recitals, concerts, lectures and video/film presentations as well as non-theatrical events. In this way the theatre is a multi-purpose facility and the design

solution should reflect the flexibility required for these activities. This would include adjustable acoustics and an orchestra shell which enable the users to “tune” the room for the activities taking place in the space.

The stage will have a fly tower with an automated rigging system. The height to the underside of the grid iron, from the stage floor, will be determined by the height of the proscenium arch of the theatre and will be a minimum of 2.25 times this height. There will be a preparation area on one side of the stage equal, at a minimum, to the size of the acting area on the stage. This will enable scenery trucks and other scenery to be moved off stage during performances, or rehearsals and to make set-ups efficient.

The stage will have an orchestra pit, currently planned to be accessed with stage traps. It is possible that a stage lift will be installed in the future. Therefore the structure and layout of the pit should facilitate this upgrade without further significant work to the fabric of the building. For the purpose of design allow for a Gala Lift (no equal). There will be a double proscenium which will allow an “in one” type of entrance, from stage right or left, down stage of the main drape.

There should be three FOH lighting catwalks over the audience chamber, box boom positions and lighting positions on the balcony fronts. Catwalks would be located around the stage house at the mid-fly tower level. There will be a grid iron. Catwalks would be accessed from the control room and the stage area. Because volunteers will be using these facilities it is critical that access be secured when they are not in use and the appropriate head room clearance and other safety concerns addressed.

The audience would enter the theatre from the rear while the side entrances will be primarily for egress. It is desirable for there to be a large vestibule located at the rear of the audience chamber which will span both entrances. In this way the audience does not have to proceed down an aisle immediately when entering the theatre.

Control rooms shall be at the rear of the audience chamber and above the gallery (balcony). There shall be a minimum of 3 control rooms (lighting, sound and stage management). The stage management control room can be used as a projection room as required.

Level of Finish in the Building: A high level of finish is required in the lobbies, audience chamber and other public areas. The back of house areas can be more spartan.

Back of House Occupancy Loading – Dressing Rooms: Although the back of house occupancy loading can be low it is possible that from time to time the loading could be significantly higher. This loading could be as much as 100 to 120 individuals and this is especially true for events such as dance recitals. Designing for this occasional loading is unrealistic but it is desirable that the design of the dressing rooms, green room, studios and

workshop be flexible enough to accommodate this occasional load.

Concurrent Use: It is essential that the design of the facility take into account the concurrent use of the different spaces. That is, there could be a rehearsal on stage and a reception in the lobby. Special attention should be paid to the acoustical separation of spaces and circulation/exiting issues.

Acoustics: The acoustical criteria in the audience chamber should strike a balance between the use of the space for spoken word and music. Reverberation time should be RT60 with a target of 1.1 to 1.25 seconds in the mid and high frequencies with the acoustical draperies deployed.

Low background noise and low airflow will mean allowance for sufficiently large ductwork, silencers and duct lining and allowance for some distance from the audience chamber to fan rooms. Rooftop fans are strictly not allowed. Design noise criteria shall be NC 15 to 20.

Some key acoustical issues to be addressed by the design team are:

- adjustable acoustics which enable the users to “tune” the room to activities which are taking place in the space;
- no rooftop fans, pumps, etc. of any kind near the performance spaces;
- sufficient distance to mechanical and electrical rooms from the audience chamber;
- proper isolation of any dimmer racks/rooms;
- allowance for large ducts which are required for low airflow noise;
- making sure that no washrooms (i.e. plumbing noise) are located adjacent to key low-noise rooms;
- proper vibration isolation of all equipment;
- allowance for concrete housekeeping pads for any roof mounted equipment even that which is not over performance spaces; and
- minimum 150 mm thick concrete floors for any upper floor mechanical and electrical rooms.

Of utmost important is the acoustical isolation of the performing arts areas from the arena areas. This will require the design of walls between these spaces, which attenuate all

frequencies and will also require that the two areas be on separate slabs with acoustical isolation.

A portable orchestra shell will be provided to enclose the orchestra on stage.

6.5 Sustainability

Sustainability is an important issue for the community of Colwood as featured in the Official Community Plan. Therefore sustainability will be critical in the design and construction and operation of this building. Any design will have to meet or exceed the criteria set out in the Leadership in Energy and Environmental Design (LEED) Canada or Green Globe rating systems. The sustainability targets will be determined prior to the start of design. It should be noted that fine art facilities especially performance venues have had a great deal of difficulty meeting sustainability targets but with commitment and diligence it is possible. In addition there have been great improvements in theatre technology in recent years, which will make it easier to achieve real sustainability targets. For example, the use of LED stage lighting fixtures will soon be the norm in theatres, reducing the stage lighting load from 180kw to 65kw.

Case studies, available through “green agencies”, can be used to provide the project with the knowledge base developed to date for this building type. In addition there is a local knowledge base, which can be drawn on to provide solutions, which are community based. It is possible that innovative green design elements would also open avenues to new capital funding for the project.

With regard to “green” building operations “The Green Theatre Report” published by the Greater London Council (United Kingdom) will be used as a model as well as the case studies outlined in such web sites as www.greenexhibits.org.

6.6 Accessibility

It is envisioned that the facility will go beyond addressing the basic requirements of the building code in accessibility issues. This will include handicapped accessibility in washrooms, audience chamber seats and assisted hearing. The Intermunicipal Advisory Committee on Disability Issues (IACDI) for this region will play an active role in the project design.

6.7 Building Programme Requirements of Potential Partners

Appendix F provides the space requirements for the partners identified in Section 4.1. Specific requirements for each partner are presented as a “stand alone” requirement however it is possible to share facilities. Some of the spaces required are already identified in the core facility which again can be shared. In fact each partner has stated clearly that this is a reality that they would accept. How this would work in practice is unknown because at this point in the development of the project it is impossible to know who the partners will be and how their activities and schedules will interface with each other and the facility operations. The objective of this exercise is to identify their space needs so that in future phases of the project a comprehensive space programme can be developed.

The space requirements table does indicate that there will be significant capital cost implications to include these partners in the project. However the increase of space in the facility has two significant impacts on operations. First they add considerable profile to the facility and generate excitement and traffic flow through the venue. Secondly they will be a stable source of revenue for the operation and will make the operation more financially sustainable.

The space requirements for Camosun College and Royal Roads University partnerships have not been included in the appendix as they are not known and will probably not be known for some time. The College and University will have to undertake significant planning studies to determine their needs and the types of programmes that they will be providing at the site. It is expected that the space requirements will be substantial and will have a significant cost. But as stated above their presence on the site will add profile, excitement, traffic flow and a stable source of revenue.

To demonstrate the impact on the core building programme of adding a partner to the project, the space requirements of the Canadian College for the Performing Arts (CCPA) have been used. This potential partner has the most detailed and comprehensive space programme. Their requirements are 22,400 sf (net) and with a modest gross up factor of 40% the total area required would be 31,360 sf (gross). Note that it may be possible to reduce the CCPA requirements by sharing spaces with the core facility.

This would make the total area for the centre (theatre, studios and CCPA) 95,900 sf (gross) and would make the footprint of the centre 3,000 to 15,700 sf larger, depending on how the CCPA spaces would be interfaced with the core facility. That is to say if the area on site was available the 2 operations could be connected on-grade but if site space was at a premium the CCPA operation would have to be added to the top of the core facility with a presence on-grade. This of course would make the combined facility taller which might be an issue in the Royal Bay location.

As there are so many variables and unknowns at this point in the project development it is difficult, and somewhat dangerous, to speculate too much. These issues are best addressed in the next phases of the project. Nevertheless to complete this demonstration see Section 7.2 on the impact to the capital cost estimates.

6.8 Building Programme – Enterprise Zone

Until recent history most theatres were not public institutions but were commercial operations. In order for a theatre to be viable, it had to identify a wide variety of revenue sources. One of these sources was the lease revenue from businesses, which were incorporated into the perimeter of the facility. If one observes older theatres such as the Orpheum in Vancouver, you could see that the lobby was not located on the street. The lobby was set back from the street, and patrons accessed it through passageways, while the frontage was given to commercial operations which brought revenue to the facility.

The building programme for the core facility has already made allowances for some of this commercial activity through a cafe, restaurant, gift shop and gallery. It would be inappropriate and unnecessary to go back to the historic format but there is still something to be learned from this model. During the next phase of this project more commercial opportunities and spaces could be identified which would bring “non-arts related” activity to the operation diversifying the revenue base and making the operation more stable and self sufficient. These spaces would not necessarily be on the perimeter of the facility but they could be located in the theatre lobby and other public spaces.

6.9 Space Sheets – Core Facility

The space sheets provide detailed information on each room. These will assist in determining the detailed capital cost of the building and will provide detailed information to interested parties ensuring that they are getting a building, which works for the community. As these are very technical in nature, containing detailed information they will be released as a separate document.

6.10 Theatre Production Systems – Core Facility

For the purposes of making the design guidelines complete a brief section on theatre systems and theatre equipment has been added and the details are provided in Appendix G. The theatre equipment will have a significant impact on the capital cost of the facility. Section 7.1 estimates the cost of the equipment to be \$1.5m.

7.0 Capital Cost Estimates

7.1 Preliminary Capital Cost Estimate - Core Facility

Using the space programme and background information provided in this report the following preliminary capital budget has been developed, excluding the cost of land:

Total GSM	64,598
Cost/sf	425
Construction costs	27,454,150
Site services/development allowance (3%)	823,625
Furnishing, fixtures and equipment (4%)(office, studios)	1,098,166
Theatre Equipment Allowance (theatre and multi-purpose room)	1,500,000
Professional fees and disbursements (12%)	3,294,498
Project planning and administration (1.5%)	411,812
TOTAL	34,582,251

No allowance has been made for design contingencies, construction contingencies, escalation or HST/GST.

The cost for the programme detailed in this document is estimated at \$34.5m. However, some cost savings could result from reconsideration of the sizes of some spaces and/or elimination of some spaces. Unfortunately, significant cost reductions to bring the cost as low as \$25m would only be achieved by eliminating major large area facilities. However this would involve eliminating most of the revenue generating spaces which contribute to the operations financial sustainability, thus shifting the operating revenue from earned income to tax based funding.

7.2 Pro Forma Capital Cost Estimates for Core Facility, Partners and Enterprise Zone

In Section 6.7 it was estimated that adding a partner such as the CCPA would increase the building area by as much as 31,360 sf (gross). Assuming that a large part of the finish work and equipment in the spaces would be “tenant improvements” the construction costs could be \$9.5m with an additional \$2m to cover the soft costs (professional fees, site development, etc).

Total cost for adding this partner to the project could be in the range of \$11.5m bringing the total project costs to \$45.9m (excluding the cost of land). As stated in Section 6.7 there are so many variables and unknowns at play, these estimates should be viewed very cautiously.

It must be noted that even with the increased building areas and costs there are good reasons, as stated earlier in the report, to bring other partners into the project.

8.0 Funding Sources

Traditionally in Canada performing arts centres are funded in what is called the 1/3 model. That is the project cost is split between the various levels of government (federal, provincial, regional and municipal) with a small portion of funds coming from the community and private sources. Recently, with the budget cuts on all levels of government the onus of funding has fallen to local governments and community fundraising. Federal and provincial budget cuts resulting in downloading expenses to the local governments has made it extremely difficult for smaller communities to afford the facilities they need and desire.

8.1 Fundraising Strategies

The most important part of fundraising for a new capital project is the development of a strategic plan, a case for support and implementation of innovative approaches. The climate is very difficult now but not impossible. In this environment the sequence of putting together solid blocks of support is critical.

Some common sense approaches:

- Engage a fund raising professional to work with a dedicated fund raising committee and volunteers. It is advantageous if this individual has “roots” in the community. This is a salaried position where the financial compensation is not calculated as a percentage of the funds raised.
- Involve the local MP and MLA and engage their staff to keep their eyes and ears open for funding opportunities for the future and to advocate on the behalf of the project. Infrastructure programs have ended but stimulus programs may be re-established.
- Find the community and business leaders that not only have a “bones deep belief” in the importance and value of the new facility but are also willing to make a financial contribution to make it happen. Without this core belief they will not speak convincingly to their friends and business associates on behalf of the project. Recruiting this group of people, large or small, and putting in place pledges for funds that will match the municipal contribution will be the difference between success and failure in the long term. Some of these people will be high profile, others not, but their support will encourage others to join them.
- Major corporations and their foundations like to support projects in municipalities where their workers live. If many people who work in the local industry or major utility live in this community, it will be easier to garner business support.

- Identify key supporters on the West Shore first. Slowly widen this circle of people to the surrounding Capital Regional District municipalities that will also benefit from the facility, but be careful not to interfere with other fundraising initiatives.
- Research potential donors – what do they support and how involved are they and their families in the arts.
- Naming the facility or a major component of it as a benefit to a major donor is still a reasonable strategy. Be prepared to search carefully for the appropriate name that suits the values of the project.

8.2 Government Sources

Both the federal and provincial governments have either totally cut or substantially reduced their capital funding programs. In some instances, they have changed the criteria so much that it has made it difficult for many communities to qualify.

In researching this section of the report it was found that all of the infrastructure programmes have either closed the intake or have committed all of the allocated funds. However it is always possible that the federal government could announce a new infrastructure programme.

The Cultural Spaces Fund (Government of Canada Department of Canadian Heritage) is the only federal programme that funds arts and culture facilities. However only professional arts organizations are eligible for funding from the programme. That is groups that produce the artistic product. As the planned facility in Colwood is a community arts centre it would not qualify under the programme. However it is possible that an arts organization, such as the CCPA, that partners with the City would be eligible. This would not directly offset the funds required for the core facility.

It should be noted that if the local MP enthusiastically supports and lobbies for the project the federal government can be very creative in re-allocating funds from various programmes. Also the time line for the project is very long and funding programmes may become available which are not in existence now.

As with the federal government the funding programmes of the Government of British Columbia are either completed or the application intake is closed. However from time to time the Province announces new programmes such as the BC Creative Spaces Programme and BC Creative Communities Programme (January, 2013). This is a one-time grant programme for the development of new spaces, improvements in existing spaces and acquisition of specialized equipment. The total funds available for both programmes is \$1.5m and is available to all arts organizations and First Nations Band Councils in the

province. Grant deadline was February 15, 2013.

8.3 Foundations

An opportunity exists for the City of Colwood to establish a Legacy Fund through the Victoria Foundation, which would lend Charitable Tax Status to the theatre project. This report recommends the City seek that funding avenue in the 2013 budget year.

In addition to the Victoria Foundation opportunity, a number of Canadian foundations that fund arts and culture projects have been identified and these are detailed in Appendix H of the report. These grants are usually small and would apply to the planning and development stages of the project.

8.4 General Fundraising

This category of fundraising includes:

- seat sales (650 seats at \$200 = \$130,000);
- naming (the theatre itself, studio theatre, studios, meeting rooms and even the dressing rooms);
- corporate sponsorships and general corporate donations;
- private individual; and
- insurance beneficiaries, bequests and estate planning.

This type of fundraising does not generate a large percentage of the capital campaign but it involves the community and demonstrates community support.

8.5 Funding Through Partnerships

It is possible to develop new models of funding where the arts operations become sustainable by the employment of mix use developments. This is where capital funding is realized through partnerships and entrepreneurial activities that is the norm in other main stream projects such as office buildings.

This type of project funding is common in the United States where there is little support for

capital projects in the arts and culture sector by the federal government. The funding model is more commercially based and this is why more mixed-use developments are seen.

This model has been used on a limited basis in Canada and mostly in large urban centres. Because of the lack of support from the federal and provincial governments this may be the best option for this project.

9.0 Site Selection

Site selection is of prime importance in the development of a performing arts centre. As with any other business venture location is everything and choosing the wrong location usually ends in bankruptcy.

Theatres and arts centres work best in urban environments where they have close proximity to restaurants, bars, galleries and other amenities. Parking is critical and unless the centre is in a large metropolitan area access to public transport is not a critical factor.

The facility is the best marketing tool that an organization has and therefore its profile in the community is critical. It should be a very special place that the community will want to spend time in and be proud of. It is a signature building. Imagine Sydney, Australia without the Opera House.

Since the site for this cultural development has not yet been determined, the value of the land could not be reflected in this preliminary report, and is expected to be established early in the Year One Start-Up Phase.

9.1 Identified Potential Sites

Two sites have been identified as potential locations for the arts centre:

- **Metchosin road site:** this 10 acre site is located where Metchosin Road meets the Metchosin/Colwood border.

Advantages

- is large enough to accommodate the proposed arts centre
- views to the water may be possible
- parking would not be an issue

- is owned by the City

Disadvantages

- because it is out of the way and not in the centre of activities it will become a destination and not a drop-in facility. This will seriously affect usage
 - because it is at the edge of the City of Colwood it may relate more to Metchosin
 - developing partnerships in this area would be more difficult
 - Metchosin Road would have to be redirected around the site
- **The Royal Bay Village Site** (the exact location would have to be determined through negotiations with bclMC who own the site)

Advantages

- this is an urban setting with amenities surrounding the facility
- opportunities for ocean views
- high profile
- potential audience in the immediate area
- significant walk-in traffic
- facility is clearly in Colwood

Disadvantages

- property not owned by city and negotiations will be required
- height restrictions could be an issue
- truck access could be challenging

Preferred Site: The preferred site is clearly in the town centre. As well as giving the arts

centre the best chance for success it will add an amenity which the developer of the Royal Bay site can use as a marketing tool. It will attract other businesses to the area such as bars, restaurants and galleries. In addition it will put people on the street in the evenings at times opposite to business hours which will make the development's neighbourhoods more secure. This site is a win/win as both the arts centre and the developer will benefit.

9.2 Other Potential Sites

Other sites in Colwood may be applicable for development of a theatre complex but these have not been identified and explored. In discussions with City staff it was felt that this task should be left to the next phase of the project.

9.3 Parking Requirements

Given that the maximum audience load is 850, if both the theatre and the multi-purpose space were sold out, the total number of parking spaces required close to the centre would be 370 plus whatever is required for staff. This is based on 2.3 patrons per car. Public transport is not a critical factor because individuals do not usually attend live performances using public transport unless it is in a dense metropolitan centre.

Peak parking times for the complex would be between 7:00pm and 11:00pm and only when the complex is used for performances and would not interfere with adjacent businesses and residents. This peak period would also relate to the load traffic in the immediate area of the facility.

10.0 Conceptual Drawings

The following conceptual drawings were completed by James Dodd. They represent what the facility could look like on completion and are based on the building programme and related information contained in this report. A note of caution is that these images are conceptual in nature and do not represent an actual design for the facility.

10.1 Drawings



Concept drawing by J. Dodd. 2 - Exterior View overlooking Salish Sea



Concept drawing by J. Dodd. 3 - Interior of Stage & Audience Chamber

PART 3 - BUSINESS PLAN AND RECOMMENDATIONS

11.0 Operations and Business Plan for the Core Facility

The most important aspect of an arts centre is the activities which take place inside the facility. The facility itself is only an organized collection of building materials, which form a tool used in the development of the arts in the community. How that tool is operated is vital to the success of the activities and the realization of full community potential.

11.1 Operating Models

There are as many ways to operate an arts centre as there are communities. Some of the operating the models are presented below.

There are three key issues which need to be addressed when looking at operating models;

- **ownership:** This can be by the City or some other body. For the purposes of this report it is assumed the City will always retain ownership of the facility. In this way the community resource is always in the control of the City as this will ensure that the fabric of the building and building system life cycles are addressed and the community asset is protected.
- **programming model:** there are 3 basic programming models:
 - rental/lease model: the venues in the facility are simply available to the community to rent, typically on a first come first served basis, such as a playing field or meeting room; and
 - programming /presenter model: the facility operator takes on a proactive role in supporting the arts community and providing various programmes and activities for the community at large. In the theatre operation the facility operator acts like a “retailer” in that they would buy “product” (touring shows and artists) and present, or sell tickets, for the event to the community. In this way there is proactive arts programming;
 - producer model: in this model the organization would produce the works of art. The Belfry Theatre and Kaleidoscope Theatre are examples of this. For the purpose of this report it is assumed that this model is not applicable.

It should be noted that in reality it is typical that these models are mixed. Also of note are the various degrees of risk involved with each of these models and this is discussed in Section 11.13.

- **management:** by the City or through some other body.

There are six basic operating models which apply to arts centre operations in this case. These are:

- rental/lease model - City owned/operated;
- rental/lease model - City owned and society operated;
- rental/lease – programmer/presenter model - City owned/operated;
- rental/lease – programmer/presenter model - City owned and society operated;
- Rental/lease - programmer/presenter Model - City Owned and operated through an “Arms Length” Agency; and
- artist operated model - City Owned.

Each of these models has its own advantages and disadvantages and each is valid and in use in various communities in Canada at this time.

Rental/Lease Model - City Owned/Operated

This is usually the model adopted by cities and municipalities that operate their own leisure and recreation facilities. In this model the facility is available for use on a 'first come first served' basis and no attempt is made to be proactive in securing bookings, leases or developing programming. Cost recovery is the highest priority.

Advantages:

- limited financial risk to the City;
- no risk with regard to artistic programming;
- stable funding for the operation;
- simple administration requires little staff time;

- no rental discounts to reduce income; and
- low operating costs.

Disadvantages:

- no proactive programming provided for the community;
- rental/lease is done on a straight forward basis with no incentives provided to capture bookings and no help given to lessees to develop skills, audiences or sales;
- restricted or no use of volunteers;
- a workforce made up of civic employees which may have restrictive practices and the inability to effectively interface with the volunteers of local organizations;
- little or no fundraising opportunities; and
- the City always covers the short fall between revenue and expenses. Often the shortfall is not always known until the end of the fiscal year.

Examples:

- Centennial Auditorium - North Vancouver, British Columbia
- Vancouver Civic Theatres – Vancouver, British Columbia
- Surrey Arts Centre – Surrey, British Columbia
- Jubilee Auditoriums – Edmonton and Calgary, Alberta
- Prince George Playhouse - Prince George, British Columbia

Rental/Lease Model - City Owned and Society Operated

In this model the City would turn the operations of the facility over to a not-for-profit society but there would be no other operational changes.

Advantages:

- no financial risk to the City and little financial risk to the society;
- more fundraising opportunities open to the society;
- no administration by the City and the simple administration by the society requires little staff time;
- all human resource matters would be managed by the society;
- no rental discounts to reduce income; and
- low operating costs.

Disadvantages:

- no proactive programming provided for the community;
- no incentives for the recruitment by the society for board members or for volunteers;
- rental/lease is done on a straightforward booking basis (“first come first served”) with no incentives provided to capture bookings and no help given to lessees to develop skills or audiences; and
- the society would have complete financial responsibility for the building and operations.

Examples:

- because this is basically a “caretaker” administration there is little incentive for the involvement of the community in operations through volunteers on the board or in other areas. Therefore this operating model is rarely used.

Rental/Lease - Programmer/Presenter Model - City Owned/Operated

In this model the City takes an active part in programming performances, events and activities as well as providing the facility to community groups on a rental/lease basis. Usually the City through an Executive Director would provide incentives and co-venture deals to community groups and individual artists to increase rentals and activity.

Advantages:

- provides the community at large with events, activities for their enjoyment and development;
- the City provides some financial stability;
- directly and indirectly supports the activities for local groups and individual artists; and
- this develops appreciation of the arts in the community and indirectly develops and encourages local artists.

Disadvantages:

- considerably increases the City's exposure to financial and artistic risk;
- restricted or no use of volunteers;
- a workforce made up of civic employees which may have restrictive practices and the inability to effectively interface with the volunteers of local organizations;
- little or no fundraising opportunities; and
- programming options are usually limited by the conservative nature of City operations which are averse to risk and therefore restrict the exposure to 'artistic risk' and community development;
- the artistic programme is vulnerable to the political and administrative environment of the community;
- cities have restricted access to government and private funding agencies as well as restriction to the types of corporate sponsorships they can accept; and
- the City must cover the revenue/expense shortfall which can be significantly more than the Rental Model.

Comments:

Due to the burden of financial risk these operations have little flexibility in the type and quantity of programming provided. In some cases, where attendance is generally low, many of these operations have had their programming activities reduced or terminated by councils and administrations to lessen the exposure to losses or for fear of offending community sensibilities.

Examples:

- Arden Theatre – St Albert, Alberta
- Cowichan Theatre – Duncan, British Columbia
- Shell Arts Centre – Fort Saskatchewan, Alberta
- The Capital Theatre – Moose Jaw, Saskatchewan
- Esplanade Theatre – Medicine Hat, Alberta

Rental/Lease - Programmer/Presenter Model - City Owned and Society Operated

This operating model is similar to the previous model, except that the City turns over the operation of the facility to a non-profit society, while retaining ownership of the facility.

Advantages:

- this model has proved successful in other communities and provides the entrepreneurial environment required to make a centre a successful operation;
- allows the City to provide a community service while reducing its financial risk;
- allows a full range of programming from conservative to risky ventures;
- a non-profit society has greater access to fundraising opportunities and sources;
- the operation is not encumbered with civic hierarchical management structures and is more flexible, responsive to the community and is more cost effective;
- all human resource matters would be managed by the society;

- ownership of the 'bricks and mortar' is retained by the City ensuring the long term viability of the centre as a community asset;
- is able to provide rental/lease incentives and develop community groups and individual artists; and
- allows true community involvement through the use of volunteers.

Disadvantages:

- financial responsibility rests solely with the non-profit society and increases the work load of the volunteers through operations and fundraising activities; and
- has the inherent instabilities of non-profit volunteer societies which are influenced by the cyclical nature of Boards of Directors and volunteer staffing.

Examples:

- Richmond Gateway Theatre – Richmond, British Columbia
- Tidemark Theatre – Campbell River, British Columbia
- Vic Juba Theatre – Lloydminster, Alberta
- The Port Theatre – Nanaimo, BC
- Vernon and District Performing Arts Centre – Vernon, BC

Rental/Lease - Programmer/Presenter Model - City Owned and operated through an “Arms Length” Agency

This operating model is similar to the previous two models, except that the City operates the facility through an arms length agency, which uses much of the infrastructure of the City. The city retains ownership of the facility.

Advantages:

- the City provides some financial stability;
- directly and indirectly supports the activities of local groups and artists;
- develops appreciation of the arts in the community and indirectly develops and

- encourages local artists; and
- allows the City to provide a community service while reducing its financial risk;
- allows a full range of programming from conservative to risky ventures;
- the arms length group has better access to fundraising opportunities and sources than the City directly;
- ownership of the 'bricks and mortar' is retained by the City ensuring the long term viability of the centre as a community asset;
- is able to provide rental/lease incentives and develop community groups and artists; and
- can allow community involvement through the use of volunteers.

Disadvantages:

- increases the City's exposure to financial and artistic risk;
- can result in restricted or no use of volunteers;
- fewer fundraising opportunities;
- programming options can be limited by the conservative nature of City operations which are averse to risk and therefore restrict the exposure to 'artistic risk' and community development;
- the artistic programme is vulnerable to the political and administrative environment of the community;
- cities have restricted access to government and private arts funding agencies as well as restriction to the types of corporate sponsorships they can accept; and
- the City must cover the revenue/expense short fall which can be significantly more than the Rental/Lease Model.

Comment: There are not many examples of this type of operation.

Artist Operated Model - City Owned

In this operating model the artists would form a co-operative, or non-profit society, and assume the role of operating the facility. This model has been used in many communities and has seen limited success. Artists in general do not have the management skills required to undertake the operation of a large organization nor do they have the focus. Their interest is in their artistic pursuits and an arts organization should provide the support infrastructure which will allow these artists to excel in what they do best. In the long term the focus and energy to maintain a vibrant arts centre is not sustainable in this model and the organization flounders.

For these reasons this model is not viable and is not considered an option for this report.

11.2 Recommended Organizational Structure

Clearly the “**Rental/Lease - Programmer Model - City Owned and Society Operated**” option has the greater degree of community involvement, stewardship by the City without financial risk and the most programming flexibility. Therefore this report recommends that the operation adopt the Rental/Lease - Programmer - City Owned/Society Operated Model and the following sections develop this model.

A non-profit society could be set up, with the mandate to operate, programme the arts centre and deliver community cultural services on behalf of the City. The mandate and related policies, outlined later in this report, would set a direction for the organization responsible for the operation of the facility and ensure that it operated with the interest of the whole community in mind.

The mandate of the organization should be to:

- develop, assist and act as a resource for the groups and artists in the community and to develop local talent and skills;
- to deliver cultural services and manage the facility on behalf of the City in the most effective and professional manner while fulfilling the overall mandate; and
- take a pro-active role in programming and organizing events in the facility and to present a series of professional events in the theatre.

To ensure that the proposed Society represents the community and the City interests, the Board of Directors should include members elected by the membership of the society at large (2/3) and appointments by the City (1/3). Therefore a board of eleven members, which is a workable size, would consist of four members appointed by the City, one member appointed by the User Committee (detailed later in this report) and six elected members. In

this way no one group has a clear majority, resulting in a consensus based management environment. In addition to the appointed City representatives it is possible for other City employees to sit on the Board of Directors as ex-officio members (voting or non-voting as determined by the society's constitution and by-laws). These could include the Arts and Culture Development Co-ordinator and the Director of Finance.

The Society would enter into an operating agreement with the City, which would define the conditions under which the Society would take responsibility for managing the operation of the facility and the delivery of community services. It would set out the obligations the Society has to the City and the community.

As the society would have a "working" board, charged with the responsibility of managing a significant and high profile community asset, it is envisioned that the board would consist of members with business and administrative backgrounds. Artists, lessees and facility users (other than the resident companies) would provide input and influence through a Users Committee which would report to the Board of Directors through the Executive Committee.

11.3 Operating Agreement

Once a Society has been incorporated and has established a Board of Directors, it will negotiate an Operating Agreement with the City. This agreement, which is of critical importance, will govern the relationship between the City and the Society, as well as setting the obligations and responsibilities the Society has to the City, artists and the community at large.

It will be important for the Society to understand that the organization is delivering services on behalf of the City and this comes with serious responsibilities.

The Operating Agreement should address the following issues:

- generally define the powers of the Society;
- the basic clauses which must be contained in the By-laws and Constitution of the Society;
- structure and make up of the Board of Directors;
- maintenance policies (physical plant and custodial);
- insurance coverage;
- rental/lease policies and rental/lease rates for individual artists and community

groups as well as an overall rental/lease and access policy;

- the formal reporting structure of the Society to the City;
- the financial obligations the Society has to the City and the financial reporting structure;
- the mechanism for setting the annual operating budget and the obligation the City has for funding part of the operation (if any);
- the mechanism for dealing with the dissolution of the Society (should this be necessary);
- management and programming policies;
- the exact responsibilities the Society has in operating the centre; and
- mechanisms for dispute resolution.

The initial term of the operating agreement should be three years and should be renewed every five years following the initial term. These time frames would provide for long term stability creating an organization which would undertake long range artistic development planning.

A pro forma operating agreement is attached to this discussion document as Appendix I.

11.4 Board of Directors

The Board is the legal entity and authority for the organization. It is an empowered body, charged before the law, with the ultimate accountability for and authority over the organizational activity. Boards provide leadership, vision, continuity of purpose and accountability to the community. They achieve this through establishing a purpose or mission, a rate of progress in achieving this purpose, continuity of governance and management plus advocacy to confirm the identity of the organization in the community.

The role of the board in an operation is usually governance and not the day to day management of the operation. However in this operating model, because much of the management and programming are done through partnerships and volunteers, it is expected the Board will involve itself in a significant way in the management of the operation.

The Board is divided into committees to achieve its goals. This structure will allow the work of the board to be spread over more volunteers, and since the committee work can be done by non-board volunteers, it is the place where potential board members will be found. Committees will work independent of the Board, within Board policies, and will report to the Board through the Executive Committee. A strong vibrant committee structure usually indicates a healthy organization and one which is successful.

The committees would include at least the following:

Executive Committee: Consists of the President, Vice-president, Secretary/Treasurer and other board members as required. The Executive Director sits on this committee (and on the Board of Directors) as an ex officio member.

Finance Committee: Responsible for setting and maintaining the financial policies of the society. Monitors ongoing financial operations and activities to ensure that board policies are being carried out. Has financial statements prepared and presents these to the Board for approval. The annual budget would be prepared by this committee and presented to the Board for approval. A representative of the City's finance department will sit on this committee.

User Committee: Consists of representatives of the arts community who are users or potential users of the facility. It is here they will provide their input and influence policies and the operation of the facility. They will ensure that the facility is managed for the benefit of the community as a whole.

Fundraising Committee: Responsible for planning and implementation of all fundraising activities including sponsorship, donations, special events, grants/foundation.

Programme Committee: Responsible for establishing and maintaining rental policies and rates. Responsible for any programming and presenting done directly by the Society.

Building Committee (Physical Plant): Responsible for the maintenance and upkeep of the centre.

11.5 Overall Policies of the Society

It would be wise to implement a number of policies for the operation at the outset and to incorporate some of these, where appropriate, into the Operating Agreement.

These policies, when put in place, will enable the Society, the staff and volunteers to manage the affairs of the Society in the spirit of the mandate. Some of these policies include:

Rent/Lease Policy: This policy would set out the lease rates of studio spaces and the theatre, as well as the number of days or a percentage of time for bookable space, that would be available for use by the various community groups and the groups in the partnership agreements.

Non Competition Policy: This policy outlines the duties and responsibilities the Society has in developing and assisting the local groups and artists, both professional and amateur. This would ensure that the Society with its significant resources and the facility under its control would not disrupt the sensitive balance and mix of programmes existing in the community. The Society should never be in direct competition with the other users of the facility.

Financial Management Policies: These policies would set the framework by which the Society would manage the financial affairs of the operation. They would deal with such matters as signing authorities, approvals on expenditure amounts and financial reporting by the staff/volunteers to the Board of Directors and by the Society to the City.

Programming Policies: These policies would set out the process by which a programme or series of events is developed and how that programme is presented to the Board of Directors for its approval.

Board of Directors Policies: These policies would set out the role of the Board of Directors, how its members are chosen and their responsibilities as individual Board Members. In addition it would set out the Board Committees, their mandate, roles, authority and responsibilities.

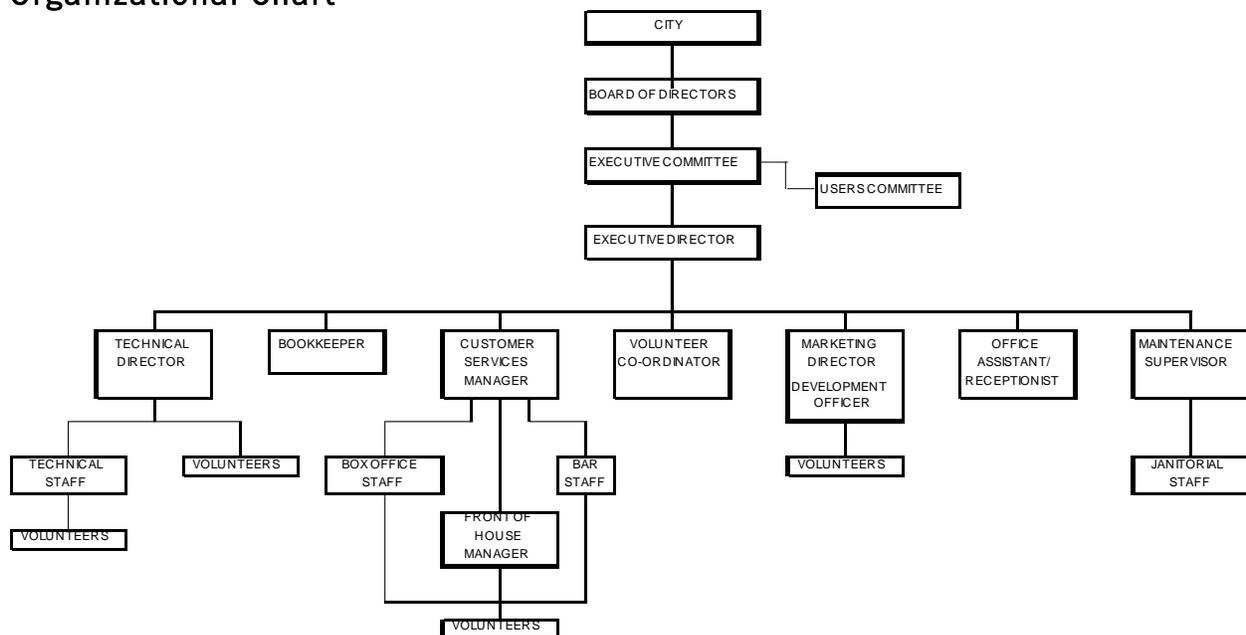
There are many more areas, which will need policies including personnel, planning, fundraising, conflict of interest (staff and Board of Directors), volunteers and resource allocation. Policies are the instrument through which the Board of Directors sets and maintains the direction of the Society and method by which the Society's mandate or purpose is realized. They set the framework by which the staff and volunteers manage the operation.

11.6 Staffing

The core staff would be assisted by a number of part time staff and volunteers, who would be engaged only when there are activities, which require their services. In this operation as with other arts centres a great deal of the day-to-day work is done by volunteers. These individuals should not be seen as a source of free labour but rather as committed, community spirited individuals who bring real skills and experience to the organization and who work tirelessly to make the operation a success. This is where the community has true and meaningful involvement in their arts centre. They are the best sales people and advocacy group the operation can have.

When selecting staff, particularly the Executive Director, the society should put significant emphasis on individuals who embrace and have experience with entrepreneurial arts and culture operations. The vision of the society would be to operate the facilities with a lean dynamic paid staff supported by a network of volunteers.

Organizational Chart



11.7 Programme of Events

It is envisioned that the programming of the arts, for the theatre and studio spaces, will be made up by the society's programme/presentations and the programmes/presentations of the individual user groups and individual artists. This of course will require co-ordination and co-operation of the groups using the facility but should result in a full and varied mix of events. The Society will itself programme a number of events and activities throughout the year. It is envisioned that these events:

- would not compete with the other groups using the facility;
- would be more expensive and riskier events than the user groups could take on;
- would be events and activities related to the training and development of the artists and volunteers using the facility; and
- would be events which challenge the audience and push on the artistic envelope and therefore involve more financial risk.

It should not be expected that this programming would contribute significantly to the earned income of the society, at least in the formative years. A financial breakeven should be all that is expected until the society has developed a following. This could take longer than five years.

It is envisioned that other components of the Society programmes would be presented in partnership agreements between the Society and some of the arts and community groups as well as individual artists. These groups would in turn have their own Board of Directors and could be represented on the Users Committee. This would be a truly co-operative venture and the relationship of the parties would be governed through partnership agreements which would be negotiated by the Society with each of the groups or artists. The partnership agreements should address the following issues:

- the number of days each of the groups could use the spaces, the terms of the rental, cost, scheduling and priority of use;
- leasing arrangements;
- policies relating to the maintenance of any equipment in the facility;
- policies relating to the use of common areas in the facility;
- representation on the Board of the Society and the responsibilities associated

with that representation;

- hours of operation and sale of products and services;
- programming guidelines (if required or desirable);
- guidelines for co-ventures and co-operative programming; and
- mechanism for dispute resolution.

11.8 Use Projections

Accurately estimating the utilization of a new multi-purpose venue in the community can be difficult so far in advance of opening. Usually existing venues are surveyed and booking information obtained such as the number of booked days, the number of available dates and the “turn aways”. Then potential users are surveyed and the number of events (performances) is obtained. The information from these two sources is analyzed and from this a short fall of venue availability is usually discovered and therefore need is demonstrated. This becomes very difficult in a community, which does not have any performing arts facilities.

Need is also expressed in the desire of the community leaders to invest in community infrastructure and amenities, an arts centre being one, which will attract and retain people in the community.

Therefore the “demand” for an arts centre comes not only from a shortfall in available rental venues, the quality of those venues and dates available but from the need of the community to have a place to provide the opportunity to further develop the arts and provide entertainment for the community. Using this demand scenario a pro forma booking level can be determined.

Future demand for booking days will be derived from a number of sources including:

- professional theatre, dance, music and opera companies;
- community groups (amateur);
- community and commercial presenters and tours;
- dance schools;
- conferences, meetings, public forums;

- classes, workshops, rehearsals; and
- new performance and other groups that will emerge in the future and as a result of the opportunity a new facility provides.

In assessing the degree to which a new facility could secure bookings, allowances have been made for typical patterns of demand associated with multi-purpose facilities. Most groups will try to book on Friday or Saturday nights as these are the most marketable days of the week. Likewise they will avoid booking on long weekends and around holidays as the audience potential is less predictable. The same theory applies to times of the year. For example the dates leading up to Christmas are “prime dates” but the days immediately following Christmas are not, unless the event has something which will motivate audiences to attend. January is a difficult time to market events as is the summer and the beginning of September. The beginning of February can be difficult as well. Sundays and Mondays of holiday weekends are dead periods. Although the facility is available for booking 365 days a year the prime booking days only account for 236 days or 65%. The remaining 129 days will be difficult to book until a large number of the prime dates are used or the operation motivates groups through rental incentives to book at these times.

The following pro forma utilization rates for years 1, 3 and 5 of the theatre operation have been made:

Type of use	Type of rental	Year 1			Year 3			Year 5		
		Theatre Days	Multi Purpose Days	Lobby Days	Theatre Days	Multi Purpose Days	Lobby Days	Theatre Days	Multi Purpose Days	Lobby Days
Professional users	Performance Day	8	2		10	2		11	3	
	Set Up Day	2	1		2			3		
Community Groups	Performance Day	72	55	10	86	66	12	95	73	13
	Set Up Day	12	5		14	6		16	7	
Commercial Presenters	Performance Day	5			6			7		
	Set Up Day	1			1			1		
Community Presenters	Performance Day	10	4		12	5		13	5	
	Set Up Day	2			2			3		
Corporate/Private Groups	Performance Day	22	18	18	26	22	22	29	24	24
	Set Up Day	2	2		2	2		3	3	
Groups not yet in Existence	Performance Day	18	14	4	22	17	5	24	18	5
	Set Up Day	4			5			5		
Total		158	101	32	185	120	38	203	132	42
% Calendar Days Booked		43.29	27.67	n/a	51	32.88	n/a	56	36.16	n/a
% Prime Booking Days		66.95	42.80	n/a	78	50.85	n/a	86	55.93	n/a

The following pro forma utilization rates for years 1, 3 and 5 of the studio operation have been made

Type of use	Type of rental	Year 1		Year 3		Year 5	
		Studio 1 Large Days	Studio 2 Small Days	Studio 1 Large Days	Studio 2 Small Days	Studio 1 Large Days	Studio 2 Small Days
Professional users	Event Day	20	12	24	14	26	16
	Set Up Day	3	1	4	1	4	1
Community Groups	Event Day	120	106	144	127	158	140
	Set Up Day	6	6	7	7	8	8
Commercial Groups	Event Day	6	3	7	4	8	4
	Set Up Day	1	1	1	1	1	1
Corporate/Private Groups	Event Day	12	12	14	14	16	16
	Set Up Day	1	1	1	1	1	1
Groups not yet in Existence	Event Day	36	36	43	43	48	48
	Set Up Day	2	2	2	2	3	3
Total		207	180	248	214	273	235
% Calendar Days Booked		56.71	49.32	68.05	58.52	74.86	64.37
% Prime Booking Days		87.71	76.27	105.25	90.51	115.78	99.56

This projection is still relatively conservative but it can be seen that even in the first year of operation a high percentage of the prime booking days are taken.

These projections are used to estimate the rental revenue in Section 11.11.

11.9 Rental/Lease Rates

The setting of the rental/lease rates for a new arts centre is a very sensitive issue especially if the local groups and individuals are accustomed to paying less for the rental of an existing space. It is expected that this will be the case in Colwood. It is safe to say that any increase in rental/lease rates in the new centre will be off set by an increase in the quality of the facility and the services provided. The new centre and its profile will help to increase attendance for events and sales of works of art and services. In addition because the centre is new and well equipped it will be more efficient to use and the operators of the facility will be in a position to help market the events in the centre under an overall marketing plan for all events and activities. All of this should make each booking or lease more profitable for the users. However this may be a hard sell as the users will look immediately to their bottom line. Therefore it may be necessary for there to be a transition period where the rental/lease rates are held at the status quo for one or two years while the groups adjust to the new environment.

Lease and rental rates are detailed in the budget section of this report.

See Appendix J for sample rental rates from a theatre of a similar size in similar communities.

11.10 Rental/Lease Policies

The operations will require detailed policies covering the rental and lease of spaces in the facility, which is fair and consistent. In addition these policies will set out the terms and conditions for the different categories of users (non-profit and commercial). Pro forma policies are provided in Appendix K

11.11 Operating Budgets for the Core Facility

Under the recommended operating model, the overall philosophy is that the Society has a mandate to develop a programme that optimally uses the centre, services the community and develops the artists. Often implicitly imposed on cultural organizations, as an operating principle, is the expectation of breaking even on its entire budget without an operating subsidy from the local government, unlike other community activities such as recreation facilities.

In the development of the operating budget for the centre it is assumed the short fall between earned revenue and expenses will be covered by a combination of lease/rental revenue from partners and in the form of a grant from the City. This grant can be considered a management fee paid to the society in return for delivery of cultural services on behalf of the City. It is hoped that the revenue from partnerships will offset the need for this grant but at this stage of the project it is difficult to project revenues from this source without confirmed partnerships and site. Therefore for the purposes of this report a single line item will carry this component of the revenue and as the planning proceeds the operating budget will be revised.

Operating budgets for arts operations can be very complex, confusing and difficult to understand even for arts professionals. One of the reasons for this is that everything in the operation usually appears in one large budget including rentals, programming, facility administration and maintenance. Understandably it is difficult to determine which portions of the budget pose a significant risk to the operation and which do not. Therefore the entire budget is taken as a risky venture and this is not necessarily true. To remedy this the total operating budget of the Society is presented in three individual budgets:

- **The Administration Budget** is essentially the fixed aspect of the operation covering basic overheads, key personnel, etc. This could be considered a “doors open” budget. Facility rentals are included in this budget.
- **The Programme Budget** contains the revenue and expenses associated with the mounting and support of events and programmes undertaken by the Society. These include special events, classes and other programmed events. It is this budget,

which is hardest to control and it will be the place where deficits and surpluses are possible. Although it is the risk area of the operation, it is where the real work of the centre will take place. The Society will be responsible for this budget including the surpluses and the deficits. Short-falls in revenue or overages in expenses in the programming will be made up with earned income and fundraising. As the programming of the Society has not been determined, a conservative allocation has been included in the administration budget.

It should be noted that the programme budget is open ended in that the Society could keep adding programming until it exhausts its resources or it feels that it has taken on too much risk.

- **The Building Maintenance Budget** contains the cost of maintaining the building which would be shared. The Society will assume the cost of the maintenance including custodial activities, garbage/recycling disposal and the utilities as estimated in the attached budget. The City will retain control of the physical plant, services contracts (elevators, heating plant and chillers etc) and maintaining the “fabric of the building” ensuring that the community capital investment is protected. It is also expected that the City would undertake the outside maintenance (landscaping, snow removal, etc.) as it does for the other civic facilities.

The following is a pro forma administration and maintenance budget covering the start up year (prior to opening) and years 1, 3 and five. It is based on the building programme presented in Appendix C of this report.

Budget Assumptions

- The revenue estimates are conservative while the expenses are inflated This has been done to create a spread between revenue and expenses allowing for a “factor of ignorance”. The “factor of ignorance” accounts for development in the community between the time this report is published and the opening of the centre as well as over or under estimates in revenue and expenses.
- As activities increase from year to year so will rental revenue and other earned income.
- Growth in rentals will be 20% from Year 1 to Year 3 and 10% from Year 3 to Year 5.
- Rental revenue is based on the rental rates given below. It is assumed that there will be no increase in rental rates for the first 5 years to encourage use.

- Ticket sale revenue and facility fees are based on the estimate of booking days provided in the tables below and a gross box office sale of 50% in Year 1, 60% in Year 2 and 65% in Year 3.
- Discrepancies in the values in the tables below and the main budget sheet are due to rounding.
- Expenses would increase 3% from Year 1 to Year 3 and 3% from Year 3 to Year 5.
- Maintenance budget line items are based on theatre facilities for comparable size and are increased 3% from Year 1 to Year 3 and 3% from Year 3 to Year 5.

Pro Forma Administration/Maintenance Budget

Category	Budget Year 1	Budget Year 3	Budget Year 5
REVENUE			
Allocation from partnerships or city grant	318,837	236,307	172,030
Theatre Rental Revenue (net)	82,725	97,110	106,821
Multi-purpose Room Rental (net)	24,615	29,460	32,235
Studio 1 (net)	21,604	25,766	28,343
Studio 2 (net)	18,172	25,784	28,362
Lobby Rental	8,160	9,690	10,710
Theatre Lobby Concession/Bar (net)	15,000	17,250	20,700
Ticket selling revenue (net)	21,938	36,197	48,594
Facility Fee	87,750	115,830	138,840
Restaurant/café lease	50,000	60,000	70,000
Gift Shop and Gallery Revenue	18,000	20,000	24,000
Foundations and Grants	3,000	3,000	3,000
General Fundraising (net)	40,000	50,000	60,000
Allocation from theatre programming	0	5,000	10,000
Other Misc Revenue	10,000	10,000	10,000
TOTAL	719,801	741,394	763,635
ADMINISTRATION EXPENSES			
Staff (including benefits)			
Executive Director	70,000	72,100	74,263
Office Assistant	30,000	30,900	31,827
Book Keeper (part time)	25,000	25,750	26,523
Customer Services Manager	40,000	41,200	42,436
Technical Director	40,000	41,200	42,436
Volunteer Coordinator (PT)	25,000	25,750	26,523
Marketing/Development Officer	45,000	46,350	47,741
Maintenance Supervisor	40,000	41,200	42,436
Benefits (14%)	44,100	45,423	46,786
PT Technical Staff (not event specific)	10,000	10,300	10,609
PT Box office staff (not event specific)	10,000	10,300	10,609
PT FOH Manager (not event specific)	8,000	8,240	8,487
Professional Fees and memberships	2,700	2,781	2,864
Delivery/Postage	2,000	2,060	2,122
Office Supplies	12,000	12,360	12,731
IT and Web management	8,000	8,240	8,487
Bank Charges	3,000	3,090	3,183
Technical Supplies (consumables)	10,000	10,300	10,609
Studio general expense (not event specific)	12,000	12,360	12,731
Telephone (Local and Long Distance)	3,000	3,090	3,183
Travel and Professional Development	3,000	3,090	3,183
FOH Supplies	5,000	5,150	5,305
Volunteer Expense	3,000	3,090	3,183
General Marketing and Newsletter	20,000	20,600	21,218
Minor Capital Purchase	5,000	5,150	5,305
SUBTOTAL	475,800	490,074	504,776
MAINTENANCE EXPENSES			
Janitorial (PT)	20,000	20,600	21,218
Janitorial Supplies	10,000	10,300	10,609
Heat, light and Water	130,000	133,900	137,917
Building service, maintenance and Repairs	60,000	61,800	63,654
Other Building costs (grounds, security etc)	10,000	10,300	10,609
Building Replacement Fund	0	0	0
Insurance (liability and D&O)	14,000	14,420	14,853
SUBTOTAL	244,000	251,320	258,860
TOTAL EXPENSES	719,800	741,394	763,636
PROFIT (LOSS)	0	0	0

Notes: Administration/Maintenance Budget

Revenue

Allocation from partnerships or City grant: This allocation of funds flows from partnership arrangements or from the City to cover the short fall between earned income and expenses. Note that the objective is for the operation to be self sustaining but as partnership agreements cannot be arranged this early in the planning process it is not possible to accurately project revenues in this area so the line item cost should be considered a place holder.

Theatre Rental Revenue Net: Revenue from the rental of the theatre as per the breakdown of rental days, group categories and rental rates below:

Type of use	Type of rental	Rate	Year 1			Year 3			Year 5		
			Booking Days	Gross	Gross Less 25%	Booking Days	Gross	Gross Less 25%	Booking Days	Gross	Gross Less 25%
Professional users	Performance Day	900	8	7,200	5,400	10	8,640	6,480	11	9,504	7,128
	Set Up Day	600	2	1,200	900	2	1,440	1,080	3	1,584	1,188
Community Groups	Performance Day	700	72	50,400	37,800	86	60,480	45,360	95	66,528	49,896
	Set Up Day	400	12	4,800	3,600	14	5,760	4,320	16	6,336	4,752
Commercial Presenters	Performance Day	900	5	4,500	3,375	6	5,400	4,050	7	5,940	4,455
	Set Up Day	600	1	600	450	1	720	540	1	792	594
Community Presenters	Performance Day	700	10	7,000	5,250	12	8,400	6,300	13	9,240	6,930
	Set Up Day	400	2	800	600	2	960	720	3	1,056	792
Corporate/Private Groups	Performance Day	800	22	17,600	13,200	26	21,120	15,840	29	23,232	17,424
	Set Up Day	600	2	1,200	900	2	1,440	1,080	3	1,584	1,188
Groups not yet in Existence	Performance Day	700	18	12,600	9,450	22	15,120	11,340	24	16,632	12,474
	Set Up Day	600	4	2,400	1,800	5	2,880	2,160	5	3,168	2,376
Total			158	110,300	82,725	185	129,480	97,110	203	142,428	106,821

Total Gross Less 25% - these are expenses incurred by the operation for the rental of the theatre and would include backstage staff and FOH staff that are supplied as part of the rental contract. These expenses will also include technical supplies such as paint, fabric, colour for the stage lights and miscellaneous hardware specifically related to the rental and charged back to the renter.

Multi-Purpose Rental Revenue Net: Revenue from the rental of the multi-purpose room as per the breakdown of rental days, group categories and rental rates below:

Type of use	Type of rental	Rate	Year 1			Year 3			Year 5		
			Booking Days	Gross	Gross Less 15%	Booking Days	Gross	Gross Less 15%	Booking Days	Gross	Gross Less 15%
All Users	Performance Day	300	93	27,900	23,715	112	33,600	28,560	122	36,600	31,110
	Set Up Day	150	8	1,200	900	8	1,200	900	10	1,500	1,125
Total			101	29,100	24,615	120	34,800	29,460	132	38,100	32,235

Total Gross Less 15% - these are expenses incurred by the operation for the rental of the theatre and would include backstage staff and FOH staff that are supplied as part of the rental contract. These expenses will also include technical supplies such as paint, fabric,

colour for the stage lights and miscellaneous hardware specifically related to the rental and charged back to the renter.

Studio 1 Rental Revenue Net: Revenue from the rental of Studio 1 as per the breakdown of rental days, group categories and rental rates below:

Type of use	Type of rental	Rate	Year 1			Year 3			Year 5		
			Booking Days	Gross	Gross Less 12%	Booking Days	Gross	Gross Less 12%	Booking Days	Gross	Gross Less 12%
Professional users	Performance Day	200	20	4,000	3,520	24	4,800	4,224	26	5,280	4,646
	Set Up Day	150	3	450	396	4	540	475	4	594	523
Community Groups	Performance Day	100	120	12,000	10,560	144	14,400	12,672	158	15,840	13,939
	Set Up Day	75	6	450	396	7	540	475	8	594	523
Commercial Presenters	Performance Day	200	6	1,200	1,056	7	1,440	1,267	8	1,584	1,394
	Set Up Day	150	1	150	132	1	180	158	1	198	174
Corporate/Private Groups	Performance Day	200	12	2,400	2,112	14	2,880	2,534	16	3,168	2,788
	Set Up Day	150	1	150	132	1	180	158	1	198	174
Groups not yet in Existence	Performance Day	100	36	3,600	3,168	43	4,320	3,802	48	4,752	4,182
	Set Up Day	75	2	150	132	2	180	158	3	198	174
Total			207	24,550	21,604	246	29,280	25,766	271	32,208	28,343

Studio 2 Rental Revenue Net: Revenue from the rental of Studio 2 as per the breakdown of rental days, group categories and rental rates below:

Type of use	Type of rental	Rate	Year 1			Year 3			Year 5		
			Booking Days	Gross	Gross Less 12%	Booking Days	Gross	Gross Less 12%	Booking Days	Gross	Gross Less 12%
Professional users	Performance Day	200	12	2,400	2,112	24	4,800	4,224	26	5,280	4,646
	Set Up Day	150	1	150	132	4	600	528	4	660	581
Community Groups	Performance Day	100	106	10,600	9,328	144	14,400	12,672	158	15,840	13,939
	Set Up Day	75	6	450	396	7	540	475	8	594	523
Commercial Presenters	Performance Day	200	3	600	528	7	1,400	1,232	8	1,540	1,355
	Set Up Day	150	1	150	132	1	180	158	1	198	174
Corporate/Private Groups	Performance Day	200	12	2,400	2,112	14	2,880	2,534	16	3,168	2,788
	Set Up Day	150	1	150	132	1	180	158	1	198	174
Groups not yet in Existence	Performance Day	100	36	3,600	3,168	43	4,320	3,802	48	4,752	4,182
	Set Up Day	75	2	150	132	2	180	158	3	198	174
Total			180	20,650	18,172	246	29,300	25,784	271	32,230	28,362

Lobby Rental Revenue Net: Revenue from the rental of the lobby as per the breakdown of rental days, group categories and rental rates below:

Type of use	Type of rental	Rate	Year 1			Year 3			Year 5		
			Booking Days	Gross	Gross Less 15%	Booking Days	Gross	Gross Less 15%	Booking Days	Gross	Gross Less 15%
All Users	Performance Day	300	32	9,600	8,160	38	11,400	9,690	42	12,600	10,710
Total			234	9,600	8,160	38	11,400	9,690	42	12,600	10,710

Total Gross Less 15% - these are expenses incurred by the operation for the rental of the theatre and would include backstage staff and FOH staff that are supplied as part of the rental contract. These expenses will also include technical supplies such as paint, fabric, colour for the stage lights and miscellaneous hardware specifically related to the rental and charged back to the renter.

Bar/Concessions Revenue Net: This is the revenue minus expenses for the operation of the concession and bar in the lobbies during performances. This revenue is purposely conservative as it cannot use the standard estimates used in the catering business. Bear in mind that the bar/concession is only open one half hour before a performance and 20 minutes at intermission which will limit the maximum sales. Revenue could be increased through pre and post show activities; for example pre-concert talks.

Ticket Selling Revenue: This is the revenue generated by fees paid by renters for box office services. Box office fees are typically 4 to 6% of the gross ticket sales sold by the box office. For community groups that sell tickets themselves the box office would charge a small printing fee to provide these tickets to the groups. Expenses related to the revenue would include staff, ticket stock, credit card commissions and other such expenses.

Space	Events	Seat Cap	Year 1			Year 3			Year 5		
			Ave Sell 50%	Tx Price	Selling Fee 2.5%	Ave Sell 55%	Tx Price	Selling Fee 2.5%	Ave Sell 60%	Tx Price	Selling Fee 2.5%
Total Sales theatre	Performance Day	650	43,875	20	21,938	57,915	25	36,197	69,420	28	48,594

Facility Fee: This is revenue collected by the box office on the sale for every ticket sold by them. This amount is paid by the ticket purchaser and is typically two dollars per ticket.

Space	Events	Seat Cap	Year 1			Year 3			Year 5		
			Total Tx Sales	Fee per Tx	Revenue	Ave Sell 55%	Tx Price	Revenue	Ave Sell 60%	Tx Price	Revenue
Total Sales theatre	Performance Day	650	43,875	2	87,750	57,915	2	115,830	69,420	2	138,840

Restaurant/Cafe Lease: It is assumed that the restaurant and cafe operation would be a concession and not operated by the centre itself. This line item is the net lease revenue.

Gift Shop/Gallery Revenue (Net): Net revenue from the sale of items in the gift shop and from the commission of items sold through the gallery.

Grants and Foundations: Revenue generated by money received from the foundations and grant giving bodies. It is expected there would not be a lot of opportunity to obtain such funds by the operation so this estimate is conservative

General Fundraising: This is the net revenue from fundraising activities such as gala events, auctions, membership campaigns and general donations

Allocation from Programming: This is revenue which will flow from any professional series presented by the society. It is likely in the early years these activities would be on a breakeven basis. However once the activities were established a small amount of revenue would flow to the operation. The activities could include a classical music series, jazz music series, comedy series and children's Saturday morning series.

Other Miscellaneous Income: This would be net revenue from such things as the rental of theatre equipment to other theatre operations in the area.

Administration Expenses

Staff expenses: these are salaries including benefits for the staff of the operation.

Professional Fees And Memberships: these would be expenses for memberships in such organisations as Canada Arts presenters Association (CAPACOA), Canadian Institute for Theatre Technology (CITT) and the Local Arts Council.

Delivery and Postage Expense: general expenses for courier service, mail, etc.

Office Supplies: paperclips photocopy paper, and all the supplies it takes to run office.

IT and Web Management: this would be the cost of setting up and maintaining a website for the facility and the events which take place in the facility.

Bank Charges: Typical bank charges paid by any business.

Technical Supplies (Consumables): these are supplies used onstage for the general day-to-day running of the operation and would include such things as lamps for the stage lighting, colour for the stage lighting, paint, fabric, miscellaneous tools, maintenance supplies, the theatre equipment, etc.

Telephone and Internet: these would be expenses related to long distance and other telephone functions as well as Internet access by the staff.

Travel and Professional Development: Expenses related to the management staff attending industry events such as the CAPACOA annual showcase. It would cover the cost of courses and training to upgrade staff skills.

FOH Supplies: these are supplies related to the operation of the front of house functions. This would cover such things as first aid kits, usher supplies, signage, etc.

Volunteer Expense: Expenses here relate to volunteer appreciation evening and other costs of maintaining an involved volunteer network.

General Marketing and Newsletter: these expenses relate to the generation of a general marketing campaign for the events taking place in the facilities as well as the marketing of the facilities to potential clients.

Minor capital purchase: this covers the purchase of small capital items which are required as the need arises.

Janitorial Expense: this is the staff expense for cleaning the performance venues.

Utilities and O&M Expenses: these are expenses related to the heat light and water and the operation and maintenance of the facility itself. This budget would be controlled by the appropriate City Department.

11.12 Community Development

This study and plan is based on achievable targets which can be realized only through hard work, organization, good planning and sustained development for art centre activities. Community development will become a critical factor in the second and third years of operation when the uniqueness of the new centre wears off and the community shifts its focus to other new projects. A sustained community development programme will keep the centre and its activities in the forefront of public attention.

Community development and public acceptance of the centre and its programme can be greatly affected by the size, form and general ambience of the public spaces. All these factors contribute to the quality of the experience of the participants. Part of the product the centre is offering to the community is the experience of attending an event or being involved in one of the programmes. This experience is made up of many factors, the most important of which is the event, programme or exhibit, but also 'in play' are the public spaces, cafe/bar service, cleanliness and design of the centre.

The Board and the staff/volunteers of the centre cannot simply sit back, as the building alone will not sustain the required community development. This will be achieved through a sustained, linked programme of marketing campaigns, newsletters, advocacy, fundraising and memberships. This type of strategic plan and implementation combined with the right facilities will result in a dynamic, vibrant operation, which will provide the community with pride and a focus.

11.13 Risk

Risk is a function of the type and scope of the centre's programming model.

Of course the operating model with the least amount of risk is the renter/lease model. The centre is only in use when there is someone to rent it. The real risk in this model is borne by the renter who is selling a product or service to cover rent of the space in the centre. Of

course if not enough is sold the renter loses money. The centre always will be paid and has no risk except by the default of the renter.

The model with the most amount of risk is the renter/lease – programmer model. Here the organization does not have to bear the cost of the producing the work of art or service. The only costs to be covered would be the artist fees, the cost of marketing and the hard costs of presenting the event or programme. If the centre is itself the presenter then there is no rental cost. In this model the amount of risk is determined by the number of events/programmes presented, and the “artistic” content. Simply the greater the number of events and the more “avant-garde” these are the greater the risk. This is where it is important to engage the right Executive Director who will have both the artistic and business sensibilities to make considered decisions. Then it will be up to the Board of Directors and the Executive Director to determine how much risk the organization is prepared to undertake.

12.0 Recommendations and Next Steps

12.1 Recommendations

This report has the following recommendations:

- the City of Colwood accept the final version of the project report as submitted;
- the development process, which has been initiated with the report, will be continued as per the “next steps” as outlined in Section 12.2 below;
- that a viable building programme be developed which includes the spaces required by partnership agreements, and which will provide sources of revenue, ensuring that the theatre and performing arts centre will be financially self sufficient;
- the City accepts the capital funding model where a significant portion of the project is funding through partnership arrangements;
- the City accepts that the Royal Bay Village Centre site, as identified in the current site master plan of the Royal Bay property, as the preferred location for the theatre and performing arts centre, and will begin discussions and negotiations with the British Columbia Investment Management Corporation to secure this site; and
- the City will engage Schick Shiner and Associates and other consultants as required

to proceed with the work, as outlined in Section 12.2 below and as per the start-up budget provided in Appendix L of this report.

12.2 Next Steps

The recommended next steps are as follows:

Year - 2013

Primary objectives for the year are to raise \$500,000+ to engage the architect/design team in 2014, and continue to support and build social momentum for the arts and the development of the performing arts centre vision, by:

- working with the City of Colwood and the Royal Bay developers to determine the most suitable project site;
- Continue to advance the prep work required by the future Architect/Design Team;
- Transition the project branding to West Shore Centre for the Performing Arts and Royal Bay Theatre and develop a simple, elegant and heartfelt fundraising campaign, which captivates prospective funding organizations while energizing the community from the grassroots;
- Formalize strategic project partnerships through the development of Memoranda of Understanding with the chosen partners;
- Present the project to neighbouring West Shore municipalities (Langford, Metchosin, View Royal, Highlands, Sooke, JDF Electoral District), First Nations and the CRD Arts Committee to engage them at the level which best fits their capacity and enthusiasm;
- Working with the West Shore Arts Council, begin to build and train the Friends of West Shore Arts volunteer arts force, to assist with project outreach and fundraising efforts;
- Continue to build community awareness and engagement of the project through Friends of West Shore Arts visits to each school and social organization, participation in community events, and through an integrated outreach plan which capitalizes on the vast network of community supporters that has already been built for the project through the West Shore Arts Task Force;

- Possibly help the City of Colwood prepare for a municipal referendum relating to the theatre and performing arts centre, which could occur during the next municipal election in November 2014 (questions could range from municipal borrowing on a project business case the city endorses, to a one-time capital infusion and/or annual operational allocation for the arts).

Year 2014

Primary objectives for the year are to secure the balance of funds required to begin construction, engage the architect and design team, and continue to build social momentum to optimally begin construction in 2015

Appendix A

Constant Contact Survey

Feb 26, 2011

Constant Contact Survey Results

Survey Name: Feb 26 2011 Survey
Response Status: Partial & Completed
Filter: None
 Nov 12, 2012 12:20:04 PM

1. How old are you?

	Number of Response(s)	Response Ratio
7 to 14 years	1	<1%
15 to 19 years	18	4.7%
20 to 35 years	56	14.7%
36 to 50 years	235	62.0%
51 to 65 years	63	16.6%
Over 65 years young	9	2.3%
Total	379	100%

2. Where do you live?

	Number of Response(s)	Response Ratio
Colwood	129	34.0%
Highlands	6	1.5%
Langford	144	37.9%
Metchosin	44	11.6%
Sooke	31	8.1%
View Royal	8	2.1%
Other	19	5.0%
Total	379	100%

3. How long have you lived in your current home?

	Number of Response(s)	Response Ratio
Less than 1 year	27	7.1%
1 to 5 years	126	33.2%
5 to 10 years	106	27.9%
10 to 20 years	102	26.9%
20 to 40 years	19	5.0%
Over 40 years	1	<1%
Total	379	100%

4. An innovative business plan was developed by the Sooke School District and has been supported by area mayors. It recommends selling the current Belmont School site to contribute approx. \$30M toward the building of two new high schools for our rapidly growing community. Do you support the school board's business plan?

	Number of Response(s)	Response Ratio
YES	355	94.1%
NO	23	6.1%
Total	377	100%

114 Comment(s)

5. Our community is growing rapidly and is expected to double in size over the next 15 years. The Westshore Chamber of Commerce, City of Colwood, Sooke School District, Camosun College and Canadian College of the Performing Arts, along with other community organizations and groups believe that by co-locating a new secondary school with a performing arts, culture and heritage centre, the region will be able to save money while taking action on a number of important community development objectives defined in the award-winning Official Community Plans of Colwood and Lanaford. Do you support the

	Number of Response(s)	Response Ratio
Yes	366	96.8%
No	12	3.1%
Total	378	100%

74 Comment(s)

6. The following recommendations regarding the Centre proposal have evolved out of a decade of comprehensive community consultation. Please indicate your support of those you see as being a valued part of a Neighbourhood Learning Centre in our community.

	Number of Response(s)	Response Ratio
Build an integrated Neighbourhood Learning Centre which includes a new	316	84.4%
Capitalize on the scope of local talent to create a regional cultural destination	265	70.8%
Share and celebrate First Nations culture with a Coast Salish Centre of	221	59.0%
Collaborate with the Canadian College of the Performing Arts and Camosun	290	77.5%
Create youth-friendly public spaces where young people can affordably and	321	85.8%
Create an outdoor amphitheatre and community spirit square for festivals	284	75.9%
Incorporate indoor/outdoor spaces linking the Arts to Nature.	263	70.3%
Create of an Art Gallery and Craft Museum	219	58.5%
Total	374	100%

56 Comment(s)

7. Studies show that a vibrant and active arts and cultural scene is an important social factor contributing community and individual health. This project aims to support community wellbeing through the Arts, community building and education, in turn saving money on health care costs while sustainably supporting the local economy. Do you believe arts and culture play an important role in community health and wellbeing?

	Number of Response(s)	Response Ratio
Yes	362	95.2%
No	15	3.9%
No Responses	3	<1%
Total	380	100%

45 Comment(s)

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

8. How important are the following in your life?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.

	Extremely Important	Very Important	Important	Moderately Important	Not Important
Music-Live or Recorded	139 38%	130 35%	67 18%	26 7%	7 2%
Theatre, Musicals & Performing Arts	74 20%	102 28%	116 31%	57 15%	20 5%
Visual Arts & Design	77 21%	106 29%	114 31%	58 16%	14 4%
Film, Video & Multi-Media	70 19%	115 31%	121 33%	50 14%	13 4%
Books & Literature	181 49%	113 31%	56 15%	16 4%	3 1%
Dance	51 14%	94 25%	116 31%	80 22%	28 8%
Crafts	52 14%	94 25%	136 37%	66 18%	21 6%
Cultural & Community Events	100 27%	142 38%	92 25%	29 8%	6 2%
Heritage	77 21%	114 31%	114 31%	54 15%	10 3%
Culinary Arts	61 17%	117 32%	126 34%	51 14%	14 4%

25 Comment(s)

9. How often do you take part in following (as an artist, performer, hobby, participant, audience etc)?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.

	Daily	Weekly	Monthly	Annually	Never
Music-Live or Recorded	182 50%	46 13%	52 14%	66 18%	21 6%
Visual Art & Design	63 17%	58 16%	84 23%	108 29%	54 15%
Books & Literature	238 65%	52 14%	34 9%	28 8%	15 4%
Theatre, Musicals & Performing Art	13 4%	26 7%	131 36%	168 46%	29 8%
Film, Video & Multi-Media	47 13%	119 32%	113 31%	65 18%	23 6%
Dance	19 5%	48 13%	70 19%	158 43%	72 20%
Craft	34 9%	72 20%	102 28%	103 28%	56 15%
Cultural & Community Events	4 1%	37 10%	170 46%	138 38%	18 5%
Heritage	6 2%	17 5%	82 22%	198 54%	64 17%
Culinary Arts	57 16%	40 11%	78 21%	102 28%	90 25%

28 Comment(s)

10. Which of the following would you like to experience, have more access to or see more opportunity for in the West Shore?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.

	Yes!	Some Interest	Neutral	Not Interested
Education & Learning Opportunities	283 77%	62 17%	20 5%	2 1%
Music-Live or Recorded	235 64%	89 24%	38 10%	5 1%
Visual Art & Design	164 45%	129 35%	64 17%	10 3%
Books & Literature	206 56%	110 30%	46 13%	5 1%
Theatre, Musicals & Performance Art	219 60%	113 31%	30 8%	5 1%
Film, Video & Multi-Media	167 46%	150 41%	45 12%	5 1%
Dance	144 39%	133 36%	72 20%	18 5%
Craft	128 35%	125 34%	95 26%	19 5%
Cultural & Community Events (attending cultural festivals and special performances)	206 56%	113 31%	41 11%	7 2%
Visit Historic Site &/or Museum	130 35%	127 35%	90 25%	20 5%

27 Comment(s)

11. What do you like best about the current arts, culture and heritage scene on the West Shore (specific to Colwood, Highlands, Langford, Metchosin and View Royal)?

	Number of Response(s)	Response Ratio
Everything (events, performances, visual arts, destinations ...)	101	27.0%
Live Music Performances	129	34.5%
Theatre and Musical Theatre Performances	96	25.7%
Community Festivals (Mothers' Day Paint-in, Langford Summer Fest, Island)	214	57.3%
Craft Fairs	111	29.7%
Art Galleries	48	12.8%
Art Exhibits/Special Events (incl. Fired Up!, Stinking Fish Studio Tours,	111	29.7%
Dance	50	13.4%
Comedy	57	15.2%
Nothing (I haven't found my cultural niche yet on the West Shore)	76	20.3%
Total	373	100%

53 Comment(s)

12. Which West Shore features do you most associate with Arts and Culture?

	Number of Response(s)	Response Ratio
Hatley Castle/Hatley Park National Historic Site and Royal Roads University	210	56.1%
Juan de Fuca Library Branch	154	41.1%
Fired Up! Annual Pottery Show and Sale	103	27.5%
Coast Collective Art Centre at Esquimalt Lagoon	125	33.4%
Isabelle Reader Theatre	210	56.1%
Stinking Fish Studio Tours (Summer and Winter)	145	38.7%
Sooke Fine Arts Show	130	34.7%
Metchosin International Summer School of the Arts (MISSA)	56	14.9%
Fort Rodd Hill & Fisgard Lighthouse National Historic Sites	172	45.9%
Student performances and exhibitions at school	191	51.0%
West Shore Parks & Recreation arts programs	154	41.1%
Metchosin Arts and Cultural Centre	84	22.4%
Sooke Region Museum	73	19.5%
Luxton Fall Fair	126	33.6%
Farmers' Markets (Metchosin, Goldstream Station, Highlands, etc.)	214	57.2%
View Royal Casino	13	3.4%
West Shore Quilters' Show	55	14.7%
Langford's Music in the Park	163	43.5%
Bear Mountain Arena	68	18.1%
City Centre Park	96	25.6%
Other	18	4.8%
Total	374	100%

27 Comment(s)

Appendix B

Detailed Project History

A Brief History

(Source West Shore Community Arts Centre Web Site)

2002: Need for Arts & Culture Infrastructure on the West Shore Identified

The project is a response to a long-identified community need for arts infrastructure. In 2002/2003, the Capital Regional District's Regional Arts Strategic Plan identified the need for an arts and cultural centre for the Western Communities, through a combination of research, analysis, and a great deal of public consultation. Soon after, in 2005, the West Shore Arts Council's strategic plan reflected these community needs in its goal to develop an integrated performing arts and cultural facility where "the arts and culture can be experienced and celebrated on the West Shore, built on a beautiful site that exists in harmony with nature and the surrounding community."

2006: Business Community Embraces the Project

In 2006, the Tourism and Economic Development Committee of the West Shore Chamber of Commerce picked up the arts centre cause, and together with the West Shore Arts Council, championed the West Shore Cultural Collaboratory with a mission to put the arts on the municipal agendas across the Western Communities of Colwood, Langford, Metchosin, Highlands and View Royal. The Collaborative included such organizations as: the Sooke Philharmonic, Fort Rodd Hill/Fisgard Lighthouse National Historic Site, Victoria Conservatory of Music, JDF Arts & Crafts Guild, Westhills Green Community, JDF Parks & Recreation (now West Shore Parks & Recreation), Kaleidoscope Theatre & School, Victoria Shakespeare Society, Arts and Health Network, West Shore College Learning Commons, Beecher Bay First Nation, Canadian Earth Institute, Metchosin Arts & Cultural Centre, CRD Arts, Metchosin Farmers' Institute, Lester B. Pearson College of the Pacific, and the Civic Orchestra of Victoria, reinforcing the growing interest in cultural facilities development being shown from across the performing and visual arts, multicultural, education and public health sectors.

2007: Colwood Steps Forward

The West Shore Cultural Collaboratory contributed important community arts and culture policy, programming and place recommendations to the Official Community Plan public consultation process that Colwood undertook with the City of Langford in 2007. The City of Colwood heard the community's call for cultural action on the West Shore's lack of focus, facilities and funding for the arts and culture (talented artists with no place to show; talented youth with no place to go ...). Colwood's award-winning 2008 Official Community Plan (OCP) features a section on the Arts and Culture which details a variety of important Policy Objectives relating to the role of the arts, culture and community heritage in sustainable community development. Since the OCP was adopted in 2008, the City of

Colwood has supported and nurtured the arts, culture and heritage in many ways, including the development of the Emily Carr Community Festivals of Arts and Ecology (2008 and 2010) with the West Shore Chamber of Commerce and an extensive collaborative network of community groups and businesses.

2008: Opportunities Emerge

Arts enterprise has continued to grow on the West Shore since finding a place in the City of Colwood's official land use plan and civic policy document. In late 2008, the Coast Collective creative enterprise opened a gallery and gift shop featuring the work of local artists, artisans, musicians and authors, with the help and cooperation of a Calgary-based resort developer who had acquired the Havenwood Estate next door to Royal Roads University on the shore of Esquimalt Lagoon. Local residents and thousands of tourists from near and far now include this artfully transformed century old estate as a must-see on their day trips to the West Shore, or as a destination for painting classes or special summertime events on the grounds. While in the area, Coast Collective visitors often stop at the local shops and eateries. New residents to the community comment on how nice it is to have an arts centre nearby to enjoy and share with family, friends and visitors when they come to town. The Coast Collective has created a private home place for the visual arts in the West Shore's urban core which is benefiting the region in a multitude of ways. But as the region's population continues to grow, the West Shore is still lacking a community arts centre where people of all ages can conveniently gather to celebrate and enjoy inspiring performances, exhibitions and experiences in the arts and culture.

2011: Artful Synergies

The West Shore's quest for a theatre and performing arts centre received a major injection of enthusiasm in 2011, when the province announced funding for 2 new schools in the Sooke School District No. 62, one of which was slated for a Colwood site at Royal Bay. The Royal Bay lands, which had already been identified in Colwood's Official Community Plan as a mixed-use residential development, includes plans for community facilities and a Village Centre. The alignment of the proposed cultural, educational and community infrastructure at Royal Bay led to discussions of how a High School/Neighbourhood Learning Centre model could potentially synergize with a much-needed community arts and cultural facility. The West Shore Chamber of Commerce had worked together with the Sooke School District and City of Colwood to explore the possibilities, including collaborations on community outreach in 2011, and work with a Royal Roads University MBA candidate on a feasibility study, which looked into co-locating a community theatre with the High School/Neighbourhood Learning Centre.

By mid-July 2012, discussions between the City of Colwood and Sooke School District concluded that community cultural facilities needs had grown to the point where both an

arts-focused High School/Neighbourhood Learning Centre and a separate theatre and Community Arts Centre were clearly warranted to keep pace with the social, cultural and economic development needs of a growing and diversifying population, and respecting the community's long history of active lifelong involvement in the visual and performing arts.

The Name "Emily Carr"

Emily Carr's name began to be attached to the project long before it ever had a shape or footprint. Emily was one of the first non-Indigenous people to ever create art on the West Shore, and she spent long stretches here, in her caravan, capturing the beauty of the natural area through her works in paint and words. As a multi-talented artist (and even an occasional mandolin player and political cartoonist) whose work explored eco-cultural issues, Carr embodies the intent of the arts and cultural facility envisioned for the West Shore.

Appendix C

Space Programme

Preliminary Building Programme Core Facility

Nov 12, 2012

Space	Area 650 seats	Notes
SUMMARY THEATRE		
Public Areas	12,920	
Stage and Audience Chamber	10,510	
Stage Support	1,370	
Performer Support	2,360	
Multi-purpose Room	4,080	
Production	820	
Studios	4,650	
Building Services	1,770	
Civic Archive	640	
TOTAL NET AREA THEATRE	39,120	
Gross Up (65%)	25,428	
TOTAL GROSS AREA THEATRE	64,548	

Space	Area 650 seats	Notes
PUBLIC AREAS		
Inner Lobby Lower (Theatre and Studio)	3,150	Includes Display Space
Upper Lobby	1,400	For balcony seating
Common Entrance Hall (Emily Carr Hall)	800	Space that connects the studios to facility
Box Office Windows and Office	200	
Box Office Manager	120	
Box Office Work/Storage	100	
Bars	150	
Bar Storage	120	
Donors Lounge	400	Can be used as a reception space...rentable
Donors Restrooms	160	
Donors Pantry	100	
Donors Storage	100	
Catering Kitchen & Storage	400	
First Aid	120	
Office - House Manager	140	
Coat Room	400	
Ushers Locker Room	200	
Janitor Closet	40	
Storage - FOH Operations	300	
Gallery Space	400	
Gallery Support Space	200	
Gift Shop	200	spills into entrance hall
Gift Shop Storage	120	
Café	300	Seating spills into the entrance hall
Café Storage	120	
Restaurant with support spaces	2,000	
Restrooms - Female Public	800	
Restrooms - Male Public	260	
Restrooms - Assisted H'cap't	120	
TOTAL - PUBLIC AREAS	12,920	

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

Space	Area 650 seats	Notes
STAGE & AUDIENCE CHAMBER		
	Area	Notes
Sound & Light Locks	in gross	
Audience Seating (650)	5,850	
Sound mix position	in gross	
Stage	1,600	
Wing space - left or right	800	
Wing space - left or right	800	
Rigging Grid- stage	in gross	
Catwalks - FOH	in gross	
Orchestra Pit	400	
Trap Room	400	
Control Room - Lighting	100	
Control Room - Sound	140	
Control Room - Stage Management	100	
Observation Room/Follow Spot Booth	100	
Observation Room/Follow Spot Booth	100	
Dimmer Room	120	
Sound Rack Room	in control room	
TOTAL - STAGE & AUDITORIUM	10,510	

STAGE SUPPORT		
Rigging Store	120	
Lighting storage	120	
Sound storage	120	
Stage Tech Storage	200	
Piano storage (2)	150	
Platforms, stands & Chair store	200	
Office - Technical Director	120	
Restrooms - Backstage - Unisex	100	
Crew Locker Room	200	
Janitor Closets	40	
TOTAL - STAGE SUPPORT	1,370	

PERFORMER SUPPORT		
Dressing Room - 2person (1)	140	
Dressing Room - 4 person (2)	480	
Dressing Room - Chorus (1)	400	
Dressing Room - Chorus (1)	400	
First Aid (incl w/c)	200	
Janitor Closet	40	
Wardrobe Maintenance	120	
Laundry	80	
Green Room	400	
Green Room Storage	100	
TOTAL - PERFORMER SUPPORT	2,360	

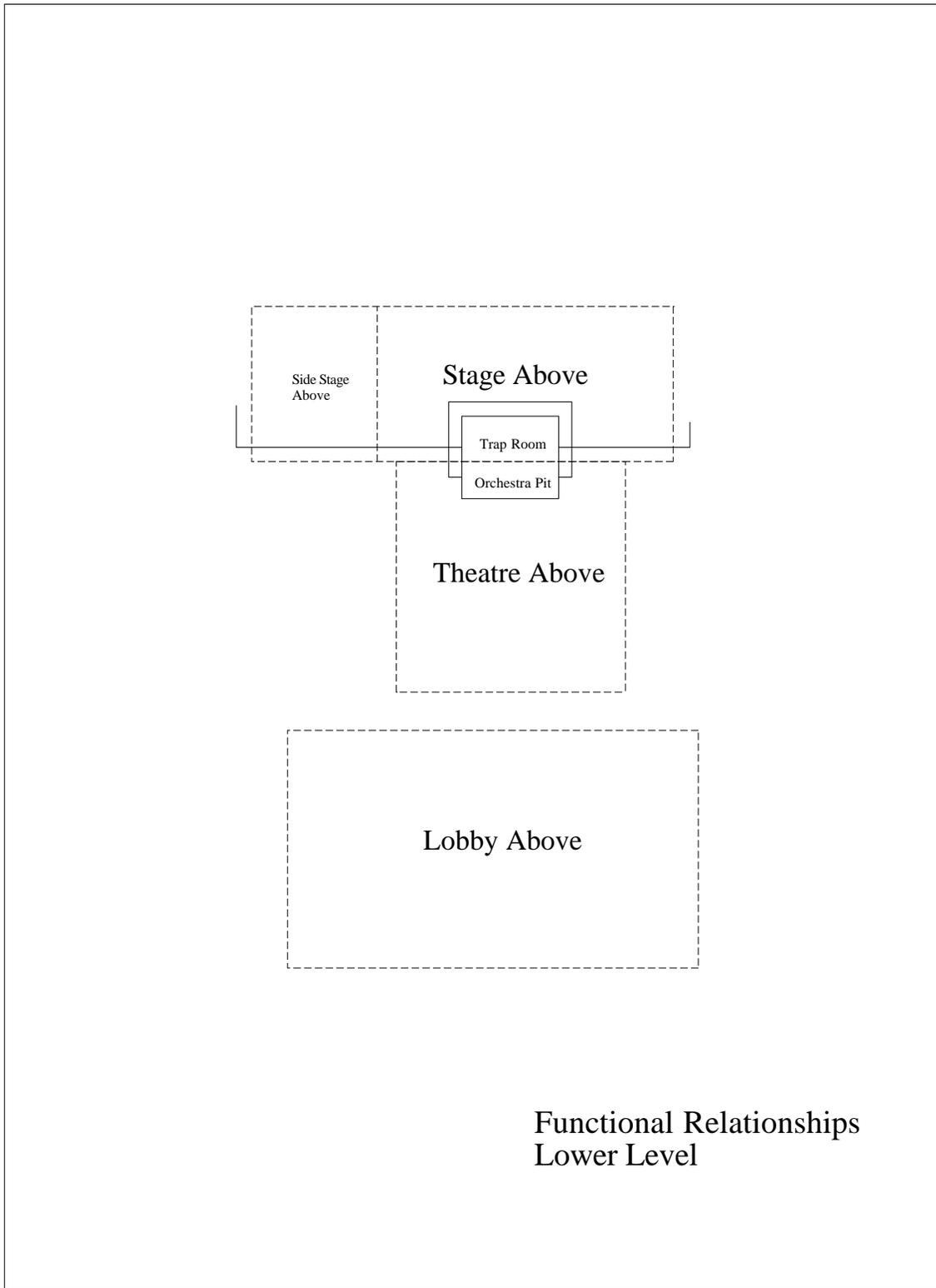
West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

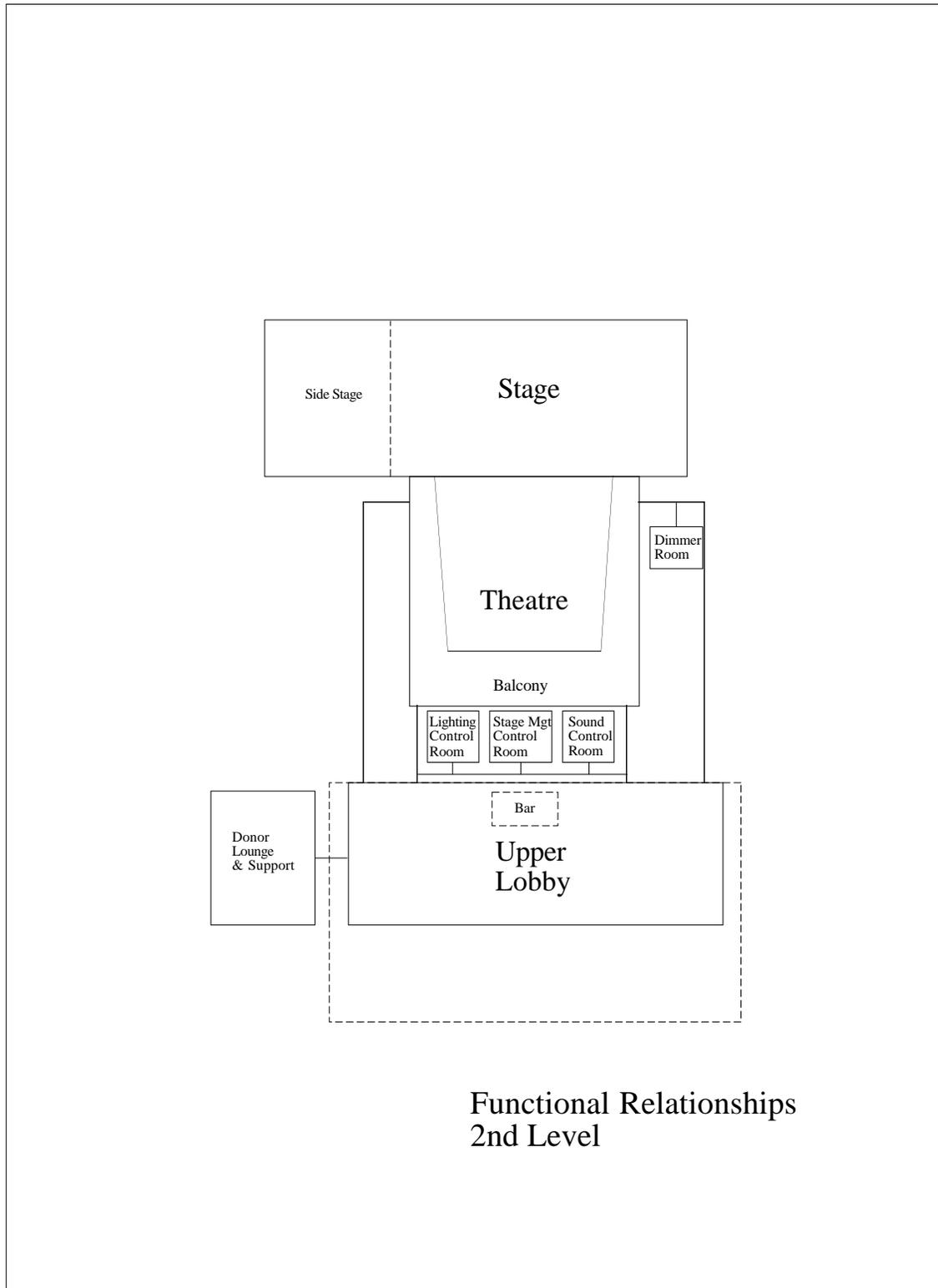
Space	Area 650 seats	Notes
MULTI-PURPOSE ROOM		
Multi-purpose Room (Aud and Stage)	2,400	
Control Room - Lighting	100	
Control Room - Sound	100	
Control Room - Stage Management	60	
Dimmer Room	80	
Stage Tech Storage	200	
Office - Technical Director	120	
Restrooms - Backstage - Unisex	120	
Dressing Room - Chorus (1)	300	
Dressing Room - Chorus (1)	300	
Green Room	300	
Catwalks/Grid	in gross	
TOTAL MULTI-PURPOSE ROOM	4,080	
PRODUCTION		
Loading Dock	300	
Workshop	400	
Workshop Storage	120	
TOTAL PRODUCTION/REHEARSAL	820	
BUILDING SERVICES		
Reception	120	
Facility Manager	160	
Offices (2)	200	
Open Office	300	
Office Storage	100	
Meeting Room/offices	300	
Stage Door/Security	150	
Stage Door Waiting	in above	
Mechanical Rooms	in gross	
Telephone Equipment/ Server Room	in gross	
Custodial Office	140	
Storage - Custodial Supply and work room	300	
TOTAL BUILDING SERVICES	1,770	
STUDIOS		
Studio Large Sized (1)	1,800	
Studio Medium Sized (1)	1,200	
Storage	200	
Piano Storage	150	
Reception/Booking Office	200	
Change Room Male	300	
Change Room Female	500	
Washrooms Public	300	
TOTAL STUDIOS	4,650	
CIVIC ARCHIVE		
Display Area	in gross	
Prep Area	240	
Storage Space	400	
TOTAL CIVIC ARCHIVE	640	

Appendix D

Functional Relationships

Core Facility





Appendix E

Minimum Footprint

Core Facility

Minimum Footprint Core Facility

Nov 12, 2012

Space	Area 650 seats	Ground Floor	Other Floors
SUMMARY THEATRE			
Public Areas	12,920	8,400	4,520
Stage and Audience Chamber	10,510	7,250	3,260
Stage Support	1,370	1,170	200
Performer Support	2,360	840	1,520
Multi-purpose Room	4,080	3,140	940
Production	820	820	0
Studios	4,650	2,350	2,300
Building Services	1,770	150	1,620
Civic Archive	640	0	640
TOTAL NET AREA THEATRE	39,120	24,120	15,000
Gross Up (65%)	25,428	15,678	9,750
TOTAL GROSS AREA THEATRE	64,548	39,798	24,750

Space	Area 650 seats	Ground Floor	Other Floors
PUBLIC AREAS			
Inner Lobby Lower (Theatre and Studio)	3,150	3,150	0
Upper Lobby	1,400	0	1,400
Common Entrance Hall (Emily Carr Hall)	800	800	0
Box Office Windows and Office	200	200	0
Box Office Manager	120	120	0
Box Office Work/Storage	100	100	0
Bars	150	150	0
Bar Storage	120	120	0
Donors Lounge	400	0	400
Donors Restrooms	160	0	160
Donors Pantry	100	0	100
Donors Storage	100	0	100
Catering Kitchen & Storage	400	400	0
First Aid	120	120	0
Office - House Manager	140	140	0
Coat Room	400	400	0
Ushers Locker Room	200	200	0
Janitor Closet	40	40	0
Storage - FOH Operations	300	300	0
Gallery Space	400	400	0
Gallery Support Space	200	200	0
Gift Shop	200	200	0
Gift Shop Storage	120	120	0
Café	300	300	0
Café Storage	120	120	0
Restaurant with support spaces	2,000	0	2,000
Restrooms - Female Public	800	500	300
Restrooms - Male Public	260	260	0
Restrooms - Assisted H'cap't	120	60	60
TOTAL - PUBLIC AREAS	12,920	8,400	4,520

Space	Area 650 seats	Ground Floor	Other Floors
STAGE & AUDIENCE CHAMBER			
Sound & Light Locks	in gross	in gross	in gross
Audience Seating (650)	5,850	4,050	1,800
Sound mix position	in gross	in gross	0
Stage	1,600	1,600	0
Wing space - left or right	800	800	0
Wing space - left or right	800	800	0
Rigging Grid- stage	in gross	0	in gross
Catwalks - FOH	in gross	0	in gross
Orchestra Pit	400	0	400
Trap Room	400	0	400
Control Room - Lighting	100	0	100
Control Room - Sound	140	0	140
Control Room - Stage Management	100	0	100
Observation Room/Follow Spot Booth	100	0	100
Observation Room/Follow Spot Booth	100	0	100
Dimmer Room	120	0	120
Sound Rack Room	in control room	0	in control room
TOTAL - STAGE & AUDITORIUM	10,510	7,250	3,260

STAGE SUPPORT			
Rigging Store	120	120	0
Lighting storage	120	120	0
Sound storage	120	120	0
Stage Tech Storage	200	200	0
Piano storage (2)	150	150	0
Platforms, stands & Chair store	200	200	0
Office - Technical Director	120	120	0
Restrooms - Backstage - Unisex	100	100	0
Crew Locker Room	200	0	200
Janitor Closets	40	40	0
TOTAL - STAGE SUPPORT	1,370	1,170	200

PERFORMER SUPPORT			
Dressing Room - 2person (1)	140	140	0
Dressing Room - 4 person (2)	480	0	480
Dressing Room - Chorus (1)	400	0	400
Dressing Room - Chorus (1)	400	0	400
First Aid (incl w/c)	200	200	0
Janitor Closet	40	0	40
Wardrobe Maintenance	120	0	120
Laundry	80	0	80
Green Room	400	400	0
Green Room Storage	100	100	0
TOTAL - PERFORMER SUPPORT	2,360	840	1,520

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

Space	Area 650 seats	Ground Floor	Other Floors
MULTI-PURPOSE ROOM			
Multi-purpose Room (Aud and Stage)	2,400	2,400	0
Control Room - Lighting	100	0	100
Control Room - Sound	100	0	100
Control Room - Stage Management	60	0	60
Dimmer Room	80	0	80
Stage Tech Storage	200	200	0
Office - Technical Director	120	120	0
Restrooms - Backstage - Unisex	120	120	0
Dressing Room - Chorus (1)	300	0	300
Dressing Room - Chorus (1)	300	0	300
Green Room	300	300	0
Catwalks/Grid	in gross	0	in gross
TOTAL MULTI-PURPOSE ROOM	4,080	3,140	940
PRODUCTION			
Loading Dock	300	300	0
Workshop	400	400	0
Workshop Storage	120	120	0
TOTAL PRODUCTION/REHEARSAL	820	820	0
BUILDING SERVICES			
Reception	120	0	120
Facility Manager	160	0	160
Offices (2)	200	0	200
Open Office	300	0	300
Office Storage	100	0	100
Meeting Room/offices	300	0	300
Stage Door/Security	150	150	0
Stage Door Waiting	in above	in above	0
Mechanical Rooms	in gross	0	in gross
Telephone Equipment/ Server Room	in gross	0	in gross
Custodial Office	140	0	140
Storage - Custodial Supply and work room	300	0	300
TOTAL BUILDING SERVICES	1,770	150	1,620
STUDIOS			
Studio Large Sized (1)	1,800	1,800	0
Studio Medium Sized (1)	1,200	0	1,200
Storage	200	200	0
Piano Storage	150	150	0
Reception/Booking Office	200	200	0
Change Room Male	300	0	300
Change Room Female	500	0	500
Washrooms Public	300	0	300
TOTAL STUDIOS	4,650	2,350	2,300
CIVIC ARCHIVE			
Display Area	in gross	in gross	0
Prep Area	240	0	240
Storage Space	400	0	400
TOTAL CIVIC ARCHIVE	640	0	640

Appendix F

Space Requirements

Project Partners

Preliminary Building Programme - Other Sp
Nov 12, 2012

Space	Area 650 seats
CCPA	22,400
Kaleidoscope Theatre	6,500
Dance Studios	6,450
Music Studios	5,020
Drama Studios	2,600
First Nations Gallery and Studios	15,280
Visual Arts Studios	5,400
TOTAL NET OTHER SPACES	34,750
Gross Up (45%)	15,638
TOTAL GROSS OTHER SPACES	50,388

Space	Area 650 seats
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CANADIAN COLLEGE OF PERFORMING ARTS	
Studio Multipurpose	6,000
Studio Voice	800
Studio Voice/recording	400
Studio Dance/Movement	2,000
Studio Dance/Movement	3,000
Studio Acting	900
Studio Lecture/Voice	300
Practice Rooms (6 of various sizes)	300
Offices	1,600
Faculty Lounge	300
Library	400
Student Lounge	800
Kitchen	600
Dressing Room Male	600
Dressing Room Female	600
Washrooms	200
Storage	3,000
General Reception and Pubic Waiting	400
Computer room (Student)	200
TOTAL CCPA	22,400

KALEIDOSCOPE THEATRE	
Studio/Classrooms	2,000
Offices	500
Wardrobe Construction Area	2,000
Scene and Prop Workshop	2,000
TOTAL KALEIDOSCOPE THEATRE	6,500

DANCE STUDIOS	
Large Studio	1,800
Small Studio	1,000
Warm up Room	700
Storage	300
Reception and Parents Waiting	800
Change Room Male	400
Change Room Female	600
Piano Storage	150
Office Space	700
TOTAL DANCE STUDIOS	6,450

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

Space	Area 650 seats
MUSIC STUDIOS	
Music Practice Rooms Small (6)	720
Music Practice Rooms Medium (2)	800
Music Practice Rooms Large (1)	1,000
Waiting/Reception/Common	400
Recording Control Rm (Attached to Large Studio)	400
Instrument Storage	1,000
Piano Storage	300
Washrooms	400
TOTAL MUSIC STUDIOS	5,020
DRAMA STUDIOS	
Practice Rooms Small (2)	800
Practice Rooms Large (1)	800
Waiting/Reception/Common	400
Storage	200
Washrooms/Change Rooms	400
TOTAL DRAMA STUDIOS	2,600
FIRST NATIONS GALLERY & STUDIOS	
Gallery	2,400
Small Gallery/Ceremonial Area	1,000
Washrooms	400
Gift Shop	60
Gift Shop Storage	200
Offices	1,200
Office Storage	120
Exhibit Preparation area	600
Prep storage	400
Uncrating area	400
Crate Storage	300
Collection storage	1,200
Library/Resource Centre	600
Café (seating and Kitchen)	600
Artists Studios	5,000
Artists Storage	800
TOTAL FIRST NATIONS GALLERY & STUDIOS	15,280
VISUAL ARTS STUDIOS	
Pottery Studio	1,000
Kiln Room	200
Storage	400
2D Studio (2)	1,200
Storage	400
Offices	400
Air Extraction and Spray Booths	400
Media Arts/Photography	1,200
Storage	200
TOTAL VISUAL ARTS STUDIOS	5,400

Appendix G

Theatre Production Systems

1.0 Stage Lighting System

The Stage Lighting System will be a complete LED system using the latest in LED stage lighting fixtures. Therefore there will be no dimmers or 20 amp dimmed load circuits.

Distribution will be through 120v/15amp circuits. Currently the ETC S4 LED Lustr+ is the fixture which is being considered. This fixture has a maximum power consumption of 129.9w and a current rating of 1.11. The manufacturer advises that it is possible to load 9 fixtures on one 15amp circuit. Although the current lumen output is approximately 4000 Lumens it is expected that this output will increase and therefore so will the power consumption. Therefore in this document we assume that the load per 15 amp circuit will be 6 fixtures.

The circuit requirement for the theatre is calculated at 72 circuits or 1080 amps (360 amp/phase). However the anticipated load (including future increases in fixture inventory and higher wattage lamps) would be a total of 260 amps (87 amps/phase). The variance between the connectable load and the anticipated load is explained by the need to have many circuits in many locations in the stage house and audience chamber.

The distribution of the stage lighting circuits for the front of house positions will be by connector strips or plugging boxes. The other circuits will be distributed in utility boxes (of various sizes), floor pockets and other wiring devices are available through these stage lighting suppliers.

Over stage plugging strips ride on the rigging system pipes and require a grid iron mounted junction box and rubber jacketed multi-conductor cable which runs from the junction box on the grid iron to the stage floor.

Side lighting drop boxes are plugging boxes fitted with a stage lighting C-clamp. A grid mounted junction box and rubber jacketed multi-conductor cable which runs from a grid iron mounted junction box to the middle of one of the rigging pipes when in its low trim (at stage level).

2.0 House Lighting Systems

The House Lighting System will be an LED system.

The LED fixtures shall be controlled from various locations in the theatre by different devices. There shall be one master station located in the control room (lighting side) and push button control stations backstage (stage right and left). In addition to a master station there shall be a single portable controller which can be connected to an outlet located in the

theatre seating.

Key operated switches shall be located at specific audience entrances. Key switches override the show controls and immediately bring all the house lights to full intensity.

The lighting system may require an emergency transfer switch which switches pre-assigned house lighting circuits from mains power to emergency power. Some emergency systems do not need this equipment.

3.0 Ethernet Control Circuits

The stage and house lighting system shall be controlled via a 10/100BT Ethernet control system. There will be an Ethernet hub in the control room and all Ethernet control circuits shall be a discrete (home run) from each outlet to the control room. The lighting system supplier will provide an Ethernet patch panel which will patch any of the Ethernet control circuits to the Ethernet hub.

4.0 Sound, Video and Communications Systems

This system consists of the following components:

- isolated ground system;
- production sound/play back system;
- programme sound system;
- lobby sound system;
- headset communication system; and
- impaired hearing system.

The electronic equipment for all these systems is located in an electronics racks in the control room or rack room.

4.1 Sound System Isolated Ground

A special isolated "technical" ground power supply will be required for the audio systems. The isolated ground must not be connected to any of the building structure including steel frame structural members, conduit, water pipes or any other grounding source. The building ground and the isolated ground can connect only through an isolation transformer directly to the insulated ground bus in the main building feeds.

4.2 Production Sound System

This system provides the means to create sound effects tapes, re-enforce sound coming from the stage and to play back sound effects. It will consist of a digital mixing console and related signal processing including such things as amplifiers, patch fields, tape recorders and equalizers. All of the equipment will be located in the control room.

The microphone, speakers and other inter-connection of equipment will be done by a computer network such as CobraNet, AudioNet or other networking system.

It may be required that the sound mixing console be located in the audience chamber. It is advantageous for the audio operator to experience the sound mix in the same space as the audience. All audio wiring will be duplicated in this location.

4.3 Programme Sound System

This system takes the sound from the stage via two microphones mounted on the first front of house catwalk and routes it to backstage locations, such as the dressing rooms, allowing people in these spaces to hear what is happening on stage. In addition it allows paging from the control room and backstage to those areas.

4.4 Lobby Sound System

This system is similar to the programme sound system and feeds sound into the lobby from several potential sources including:

- pre-recorded music and effects from the mixing console;
- show feed from the program sound system; and
- pages from the control room or box office..

In addition to the above it is used as a lobby call (chime) system warning the audience the show is about to begin.

4.5 Headset Communications System

This system of headsets is used by the theatre running crew to communicate to each other during performances and rehearsals. It consists of a power supply and number of headset outlets distributed throughout the theatre. In order to use the system a technician connects a headset to a belt pack (transmitter/receiver) which is in turn connected to a wall outlet.

The system will be four channel system and there will be a wireless component for the systems.

4.6 Assisted Hearing System

This is a system which takes the sound from the stage and processes it through infrared emitters. The audio signal is modulated on the infrared transmissions and the hearing impaired members of the audience, through the use of a receiver and headset, can listen to the performance.

5.0 Video System

The Video System serves several functions including:

- distribution of the video/data signal to monitors in the public areas to allow the audience to view activities on stage;
- distribution of the video/data signal to monitors in the backstage areas to allow the stage personnel and actors to view activities on stage;
- to facilitate archival recording of stage performances; and
- video/data projection onto a screen positioned at the proscenium line.

Monitors of various sizes are distributed throughout the facility. Monitors shall be wall mounted and shall have a 120v/15amp circuit at each location.

A video camera shall be mounted at the centre line of the balcony rail.

A video/data projector shall be capable of projecting images onto a screen, at the proscenium line, from the centre of the balcony rail and the #2 lighting catwalk. The motorized screen shall be operated from stage left.

There shall be a “cable TV” connection to the audio racks and there shall be a provision for the connection of computers in the control room and on stage right and stage left.

6.0 Miscellaneous Circuitry

6.1 Power Points

In the audience chamber, on stage and support space duplex outlets of 15 amp/120 volt are required in many locations. Many of these power points are for theatre activity use and do not include convenience outlets although they certainly can be used as normal power supplies. Standard convenience outlets may be required as well as the outlets indicated in the drawings. Convenience outlets and quantity is left to the discretion of the Electrical Consultant.

6.2 “Pass Thru’s” and Empty Pipe

It is common in the theatre to run low voltage power cables on a temporary basis for a performance or run of performances. For example, a touring pop music group renting the theatre may want to run sound on their own mixing console located at the rear of the audience chamber. The cabling infrastructure for this equipment would have to be run throughout the theatre to support these systems. If some means to facilitate this is not provided the cabling will be laid on the floor and run through doorways, not allowing them to close, creating a security concern and a fire separation issue. In addition cables running through public areas will create tripping hazards for the patrons.

Therefore a series of empty pipes, usually 8” plastic sewer pipe, is run in the concrete slab and through walls. Covers which can be removed are provided.

6.3 Power Disconnects

As the building must adapt to the needs of the users a number of power disconnect panels are provided for the connection of equipment which may require a large power source. This equipment could include welders, projection equipment, motors and other stage machinery. This power will be used on an occasional basis.

6.4 Telephone

There are a number of locations where telephones are required for theatre activities:

7.0 Stage Rigging Systems

7.1 Theatre Fire Curtain

A fire curtain is required by code and will provide a fire separation between the stage and the audience chamber. The fire curtain will be a straight lift unframed Zetec curtain with the descent controlled by an hydraulic checking device. The fire curtain will be released by means of a manual pull handle, activation of fusible links and by the fire alarm system through the activation of an electro thermal link. Resetting of the fire curtain will be automatic and the curtain shall be raised using an electric winch.

7.2 Theatre Motorized Rigging System

The stage rigging system will consist of approximately 38 motorized 1200 lb line sets on 10” centres from the fire curtain to the rear cross over catwalk.

A spot line system is required to lift the multi-cable drops for the stage lighting system and for spot line rigging of scenery pieces. Because there are no designated electric pipes the spot light system will be a loose collection of parts that the users can install where and as required. There will be pin rails on stage right and left, mid level catwalk and on the stage between the locking rail and the stage.

8.0 Stage Drapery System

Masking material is required to cover or mask areas of the stage which the audience is not meant to see; usually the side and backstage from the audience. This is achieved by hanging large pieces of heavy weight black velour on the rigging pipes. These masking pieces consist of borders which hang horizontally across the stage, legs which hang vertically at the side of the stage and travellers which cover the proscenium opening.

The inventory of soft goods shall include:

- 1 main drape (100% fullness) (track not required) (coloured fabric);
- 1 main drape valence (100% fullness) (coloured fabric);
- 2 black travellers (with tracks);
- 5 pairs of black legs;
- 7 black borders;
- 1 white cyclorama (filled cotton scrim);
- 1 white scrim; and
- 1 black scrim.

Appendix H

Canadian Foundations

Birks Family Foundation

Secretary-Treasurer
606 Cathcart Street, Suite 534
Montreal, QC
H3B 1K9
P:(514) 397-2567
F:(514) 397-1121

secretarytreasurer@birksfamilyfoundation.ca

(This e-mail address is being protected from spambots. You need JavaScript enabled to view it)

<http://www.birksfamilyfoundation.ca>

Grants are available for capital campaigns, special projects, and program funding. Only non-profit organizations with a charitable registration number are eligible. Geographic scope is Canada-wide, with primary focus on Quebec.

Also has a bursary program, but funds are distributed through participating universities. The Foundation does not accept direct applications for bursaries.

Chris Spencer Foundation

Bentall Centre
P.O. Box 48284
Vancouver, BC
V7X 1A1
P: (604) 608-2560

Established in 1949, the foundation give annual grants usually ranging from \$5,000 to \$10,000. Fiscal year ends December 31. The foundation's objectives are to provide funds for charitable organizations whose aims and objectives are intended to make boys and girls, and young men and young women, better citizens of Canada.

Christopher Foundation

475 West Georgia Street
Vancouver, BC
V6B 4M9

Grants range from \$1,000 to \$50,000. The foundation's stated purpose is to support general charitable causes. Interests include:

- Arts and Culture
- Medical Research
- Multiple Sclerosis

Schick Shiner And Associates

- Performing Arts
- Theatre
- Visual Arts

David Spencer Endowment Encouragement Foundation

Scotia Trust
650 West Georgia Street, Suite 510,
P.O. Box 11538
Vancouver, BC
V6B 4N7
P:(604) 718-7116
F:(604) 717-5505

The foundation's purpose is to:

- stimulate and encourage the performing arts
- act as a sponsor of the performing arts
- assist and collaborate with, and provide funding which will be received as capital gifts by charitable foundations engaged in funding and activities consistent with these purposes

Envision Charitable Foundation

"The Envision Charitable Foundation provides much-needed funding to community organizations working diligently to lend a helping hand to people living in our communities.

By being responsible trustees and working to grow our endowment fund, we're helping ensure that the Foundation is a sustainable source of funding for the community for years to come.

Grants from the Foundation help make a variety of community dreams a reality – everything from new hospital equipment to educational bursaries. Since inception, we've provided over \$1 million in grants to worthwhile community projects."

Managed by a Board of Directors, the Foundation is a charitable organization that aims:

- To support initiatives that enhance the quality of life in our communities
- To create capital for sustainable community support
- Funding criteria
- The Foundation invites applications for funding in the areas of health and safety. Applications for community projects will be considered using the following criteria:
- Preference is given to projects benefiting the communities in which Envision Credit Union operates.
- A limited number of national or international projects may be considered. Preference is given to proposals promoting co-operative principles.
- The requesting organization should be contributing toward some of the project costs or should be raising funds from other sources, as the Foundation's role is one of partnership.
- Proposals should be for specific projects, clearly presented and of limited duration (e.g., equipment purchased, building constructed, program launched, jobs created)

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

- Projects should benefit many and offer equal access

See the website at <http://www.envisionfoundation.ca> for details and how to apply .

Fairbairn Foundation

Fairbairn Foundation
c/o Squamish Music Ltd
5162 Marguerite Street
Vancouver, BC
V6M 3K2
P: (604) 263-7263

The foundation's stated purpose is to support general charitable causes. Geographic scope is Vancouver, British Columbia.

Gifts in Kind Canada

Gifts In Kind Canada is a registered charity in Canada that partners with companies wishing to donate newly manufactured products to Canadian charities. Through this partnership, Gifts In Kind Canada helps charities maximize their productivity, improve their bottom line, and more efficiently serve their clients by offering easy access to a wide range of donated goods. Established in the mid-90s, Gifts In Kind Canada has provided quality products and services to thousands of registered Canadian charities.

Participating organizations serve all areas of need, including youth, the elderly and families in crisis, as well as the charitable sectors of housing, education, health care, environment, the arts and culture.

Gifts In Kind Canada is the Canadian network affiliate of Gifts In Kind International, the world's leading charity in product philanthropy, and draws upon the support and corporate relationships of the entire international network.

For more information on Gifts In Kind Canada contact:

Gifts In Kind Canada
375 Admiral Blvd. Unit #5
Mississauga, Ontario, Canada
L5T 2N1
Tel. (905) 565-1009 Fax (905) 565-7064

E-mail registration@giftsinkind.org
(This e-mail address is being protected from spambots. You need JavaScript enabled to view it)

Hamber Foundation

18th Floor, 700 West Georgia St.
Toronto Dominion Tower
PO Box 10083, Pacific Centre
Vancouver, BC
V7Y 1B6
Tel: (604) 659-7448
Fax: (604) 659-7469

<http://www.hamberfoundation.ca>

The Foundation makes grants for cultural, educational and charitable purposes within the Province of British Columbia. The Foundation prefers to support specific projects rather than contributing to general sustaining assistance or to large capital projects. The Foundation may review major grant proposals from time to time.

Interests include:

- Arts & Culture
- Education
- Health & Welfare
- Sports & Recreation

Grants are available for special projects, conferences and seminars, emergency funds, endowment funds, equipment funds, matching funds, program funding, research projects, and seed money.

Grants are awarded only to institutions and organizations registered as “educational” or “charitable” under the Canadian Income Tax Act and which are in possession of a registration number in good standing at the date of application. Evidence of registration must accompany the application.

Geographic scope is British Columbia.

Heathcliff Foundation

Paulette Hucul
Secretary
P.O. Box 49273
Vancouver, BC
V7X 1L3

Grants are available for building funds, capital funds, endowment funds, equipment funds, matching funds, operating funds, program funding, research projects, seed money, and special projects in Vancouver, British Columbia.

Imperial Oil Charitable Foundation

111 St. Clair Avenue West
Toronto, ON
M5W 1K3
P:(416) 968-4111
F:(416) 968-4272

<http://www.imperialoil.ca>

The Imperial Oil Charitable Foundation is particularly interested in contributing to efforts that move from short-term remedies to long-term solutions and to organizations that demonstrate that they are adapting to new realities and striving for excellence in their programs.

Funding interests include:

- Arts & Culture
- Community
- Education
- University Research Awards

Geographic scope is Canada-wide, focusing on communities where Imperial Oil has operations.

Imperial Tobacco Foundation

Imperial Tobacco Canada Foundation's support of the performing arts is in keeping with Imperial Tobacco Canada's longstanding reputation as one of the largest single sources of private sector funding of artistic achievement in Canada. Donations are made under two programs with specific missions: the Imperial Tobacco Canada Arts Council Program and the Imperial Tobacco Canada Arts Fund Program.

Arts Council Program: This program supports projects and activities by arts organizations in music, theatre, dance, visual arts and film that promote innovation, creativity, the development of new audiences and the advancement of Canadian talent. This program is limited to registered non-profit professional arts organizations with annual total revenues under \$1.5 million.

Imperial Tobacco Canada Arts Fund Program: This program supports arts organizations such as orchestras and symphonies, opera, dance and theatre companies, jazz, film and other arts festivals. This program is limited to registered non-profit organizations with annual total revenues in excess of \$1.5 million.

To apply for a donation, visit the Imperial Tobacco Canada Foundation's web site.

J. Armand Bombardier Foundation

Administration & Donation Director
1155 rue Metcalfe, 21e etage
Montreal, QC
H3B 2V6
P:(514) 876-4555

1000, Avenue J.-A.-Bombardier C.P. 370
Valcourt, QC JOE2L0 (French only)

<http://www.fondationbombardier.ca/en>

The J. Armand Bombardier Foundation is a private foundation created in 1965 to perpetuate the memory of the life, achievements and social and humanitarian work of Joseph Armand Bombardier. In carrying out this philanthropic mission, the Foundation also contributes to the fulfilment of the social responsibility of Bombardier Inc. through donations.

Most of the Foundation's efforts go towards the J. Armand Bombardier Internationalist Fellowships (JABIF) which provide opportunities for Canadians to study, research and work abroad in order to build their international competence and to enhance Canada's participation in the world economy of the third millennium. Open to all disciplines of study, fellowships are awarded, on a competitive basis, to outstanding university graduates of proven academic merit and demonstrated personal suitability. The Foundation takes an active role in the Québec and Canadian social environment by providing financial support to organizations in need. Geographic scope is Canada-wide.

The Fellowships are managed by:

Canadian Bureau For International Education
220 Laurier Avenue West, Suite 1550
Ottawa, Ontario, Canada
K1P 5Z9
Tel.: (613) 237-4820 Fax: (613) 237-1073

E-mail: gbeaudoin@cbie.ca
(This e-mail address is being protected from spambots. You need JavaScript enabled to view it)

Web: www.cbie.ca

John Hardie Mitchell Family Foundation

Managing Director
855 Maddison Street
Victoria, BC
V8S 4C3

Grants range from \$1,000 to \$100,000. Fiscal year ends April 30. Grants are available for building funds, capital funds, emergency funds, equipment funds, matching funds, program funding, seed money, and special projects.

Information at: <http://www.supporting.ubc.ca/spotlights/legacy.html>

Kathleen Meek Foundation

Malcolm G. Aikman
RR # 26, 849 Maskell Road
Roberts Creek, BC
V0N 2W6
P:(604) 886-2472

Grants are considered for building funds, endowment funds, and equipment funds. Projects are selected by the Board of Directors and funded according to requirements. Fiscal year ends November 30. The foundation supports general charitable causes.

Interests include:

- Arts
- Community Development and Improvement
- Hospitals
- Music Education

Leon and Thea Koerner Foundation

Executive Secretary
P.O. Box 39209 Point Grey R.P.O.
Vancouver, BC
V6R 4P1
P:(604) 224-2611
F:(604) 224-1059

koerner@telus.net

(This e-mail address is being protected from spambots. You need JavaScript enabled to view it)

<http://www.koernerfoundation.ca>

Schick Shiner And Associates

The foundation's purpose is to foster higher education, public welfare and cultural activities in British Columbia.

Funding interests include:

- Adult & Continuing Education
- Arts & Culture
- Community Colleges
- Libraries
- Social Services
- Universities

The Leon and Thea Koerner Foundation has provided funding to the cultural and creative arts communities of British Columbia since its inception in 1955.

Eligible disciplines include: the visual arts, theatre, music, dance, festivals, heritage organizations, community arts councils, arts education, and libraries, particularly in smaller communities. Eligible organizations, both established and new, throughout British Columbia and in the Yukon have received grants for projects both large and small.

After fifty years of service to the cultural and creative arts communities of British Columbia, The Leon and Thea Koerner Foundation has earned a reputation as a significant partner in the development of arts and culture.

The McLean Foundation

Donations in 2008:

- The Arts: \$334,500
- Education: \$45,000
- General: \$295,500
- Conservation: \$438,500
- Health: \$54,000
- Welfare: \$405,500

The McLean Foundation will only accept applications from organizations that have first submitted a letter of inquiry and then been asked to submit a full proposal.

The letter of inquiry should be no more than two pages, written on organization letterhead, signed by a member of the organization's executive, and should include the following information:

- A brief description of who the applicant organization is and what the applicant does
- A brief description of the project if the request is for project-based support
- The budget for the project, or the organization's overall budget if the request is for general support
- The applicant's website address, if one is available
- A contact name, full street address, telephone number and e-mail address
- Canada Revenue Agency charitable number

- The applicant's legal name.

Letters of inquiry should be sent via regular mail and not by fax or e-mail. Form letters and mass mailings will NOT be regarded as letters of inquiry.

A selections committee will review letters of inquiry and decide whether or not to invite a full proposal. If your organization is invited to submit a full proposal, please follow the guidelines for full proposals.

Letters of Inquiry should be addressed to:

Ms. Ev McTaggart
The McLean Foundation
2 St. Clair Ave. W., Suite 1008
Toronto, Ontario
Canada
M4V 1L5
Tel: (416) 964-6802
Fax: (416) 964-2804

Email: info@mcleanfoundation.ca

(This e-mail address is being protected from spambots. You need JavaScript enabled to view it)

Melusine Foundation

510 West Hastings Street, Suite 1008
Vancouver, BC
V6B 1L8
P: (604) 669-7222
F: (604) 683-2984

The foundation's stated purpose is to make contributions to registered charitable organizations with directly administered cultural and artistic programs of their own, primarily in the fields of theatre, education, and relief of suffering.

Michael O'Brian Foundation

C. Michael O'Brian
President
Box 62
1500 West Georgia, Suite 1555
Vancouver, BC
V6G 2Z6
P: (604) 683-7006
F: (604) 683-5676

The foundation is active in community events and primarily focused on the arts and children's issues. Fiscal year end is February 28. Geographic scope is Vancouver, British Columbia.

Suncor Energy Foundation

Community Investment and Suncor Energy Foundation
P.O. Box 38, 112 – 4 Avenue S.W.
Calgary, Alberta
T2P 2V5

<http://www.suncor.com/en/community/614.aspx>

The Suncor Energy Foundation is a private, non-profit, charitable foundation established by Suncor Energy Inc. in 1998 to receive Suncor's contributions and support registered Canadian charitable organizations. The Foundation complements other forms of community investments by Suncor, such as product or in-kind contributions, sponsorships, and employee giving and volunteer efforts.

Funded entirely by Suncor, the Foundation's funding priorities are educational, environmental and community-based initiatives that are aligned with Suncor's key operating communities. The Foundation seeks unique opportunities to enhance the quality of life in those communities and to add value through effective collaborations.

The foundation's major focus is environmental projects in the Fort St. John area, central and northern Alberta, and southwestern Ontario.

The SOCAN Foundation

SOCAN Office in Vancouver (604) 669-5569 or 1 800 937-6226. Main office is in Toronto.

The SOCAN Foundation, founded in 1992, is dedicated to fostering musical creativity and promoting a better understanding of the role of music creators in today's society. The Foundation is an independent organization guided by its own board of directors. The board, which consists of composers, songwriters and music publishers, reflects concert music and popular music genres as well as the geographic and linguistic regions of Canada. The Foundation is closely aligned to the interests of the members of SOCAN: composers, lyricists, songwriters and publishers of musical works.

The SOCAN Foundation's programs, funded in part by income from an endowment, offer support for publications, educational initiatives, composer residencies, distribution of concert music recordings to broadcasters outside Canada, international showcasing, classical music concert series, music industry associations, and folk and jazz festivals. In addition, the Foundation mounts two competitions.

Funding is generally intended for not-for-profit events and projects. The Foundation supports a small percentage of an applicant's overall budget.

Wolrige Foundation

Alan F. Wolrige
President
1805 Allison Road
Vancouver, BC
V6T 1T1
P: (416) 263-7200

Grants range from \$1,000 to \$10,000. Fiscal year end is June 30

Appendix I

Pro Forma Operating Agreement

THIS AGREEMENT made the _____ day of _____,

BETWEEN:

The City of Colwood
hereafter called the "CITY"

AND

???????????

, a Society duly incorporated under the laws of the Province of British Columbia
(hereinafter called the "Society")

WHEREAS:

The city owns an arts centre (hereinafter called the "centre") on lands situate in the City of Colwood, British Columbia.

The Society and the City have agreed that the Society may occupy the Centre as licensee and operate the Centre for the benefit of the citizens of Colwood on the terms herein;

The Society agrees to operate the Centre in conformance with all applicable Federal, Provincial and City laws, by-laws and regulations.

The Society and City agree as follows:

- The Society shall be entitled together with the City to occupy the Centre as licensee for the period ?????? ??, ??? through ?????? ??, ??? subject to the conditions contained herein;
- If the Society continues to remain in possession of the centre after the expiration of the agreement whether with or without the consent of the City, the Society shall remain in possession on a monthly basis on the terms and conditions set out in this agreement;
- The Society will occupy the Centre only for the purposes contained in its constitution. It, together with its servants, invitees and licensees may enter into and travel across on foot and with motor vehicles and may park motor vehicles (all in common with all other servants, invitees and licensees of the City) in the designated public areas surrounding the Centre;

- The City shall continue to have possession of the Centre for the purposes of maintenance, repair, reconstruction, inspection, painting, renovating and landscaping of the Centre and surrounding area, provided that it does not interfere with the license to occupy granted to the Society herein The City shall continue to have unlimited access at all times to the mechanical rooms enclosed in the Centre;

The City shall, at its own expense:

- keep the building in a state of good repair and consult with the Society prior to the preparation of the annual maintenance budget;
- provide all necessary janitorial services or fund same in the approved administration budget. Assistance in monitoring janitorial standards will be provided by the appropriate city staff; and
- make renovations and alterations from time to time required to comply with the legislated codes concerning arts centres.

All fixtures and chattels purchased or otherwise acquired by the Society for use in the Centre shall immediately upon acquisition by the Society become the property of the City. The City shall allow all such fixtures and chattels to be used exclusively by the Society as long as the Society occupies the Centre. The City shall insure such fixtures and chattels against usual risks insured by the City on its other property to their full insurable value. Any recovery of insurance proceeds by the City in respect of damaged or destroyed fixtures or chattels shall be applied to replace or repair the same unless the Society and the City agree otherwise. The sale of chattels or use of chattels for trade-ins shall be in accordance with City/policy: chattels may be used for trade-ins when the chattel being acquired is a replacement for the chattel being traded in. The responsibility for administering Council policy for the disposal of City fixtures and chattels has been assigned to the City Treasurer.

The Society shall maintain insurance for not less than ?? million dollars (\$?,000,000.00) against claims for personal injury and other third party liabilities. The City shall be named as an additional named insured in the policy of such insurance. The cost of the insurance will be shown in the Administration budget which is funded by the City. The Society shall neither cancel nor approve any material change to the policy without having first received in writing the approval of the City;

The Society shall present its annual preliminary administration budget to the City in each year before the ??th day of ??????. The Society's annual administration budget shall be for the ensuing fiscal period of ??????. to ??????. The administration budget shall include the estimated cost of building maintenance pursuant to Paragraph ?? and ?? hereof. Amendments to the administration budget will not be made without the mutual consent of both parties.

In addition to the annual administration budget, the Society shall, at the same time, submit

to the City the following information with respect to their proposed operation for the current programme year which runs from ???? to ????? of the operational year:

- A statement of the previous programme year's charges and all proposed charges to all classes of user groups for the various facilities in the Centre for the ongoing programme year running from ???? to ?????;
- A statement of the previous programme year's use and the estimated proportion of use of the various facilities by user groups and individuals for the coming programme year; and
- A statement of the previous fiscal year's revenue and expenses and the anticipated budget for the next programme year.

The Society shall operate the Centre in substantial compliance with the annual administration budget approved and funded by the City. The City shall appoint the Director of Finance or the Director's designate, to sit on the Finance Committee of the Society for the purpose of monitoring the finances of the Society. Minor adjustments of budgeted items during the fiscal year totaling less than \$4,000.00 can be approved by the Society providing the City is informed. This shall apply to both the operating and capital budgets financed by the City if it is proposed to move funds allocated to salaries, expenses, or capital, to a different allocation and if accumulated changes are under \$4,000.00. Accumulated budget changes in any one year in excess of \$4,000.00 must have prior approval of City Council.

The Society shall have prepared audited statements of all its activities for the relevant period and present them to a regular meeting of the Council of the City within five (5) months of its year end. The Society shall engage the same auditors as the City unless otherwise mutually agreed. Those auditors shall report directly to the Society.

The Society shall be responsible for all aspects of the operation of the Centre (save those exclusively to be performed by the City as described in the Agreement) including without limitation:

- all programming and booking of events in the Centre;
- ensuring that all programmes and events will not offend the moral standards of the citizens of Colwood;
- engaging all personnel to perform their duties, PROVIDED HOWEVER that the Executive Director shall be approved by the City; and
- the operation of all concessions.

The Society shall incur all expenses and retain all revenues related to concessions and performances and events.

The Society shall not make or allow to be made, any alterations to the fabric, structure or service systems of the Centre without the consent, in writing, of the City.

This agreement may be terminated by the Society on sixty (60) days notice to the City.

This agreement may be terminated by the City on sixty (60) days notice to the Society in the following events;

- if the Society is in breach of this Agreement and remains in breach after thirty (30) days notice of that breach by the City;
- if the Society changes its Constitution or By-laws without the consent of the City; and
- if the Society becomes bankrupt or insolvent or takes any proceedings under the Bankruptcy Act or commences any proceedings for terminating business operations.

Upon termination of this Agreement, the Society shall vacate the Centre and shall transfer to the City all of its records, agreements, bookings, accounts (including any sequestered funds on deposit) and other items relating to future and past events in the Centre. The City agrees to honour any commitments made by the Society to the end of the current fiscal year.

The Society may not assign the benefit of this Agreement in whole or in part without the written consent of the City.

Each party hereto shall execute and deliver all such further assurances, documents and instruments and do all such further acts and things as may be reasonably required to carry out the full intent and meaning of this Agreement.

Any notice or instrument required or contemplated to be given or made hereunder (hereinafter called the "notice") shall be in writing and either delivered in person or sent by registered mail, from the City of Colwood, postage prepaid, addressed to the party to receive the same at the address herein contained, or at such other address as such party may by notice to the other party designate.

Any notice shall be deemed to have been received upon the day of delivery, if personally delivered, or, if mailed as aforesaid, on the third business day following the day of mailing.

IN WITNESS WHEREOF the parties have executed this Agreement.

Appendix J

Sample Theatre Rate Sheets

Centennial Theatre
2010 Schedule of Fees and Charges

Effective January 1st, 2010

MARKET RATES

Centennial Theatre Booking Information: (604) 983-6450

5% GST on all rental charges and ticket services

FOR PERFORMANCES		Base	Including * tech/tax/ins.
8-5 or 2:30 –11:30 with ONE performance			
Friday – Sunday		1940.00	2279.00*
Monday – Thursday		1647.00	1971.00*
Consecutive Days (After Day One)			
Friday-Sunday 5:30 –11:30pm only		1818.00	2150.00*
Mon –Thurs 5:30 –11:30pm only		1525.00	1843.00*
Extra Perfs:	Same day/within allotted time – FOH Staff	408.00	

REHEARSAL ONLY (NO AUDIENCE)

8am to 11pm	Mon-Thurs Only	\$87/hr
4 hour minimum/2 nd tech charges may apply (Total \$117/hr plus taxes)		
Liability insurance extra		

EXTRA BUILDING HOURS (includes Technical Supervisor)

8 a.m. to 11:30 p.m.	Per Hour	87.00
11:30 p.m. – 8am	Per Hour	135.00

OTHER RATES

Rehearsal Studio (rented with Theatre)	per booking	80.00
*Rehearsal Studio (Separate Rental - min. 4 hours)	per hr	28.00
*Lobby Rental (400 people max–min. 4 hrs–extra hrs @ \$28)	per booking	80.00
Capital Surcharge on each ticket sold	per tix	\$1.00
Ticket Printing per ticket for consignment tickets	per tix	.20
Ticket Printing Set up Fee	per show	\$50.00
Piano Tuning (technical staff are charged in addition)	per tuning	275.00

Lobby Sales: 10% of gross sales (client sells), 20% of gross sales (CT sells)

*Additional Staff costs may apply

*Standard booking includes nine hour block of time, Technical Supervisor, 2nd Technician for 6 hour call, Front of House Supervisor, 2 Ushers, Ticket Taker, Insurance, and GST.

DEPOSITS (booking deposits are non-refundable)

Soft Holds: No longer than 10 working days. Subject to challenge. Date released without deposit.

Single Performance: 50% to confirm booking. Balance min four weeks prior to performance.

Multiple Performances (3 or more): 10% to confirm booking. 40% six months prior to first performance. Balance four weeks prior to first performance.

**Centennial Theatre Centre
2010 Schedule of Fees and Charges**

Effective January 1st, 2010

NOT-FOR-PROFIT RATES

Booking Information: (604) 983-6450

*NOTE: For the purposes of theatre rentals, Community Group Rates will apply to **BC registered non-profit, non-political societies and North Vancouver Schools.***

5% GST on all rental charges and ticket services

FOR PERFORMANCES			Including * tech/tax/ins.
<hr/>			
8-5 or 2:30 –11:30 with ONE performance			
Friday – Sunday		1322.00	1630.00*
Monday – Thursday		1173.00	1473.00*
<hr/>			
Consecutive Days After Day One			
Friday - Sunday 5:30 –11:30pm only		1181.00	1482.00*
Monday – Thur 5:30 –11:30pm only		1032.00	1325.00*
<hr/>			
Extra Perfs: Same day/within allotted time – FOH Staff		408.00	
<hr/>			
REHEARSAL ONLY (NO AUDIENCE)			
8am to 11pm Mon-Thursday Only – Per Hour		74.00	
2 nd Tech may be applicable (\$104/hr) – liability insurance extra 4 hour minimum			
<hr/>			
EXTRA BUILDING HOURS (incl. Tech Supr)			
8 a.m. to 11:30 p.m.		74.00	
11:30pm –8am		135.00	
<hr/>			
OTHER RATES			
Capital Surcharge on each ticket sold	per tix	\$1.00	
Ticket Printing per ticket for consignment tickets	per tix	.20	
Ticket Printing Set up Fee	per show	\$50.00	
<hr/>			
*Rehearsal Studio (rented with Theatre)	per booking	60.00	
<hr/>			
*Rehearsal Studio (Separate Rental - min. 4 hours)	per hr	15.00	
<hr/>			
*Lobby Rental (Separate Rental – min. 4 hours)	per hr	15.00	

*Additional staff costs may apply

*Standard booking includes nine hour block of time, Technical Supervisor, 2nd Technician for 6 hour call, Front of House Supervisor, 2 Ushers, Ticket Taker, Insurance, and GST.

DEPOSITS (booking deposits are non-refundable)

Soft Holds: No longer than 10 working days. Subject to challenge. Date released without deposit.

Single Performance: 50% to confirm booking. Balance min four weeks prior to performance.

Multiple Performances (3 or more): 10% to confirm booking. 40% six months prior to first performance. Balance four weeks prior to first performance.

Vernon and District performing Arts Centre

Fees - Main Auditorium

The four areas of cost are as follows:

1. Base rent- \$875 or 10% of FULL GROSS ticket sales whichever is greater.
Discounts available for:
 - Not-profit groups
 - Local groups (Vernon and District)
 - Groups featuring non-professional performers
2. Facility Fee
 - \$1.15 per sold seat for ticketed events
 - \$1.15 per attendee for non-ticketed events (Less 10% for teachers and supervisors for school audience events)
3. Work order – includes (but not limited to):
 - Technical Director's overtime, at \$31.50 per hour
 - Additional Front-of-House calls, at \$80.00 per four hour call
 - Trained crew as required rated at \$13.00 per hour per person. *Minimum call is four hours, overtime rated at \$19.50*
 - Any equipment rented to accommodate the needs of the licensee
 - Any supplies purchased to accommodate the needs of the licensee
 - Rental fee for use of a Piano
 - Tuning fee for the piano, if you request to have it tuned
 - Electrical tie-in/out fees, if needed to power your equipment
 - \$5 replacement charge for consumed fluid for the Fog Machine or Hazer
 - \$2.50 per cordless microphone – battery replacement fee
 - \$50 tape charge for use of the dance floor
 - \$100 charge for cleanup of confetti, glitter, and hay

4. Ticket agent fees:

- \$2.75 per sold ticket
- 2.5% credit card fee
- \$0.15 per ticket for debited charges
- No additional fees to ticket buyers unless they request tickets be mailed to them (*\$1 fee to buyer*)

Please note: When you book the theatre you must use our Ticket Seller Box Office for all ticket sales.

What A Renter Gets With A Rental

What a Renter gets with a rental:

- Rental of the theatre for 24 hours - Midnight to Midnight (However, any time you or anyone from your group are in the building a technical director/staff member must also be present)
- The assistance of a hands-on Technical Director for 7 hours (preferred to be broken into two shifts)
 - 7 hours of work, plus ½ hour lunch break and two 15 minute coffee breaks to make one 8 hour day – BC Labour laws
 - There must be a meal break after 4 hours – OR – Renter Supplies her/him with a well balanced meal (not pizza) and a break to eat, plus are charged a \$15 penalty
- Access to all equipment designed for use on stage – lighting, sound, soft goods, projector, screen, chairs, tables, risers, electric piano, etcetera
 - Limited to equipment designed for use on stage – No to access office furniture, fridges, stoves, etc for use onstage
 - Does not include - Replacement Fees for: liquid for Fog or Hazer, tape for dance floor, batteries, etcetera
 - There is a \$10 per table cloth dry-cleaning fee if a table cloth is dirtied
 - The Grand piano does not belong to the facility, and its owners charge rental of:
 - Grand piano – For-profit \$150 per performance days
 - Grand piano – Not-for-profit - \$75 per performance day

- Rates are 50% for non-audience days, and all additional days
- If the Grand piano needs tuning, it must be tuned by the owner's tuner (*Tuner charges a rate of about \$175 per tuning*)
- One Guest Relations Team which has of up to 15 volunteer Ushers, Ticket Takers, Programme Ushers, Bartenders, Concession operators, Coat check Staff, and a Team Leader to supervise them. (Only included for up to four hours)
- Additional Guest Relation Team Services will be charged to the renter in four hour blocks of \$80 per Front of House Call
- Promotions package - which includes if requested:
 - Mention in our email newsletter which comes out every two weeks, starting when tickets go on sale
 - Blurb in our email newsletter (two issues prior to the event)
 - Webpage on our website – link to online ticket sales
 - Listing on our website "upcoming events" page – link to your page on our website
 - Banner advertising on our website - Linked to your page on our site
 - Up to 2 posters provided by the renter for your event in our box office (once tickets are on sale - Maximum size: 12"x18")
 - Up to 2 posters provided by the renter in the foyer (once tickets are on sale – Maximum size: 12"x18")
 - Access to postering staff to put your posters up around town (at a cost to the renter \$.75 per poster)
 - Access to our Audience Development Officer who can advise you on your promotion
 - Access to our online media contacts database
 - Inclusion on the out Reader-Board sign – last 2 weeks before the event

The Port Theatre - Nanaimo

Booking Rates and Services updated July, 2009

SCHEDULE OF FEES AND CHARGES	
Call Dee McCuaig, Booking Co-ordinator, at 250.754.4555 ext. 302 or email dmccuaig@porttheatre.com to hold a date, estimate costs and discuss details	
Theatre rentals include in-house sound & lights, green room & dressing rooms & House Manager plus ushers. All rates are subject to GST	
Choose your category below for rental costs and information	
> <u>COMMERICAL TICKETED EVENTS</u>	> <u>NON-PROFIT TICKETED EVENTS</u>
> <u>RATES FOR NON-TICKETED EVENTS</u>	> <u>OVERVIEW OF OTHER COSTS</u>
> DARK DAY (unused day during a multiple booking)	
> <u>TECHNICAL CREW RATES</u>	> <u>COMPLIMENTARY MARKETING SERVICES</u>
> <u>TECHNICAL SPECIFICATIONS</u>	

COMMERCIAL RATES - TICKETED:	
8am to 11pm One performance	*the greater of \$1250.00 or 10% of sales net of tax & CDF (Capital Development Fund surcharge) CDF deducted- \$2.00 per sold ticket. 50 cents for tickets \$12.00 or under. non-refundable deposit of \$375.00 is due with signed contract.
Additional performance on same day	\$700.00 or 10% of sales net of tax & CDF

NON-PROFIT/COMMUNITY TICKETED EVENTS:	
--	--

5 hour block of time-one performance	<p>the greater of \$650.00 or 8% of sales net of tax & Capital Development Fund (CDF)</p> <p>note: CDF deducted- \$2.00 per sold ticket. 50 cents for tickets \$12.00 or under.</p> <p>non-refundable deposit of \$350.00 is due with signed contract.</p>
additional performance same day	the greater of \$500 or 8% of sales net of tax & CDF

Rehearsals & Technical Set-up: (time used over the 5 hour block mentioned above)

daytime- up to 5 hour period	\$250.00
6pm to 12am (prime time)	\$500.00
day & evening use- 8am to 11pm	\$900.00

NON TICKETED EVENTS:(seminars,meetings,conferences)
This rate also applies to events in which all tickets are taken by client on consignment
 A non-refundable deposit for full rental amount is due with your signed contract.

	Commercial	Non-profit
Day & Evening: 8am - 11pm	\$1,500.00 (plus \$2 CDF per attendee)	\$1,150.00 (plus \$1 CDF per attendee) \$800.00 (plus \$1 CDF per attendee)
9 hour use: 8am- 5pm or 1pm- 11pm	\$1,200.00 (plus \$2 CDF per attendee)	\$550.00 (plus \$1.00 CDF per attendee)
5 hour use: daytime only	\$900.00 (plus \$2 CDF per attendee)	

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OVERVIEW OF OTHER POSSIBLE COSTS :		
Technicians (required)	Event Liability Insurance (required)	Merchandise Commission
Equipment rentals	Credit Card charges	Socan Fee for music used
Ticket Centre Fee for ticketed events	Spotlight rental	Security for rock concerts/high risk events
Steinway piano and tuning	Janitorial fee for special events	

DARK DAYS: (unused day in middle of a multiple booking)
\$400.00 per dark day vs. option of move out to accommodate another client

PERSONNEL:

minimum of two technicians are required

Technical Crew	8am to 11pm	\$22.00 per hour/per technician
	after 8 hours	\$28.00 per hour/per technician
	after 11 hours	\$37.00 per hour/per technician

minimum 4 hour call and additional personnel are negotiated as required.

Double time and half charged for crew working on **Statutory
Holidays**

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COMPLIMENTARY Promotion & Marketing Services

FREE LISTINGS

- Your event is listed on our website with a link to your website
- Vancouver Island Media, Port Theatre Members & **your** past ticket buyers are e-mailed your event
- Your event is listed in our "Calendar of Events" which is picked up at our Ticket Centre
- Promotional flyer can be inserted in our mailings (we limit the # of flyers inserted)

FREE MARKETING CONSULTATION

All rental clients are encouraged to take advantage of our Publicist's expertise in guiding you to the best markets for ad placement, the contacts that will benefit your ticket sales and a list of local Vancouver Island media all at no cost. *Ask for our Marketing Check List.*

For information contact:

Jennifer Wigmore , Marketing at 1.250.754.4555 or jwigmore@porttheatre.com

LIST OF TICKET BUYERS

A list of your ticket buyers' names and mailing addresses following your event can be supplied to you for future direct mailings to target your next event held at The Port Theatre.

(In keeping with the Privacy Act, names and addresses cannot be given to a third party or used for purposes other than promoting an event at The Port Theatre.)

Label printing charge:\$50 (no charge if sent to you via email)

Sagebrush Theatre - Kamloops Rates

Rates are valid until Aug 31/2011

Thank you for your interest in booking the Sagebrush Theatre. When we know more about your show and its particular needs, we will be able to better estimate associated costs. In the meantime, here is a basic listing of rental rates and other associated costs.

The **commercial rate** for up to an 8-hour period is **\$775.00 or 10% of gross ticket sales**, whichever is higher, plus GST. This rate includes a Technical Director for 8 hours, access to all equipment in the theatre (other than as specified below), Guest Services staff (including Guest Services Director, ushers, concessionaires and a parking attendant). The rental period begins when our technicians commence work to prepare for your show and ends when the theatre has been restored to its pre-show condition and our technicians have left the building. Commercial rate for a rehearsal day (no audience, no Guest Services staff required) is \$350.00. Second performance on the same day would be charged at \$450.00 or 10% of gross ticket sales.

For **professional entertainment sponsored by a non-profit society, or amateur entertainment sponsored by a commercial or non-local non-profit**, the rate is **\$550.00 or 8% of gross ticket sales**, whichever is higher, plus GST. This rate includes a Technical Director for 8 hours, access to all equipment in the theatre (other than as specified below), Guest Services staff (including Guest Services Director, ushers, concessionaires and a parking attendant). The rental period begins when our technicians commence work to prepare for your show and ends when the theatre has been restored to its pre-show condition and our technicians have left the building. Rate for a rehearsal day (no audience, no Guest Services staff required) is \$300.00. Second performance on the same day would be charged at \$325.00 or 8% of gross ticket sales.

For **Conventions, Seminars or Meetings**, the rate is **\$525.00 or \$1.50 (plus GST) per occupied seat**, per day, whichever is greater. For convention rehearsal or set-up, rate is \$260.00

For **non-profit societies**, rental rate is **\$375.00 plus GST**. For rehearsal dates, rate is \$175.00.

For **charitable organizations where no admission is being charged**, the rate is **\$90.00/hour** to a maximum of \$375.00 (plus GST). For a rehearsal day, the rate is \$50.00/hour to a maximum of \$180.00 (plus GST).

Please Note: After an 8-hour period, overtime rates will apply on the Technical Director and any additional crew.

Additional Costs

Some possible additional charges include:

Dance Floor Rental: \$200.00 (includes install and removal, and tape)

Grand Piano Rental: \$35.00

Fog Machine Rental: \$15.00/day

Dance Lighting Hang: \$100.00

For more information about theatre rates, don't hesitate to contact the Facilities Manager, Melissa Thomas at melissa@westerncanadatheatre.bc.ca or by phone: (250) 372-3216

All **ticketing** for the Sagebrush Theatre is handled by Kamloops Live! Box Office. You can reach Jan Riggs, Box Office Manager at (250) 374-5483, Monday to Saturday, Noon to 6pm, or by email: manager@kamloopslive.com.

Services

Ticketing

All ticketing for the Sagebrush Theatre is handled by Kamloops Live! Box Office. You can reach Jan Riggs, Box Office Manager at (250) 374-5483, Monday to Saturday, Noon to 6pm, or by email: manager@kamloopslive.com

Lobby:

\$200 per day-up to 8 consecutive hours.
\$65 minimum charge plus \$35 for each additional hour.
\$35 for a reception immediately before or after a performance.
\$90 extra cleaning fee if food is involved.

Rehearsal Room:

32'-0" x 34'-0" Ceiling slopes 8'-0" to 18'-0", Mirrors on one wall, barres on two walls. Sprung corlon covered floor
\$35.00 Set up charge for meetings, etc.
\$22.00 per Hour or portion thereof.

Green Room:

24'-0" x 30'-0" With refrigerator, microwave, sink, 4 sofas, 3 round tables and 15 chairs
\$35.00 Set up charge for meetings, etc.
Evening; \$40 per hour
Daytime; \$26 per hour

Scene Shop:

Evening; \$40 per hour
Daytime; \$26 per hour

Convention Rates:

Ideal for conventions, meetings, seminars, assemblies, forums, etc.
Rates include facility use and normal sound and/or lighting equipment. Rates do not include anything in the special equipment fees area.
\$830 per extended day-up to 14 hours.
\$550 per regular day-up to 8 hours.
\$375 per half day-up to 5 hours.

Lester Centre - Prince Rupert

Theatre Rates:

The following rates include a maximum of 7 consecutive hours of facility use and normal sound and/or lighting equipment for one performance. Rates do not include the rehearsal room, scene shop, or anything in the special equipment fees area.

\$750 or 15% of the gross ticket revenue, whichever is greater, plus technical crew at \$50 per person.

\$850 or 20% of the gross ticket revenue, whichever is greater, when no intermission is scheduled.

\$325 or 15% of the gross ticket revenue, whichever is greater, for each subsequent performance on the same day.

\$70 per hour or portion thereof for additional time-no audience permitted.

\$1.00 per ticket will be collected for the PAC Capital Improvement fund.

Other Services:

Photocopies	\$0.20 each	
Faxing Local		N/C
Long Distance	\$1.00 per page	
Coffee	\$8.00 per urn	
Beverage service	\$1.50 each	
ADSL		\$25.00

Altman Follow Spots \$50.00 each	16mm Movie Projector \$25.00	35mm Slide Projector \$35.00
Overhead Projector \$25.00	LCD Video Projector \$35.00	Screen \$25.00
Orchestra Pit \$150.00	Choral Risers \$25.00 each	Choral Shell \$50.00
Wireless Microphone \$35.00 each	Guitar Amplifier \$25.00	TV with VCR \$25.00
Grand Piano (Tuning Extra) \$90.00	Upright Piano (Tuning	



1375 Water Street
Kelowna, BC V1Y 9R3
250 469-8506
kelowna.ca/theatre

Rental Fees

	Discount %	2010	2011	2012
Stage (Performance Days):	0%	\$1,300.00	\$1,350.00	\$1,400.00
The rental rate is either the daily rate listed or 10% of gross ticket sales, whichever is greater, and includes 8 hours of tech time. Additional tech hours are \$35 per hour. All tickets with a value greater than \$10 the ticket buyer will be charged a \$1.25 (inclusive of GST) Capital Improvement Fee. When multiple performances are held on the same day the minimum charged will be 1.5 times the daily rate listed.				
Discounts Available to:				
SD # 23 & equivalent	40%	\$520.00	\$540.00	\$560.00
Kelowna Non-Profit Producers	50%	\$650.00	\$675.00	\$700.00
Kelowna Non-Profit Presenters	70%	\$910.00	\$945.00	\$980.00
Stage (Rehearsal Days):	0	\$260.00	\$270.00	\$280.00
Four hour minimum booking, includes theatre technician for four hours. Extra hours charged at \$35 per hour. Rehearsal Day Rates are only available in preparation for a performance. A maximum of one rehearsal day per performance will be permitted. IE, if there are a total of 3 performances, a maximum of three days will be rented in advance of the rehearsal rate. Rehearsal Day Rates are not available on Fridays, Saturdays or Sundays.				
Rehearsal Room Daily Rates:	0%	\$220.00	\$230.00	\$240.00
Rehearsal Room Rates apply to the rehearsal room only. They do not include additional equipment. The room is not to be used as a performance venue on these dates.				
Rehearsal Room Hourly Rates:	0%	\$55.00	\$57.50	\$60.00
Discounts Available (Daily/Hourly):				
SD # 23 & equivalent	25%	\$55.00 / \$15.75	\$57.50 / \$14.38	\$60.00 / \$15.00
Kelowna Non-Profit Producers	35%	\$77.00 / \$19.25	\$80.50 / \$20.13	\$84.00 / \$21.00
Kelowna Non-Profit Presenters	50%	\$110.00 / \$27.50	\$115.00 / \$28.75	\$120.00 / \$30.00
Black Box Theatre Daily Rates:	0%	\$220.00	\$230.00	\$240.00
The Black Box Rates include lighting equipment, sound equipment, tables, fridge and bar dedicated specifically to the space. Technician fees are not included. If a technician is required, the charge will be based on the union rate. Use of the black box theatre is unsupervised and includes a variety of equipment; therefore it will only be rented as a black box to regular theatre customers and well known clients.				
Lobby Rental Rates:				
Due to the increase in demand for stage rentals, the lobby will no longer be available as a standalone rental room. If it is requested by another city department and is available on short notice it will be rented at a rate of 1.5 times the technician's unionized hourly rate with a minimum rental length of two hours.				
Other Rental Fees:				
Dance floor (includes taping and use for entire performance run)		\$110.00	\$115.00	\$120.00
Dark day rate for stage		\$110.00	\$115.00	\$120.00
9' Yamaha Concert Grand (excludes tuning fee, which is added if required)		\$34.00	\$36.00	\$38.00
Other pianos are included with rental, only tuning costs will be charged (if tuning is requested)				
Extra crew - billed at union rate				
Staff overtime = 1.5 times union rate for first two hours and double time for any additional hours				

RENTAL RATES – PORT THEATRE - NANAIMO

SCHEDULE OF FEES AND CHARGES

Call Dee McCuaig, Booking Coordinator, at 250.754.4555 ext. 302 or email dmccuaig@porttheatre.com to hold a date, estimate costs and discuss details.

Theatre rentals include in-house sound & lights, green room & dressing rooms. All rates are subject to HST

Choose your category below for rental costs and information.

COMMERCIAL RATES FOR TICKETED EVENTS:

One performance

*the greater of \$1250.00 or 10% of sales net of tax & CDF (Capital Development Fund surcharge)

Additional performance on same day \$700.00 or 10% of sales net of tax & CDF

Note:

CDF deducted- \$2.00 per sold ticket for tickets over \$15.00.

CDF deducted - 50 cents for tickets \$15.00 or under.

A non-refundable deposit of \$375.00 (per day booked) is due with signed contract.

Scroll down to view other costs applicable to your event.

NON-PROFIT RATES FOR COMMUNITY TICKETED EVENTS:

One performance (includes up to 5 hours set up/rehearsal and take down time)

The greater of \$900.00 or 8% of sales net of tax & Capital Development Fund (CDF)

Additional performance same day the greater of \$500 or 8% of sales net of tax & CDF

Note:

CDF deducted - \$2.00 per sold ticket for tickets over \$15.00.

CDF deducted - 50 cents for tickets \$15.00 or under.

A non-refundable deposit of \$350.00 (per day booked) is due with signed contract.

Scroll down to view other costs applicable to your event.

Rehearsals & Technical Set-up: (time used over the 5 hour block mentioned above)

Daytime - up to 5 hour period \$250.00

6 p.m. to 12 a.m. (prime time) \$500.00

Daytime & evening use - 8 a.m. to 11 p.m. \$900.00

Commercial Non- Ticketed events

Day & Evening: 8 a.m. - 11 p.m. \$1,500.00 (plus \$2 CDF per attendee)

9 hour use: \$1,200.00 (plus \$2 CDF per attendee)

5 hour use: daytime only \$900.00 (plus \$2 CDF per attendee)

A non-refundable deposit for full rental amount is due with your signed contract.

Non-Profit/Community Rates for Non-Ticketed Events

Day & Evening: 8 a.m. - 11 p.m.- \$1,150.00 (plus \$1 CDF per attendee)

9 hour use: \$800.00 (plus \$1 CDF per attendee)

5 hour use: daytime only: \$550.00 (plus \$1.00 CDF per attendee)

OVERVIEW OF OTHER POSSIBLE COSTS per performance:

- Technicians (required- minimum three crew- sound, lights and stage). Minimum 4 hour call and additional personnel are negotiated as required. Double time and half charged for crew working on Statutory Holidays
- Event Liability Insurance (required)
- Credit Card charges (3% of ticket sales purchased with credit card)
- Ticket Centre Fee for ticketed events - Commercial - \$375, Community - \$275
- (House Management Fee (required- Commercial- \$200, Community- \$50)
- Merchandise Commission 15% if we sell for you, 10% if you provide seller
- Equipment rentals - at cost plus 10% admin
- Spotlight rental - Commercial- \$50 per spot, Community- \$25 per spot
- Security for rock concerts/high risk events (crewing is dependant on audience size & risk)
- Steinway piano and tuning - Commercial rental- \$125, Community- no charge. Tuning at current rate approx. \$135
- Janitorial fee for special events
- Socan Fee for music used - Tariff dependant on type of show
- Printing complimentary & *consignment tickets (25 cents per ticket - up to 20% of venue capacity)

DARK DAYS: (unused day in middle of a multiple booking)

\$400.00 per dark day vs. option of move out to accommodate another client.

COMPLIMENTARY SERVICES for our Rental Clients

Schick Shiner And Associates

Promotion & Marketing:

- Provide a hi-rez image and 80 - 100 word description about your event or a press release. We will post your event on www.porttheatre.com when your event goes on sale. We will also link back to your website, artist links and your sponsor links.
- Vancouver Island Media, Port Theatre Members & past ticket buyers are e-mailed your event listing
- Your event is listed in our "Calendar of Events" which is inserted in our outgoing Ticket Centre mail, distributed via the Welcome Wagon to Nanaimo newcomers and is available for pick up at the Ticket Centre.
- A promotional flyer/handbill can be inserted in our outgoing Ticket Centre mail. (we limit the # of flyers inserted)
- Racking your event handbill in our brochure rack in front of the Ticket Centre.
- Up to three posters can be displayed in our Lobby.

FREE MARKETING CONSULTATION

All rental clients are encouraged to take advantage of our expertise in guiding you to the best ad placement for this region, the contacts that will benefit your ticket sales and a list of local Vancouver Island media all at no cost.

Marketing assistance contact: Dee McCuaig, Booking Coordinator at 1.250.754.4555 ext. 302 or dmccuaig@porttheatre.com

POSTER DISTRIBUTION

Our distributor can take up to 130 posters to distribute in the Nanaimo area for a charge of \$1.25 per poster. Subject to availability, we can also distribute an additional 50 posters to the Parksville/Qualicum area for a charge of \$1.50 per poster. Distribution is generally six weeks out from your event. Cost is added to your show settlement invoice.

MAIN AUDITORIUM FEATURES:

- 804 seats in total (604 on the main level and 200 in the balcony). Excellent viewing from all seats.
- 28 seating areas accessible without stairs
- Maple panels and cement walls enhance acoustics.
- The first two rows of seats sit on the orchestra lift. With the push of a button the lift goes down, the seats are removed and there is room for up to 34 musicians in the orchestra pit.
- The lift can be placed at stage level creating a thrust stage out into the audience chamber.
- The sprung stage floor is built to withstand many tons of rolling scenery and yet is soft enough for dancers
- The theatre has 48 line-sets for stage draperies, lights and scenery.
- The deep stage allows lots of room for performers and sets.

West Shore Centre for the Performing Arts and Royal Bay Theatre Development Study

- Stage proscenium arch is adjustable: from 42 to 48 feet wide.
- Minimum of 12 computerized pieces of equipment to operate lighting & audio systems.

BACKSTAGE FEATURES:

- Four dressing rooms.
- Greenroom, Artist Lounge where lunch and dinner is served to performers and technical crews.
- Loading Dock/Receiving Area: The loading dock can hold two 48' semi trailer trucks for loading and unloading scenery, props, costumes and sound gear. This area is level with the stage and lobby for ease and efficiency.

The Royal & McPherson Theatres Society
625 Fisgard Street, Victoria, BC, V8W 1R7, Canada
Phone: 250-361-0800

RENTAL INFORMATION - MCPHERSON PLAYHOUSE

EFFECTIVE JANUARY 1, 2013

Rental rates for the McPherson Playhouse and the Royal Theatre are based on three areas of cost: building rent, labour and box office charges.

BUILDING RATES

McPherson Playhouse

Performance (6 hour time block) - whichever is greater:

Full-house - 772 \$ 960.00 vs. 10% of gross gate-seats: *Capped @ \$3500.00*

Main floor - 385 \$ 685.00 vs. 10% of gross gate seats:

Technical/rehear

sal times: \$ 96.00 per hour

Performance day: \$ 960.00 vs. \$ 96.00 per hour,

Non-performance whichever is greater day:

LABOUR RATES

The licensee will pay all labour charges. The Royal & McPherson Theatres Society stage crew and front-of-house staff are governed by I.A.T.S.E. Local 168, Vancouver Island. Staff requirements will be determined and scheduled by the Royal & McPherson Theatres Society. Labour will be charged as per the collective agreement at the time of occupancy. Minimum four hour call. **Below are the rates for 2013.**

<u>Stage Crew</u>		<u>Front of House Staff</u>	
Crew	\$48.4	Manager/Supe	\$45.9
Chief/Department	5	rvisor	0
Head:	36.05	Usher:	20.85
Assistant Sound &	35.05	Merchandiser	20.85
Wardrobe:	32.00	:	

Operator: 30.65
Loader:
Grip:

BOX OFFICE CHARGES

A transaction service charge will be added to the face price of each ticket. This charge covers the cost of Building Improvement Fund contributions, ticket stock, and ticket handling. This service charge is based on the highest adult ticket price. The transaction service charge will be applied as follows:

- Tickets valued at \$21.75 and less: \$3.00 will be added to the base price of the ticket.**
 - Tickets valued at \$22.00 to \$49.75: \$7.00 will be added to the base price of the ticket.**
 - Tickets valued at \$50.00 to \$99.75: \$7.50 will be added to the base price of the ticket.**
 - Tickets valued at \$100.00 and more: \$8.50 will be added to the base price of the ticket.**
-

NON-PROFIT RATES

The following rates will be applied to local non-profit organizations that supply the Royal & McPherson Theatres Society with a copy of their Certificate of Incorporation under the B.C. Society Act. Organizations must be located within the geographic perimeters of the Capital Regional District.

McPherson Playhouse

Performance - 6 hour time block:
Full-house - 772 \$ 935.00
seats:
Main floor - 385 \$ 655.00
seats:
Technical/rehearsal times: \$ 49.00 per hour
Performance day: \$ 490.00 vs. \$ 49.00 per hour,
Non-performance whichever is greater
day:

EDUCATION RATES

The Education rate structure is defined as any registered publicly or privately operated educational organization that operates within the geographic perimeters of the Capital Regional District. This category allows for a full day rate on performance days up to a sixteen hour working period.

McPherson Playhouse

Performance:

Full-house - 772 seats: \$ 765.00 flat

Main floor - 385 seats: \$ 580.00 flat

Non-performance day: \$ 420.00 per unit minimum
\$ 49.00 per hour (when

Production calculated over the

Overtime Hours: \$ 420.00 minimum)

Appendix K

Pro Forma Rental Rate Policies

The following are pro forma rental policies for the studio spaces:

Rental Rates for Hourly, Daily and Weekly Bookings:

- Rates are based on a flat fee in 4 hour blocks or by the day or week
- Reduced rate for multiple days or weeks
- The centre management has the authority to negotiate special rates for long running and regularly scheduled bookings as required

Included in the rental fee:

- a facility representative
- bar and concession (with revenue flowing to the centre)
- all equipment that is normally in the space
- inclusion in the general marketing and “what’s on” list for the facility
- custodial (for normal working hours)

Not included in the rental fee:

- extra staff
- some consumables
- equipment and goods rented or purchased on behalf of the renter (prior approval required)

The following are pro forma rental policies for the theatre and multi-purpose space:

Rental Rates:

- Rates are based on a flat fee against a percentage of gross box office revenue which ever is greater
- Flat fee for non-ticketed events and spaces (such as the lobby) which do not have a performance

- Reduced rate for setup days
- The theatre management has the authority to negotiate special rates as required

Included in the rental fee:

- FOH manager
- box office staff
- bar and concession
- one theatre technician for 8 hours (cost charged back after 8 hours)
- all theatre equipment that is normally in the venue
- inclusion in the general marketing and “what on” list for the facility
- custodial (for normal working hours)
- box office fees and charges as detailed below

Not included in the rental fee:

- all events must use the centre box office or hard copy tickets printed by the box office
- extra theatre technical staff (it usually takes 3 techs to run a performance)
- piano tuning
- some consumables (fog juice, colour)
- equipment and goods rented or purchased on behalf of the renter (prior approval required)
- SOCAN fees

Ticketing and Box Office

- Tickets sold through the box office computer network and on line

- selling fee of 3% of the gross box office sales
- credit card fee of 2.5% of actual credit card sales
- facility fee of \$2.00 ticket – paid by the ticket purchaser
- Tickets sold by the renter
 - ticket printing fee \$100
 - hard copy tickets sold by the box office - \$2.00/ticket

Policies common for the studios, theatre and multi-purpose space:

Tentative Booking Procedures

- Tentative bookings will be held without a deposit until another request for the same space is received
- At the time of the 2nd request the 1st tentative booking will be notified and given 72 hours (three business days) to confirm or cancel the booking
- Confirmation will require a signed contract and a 25% non-refundable deposit of the space rental only
- When a “second hold” obtains a space under this procedure, they will be required to sign the contract agreement and pay the 25% non-refundable deposit
- Payment of the 25% non-refundable deposit shall be received within 72 hours (three business days) of agreeing to pay the deposit
- All bookings will be based on appropriate Space Allocation Policies

Payment

- Payment is accepted by cash, debit card, cheque made payable to the Society, Visa and MasterCard or in the case of theatre bookings will be taken from the box office receipts
- The Society reserves the right to limit the amount payable on credit cards

- If the licensee neglects to sign the contract agreement or pay the full facility rental, the licensee may be denied access to the facility
- Interest on outstanding invoices will be charged at 1.5% net thirty days, compounded monthly. (18% per annum)

Liability Insurance

- All user groups are required to hold liability insurance of \$3,000,000.00 with the City of Colwood and the Society as an additional named insured on the policy. Private meetings and functions will not be required to provide insurance. It is possible that the Society could make arrangements for this insurance with a local insurance broker which the renter could contact directly.

Annual Special Events

Includes all special events that are re-occurring on an annual or bi-annual basis and that require a tentative hold of their consistent annual calendar dates into the future. In order to become an annual special event, customers must request in writing that their event be classified as an “Annual Special Event” and pay the deposits as required. Annual dates will be held for up to five years in advance at any given time. Cancelled dates will be subject to a non-refundable deposit if cancelled within 11 months. Two consecutive cancellations will result in a loss of annual user status.

Appendix L

Year One Budget

2013 West Shore Centre for the Performing Arts 1st Year Budget

Category	Budget Year 1 2013	Notes
REVENUE		
City allocation	\$ 50,000.00	
Foundations and Grants	\$ 35,000.00	West shore Arts Council/Province of BC
General Fundraising (net)	\$ 15,000.00	Rotary Clubs of Colwood & WestShore
Other Misc Revenue	\$ 1,200.00	T-Shirt Sales (60@ \$20)
TOTAL REVENUE	\$ 101,200.00	
PROJECT DEVELOPMENT/MANAGEMENT EXPENSES		
Consultants		
Project Coordination/Fundraising/Volunteer Coordination/Graphic Design/Admin Support	\$ 50,000.00	Moyer Creative Group (the extension of the 2012 scope of work would facilitate several economies from the original pro-forma budget with respect to relationship development, project coordination and sub-contracting of specialized services to assist with fundraising, graphic design costs, admin support, social media management, etc.)
Theatre Consultant	\$ 30,000.00	Schick Shiner & Associates (have reduced by \$15K each the Architectural and "Other Consultant" sums reflected in Design Services Expenses below)
Space Rental	\$ -	Meeting space @ City Hall; office space provided by contractors
Office Supplies	\$ 500.00	
Delivery/Postage	\$ 1,000.00	
Web management	\$ 2,000.00	
Volunteer Expense	\$ 1,750.00	recognition events, party, etc
Branded T-shirts (40 for volunteers/60 for sale)	\$ 1,250.00	100 t-shirts for volunteers & for sale
General Marketing	\$ 10,000.00	Includes e-news updates to communities of interest
Entertainment	\$ 2,200.00	Fundraisers (Rotary Art & Wine Fest in July, Rotary Golf Tournament in September and West Shore Arts Council "Starry Starry Night" in December 2013)
Open houses and meeting expenses	\$ 2,500.00	Sharing project stories at specific milestones
SUBTOTAL PROJ DEV/MGT EXPENSES	\$ 101,200.00	
PROJECT DESIGN REVENUE		
City allocation		
Foundations and Grants		
General Fundraising (net)		
Corporate Sponsorships/Other Misc Revenue		
TOTAL REVENUE	\$ -	
PROJECT DESIGN SERVICES EXPENSES		
RFP Expense to engage Design Team	\$ 5,000.00	Would the City undertake this?
Architect	\$ 369,000.00	Assume that architecture fees are 8% for the project and schematic and design development is 20% of same (assuming some preliminary architectural done by Schick Shiner as noted above in Proj Development/Mgt Exp). If not, must add \$15K to total.
Engineers and other consultants	\$ 105,000.00	Assume that engineering and other consulting fees are 5% for the project, and schematic and design development is 10% of same (assuming some schematic done by Schick Shiner as noted above in Proj Development/Mgt Exp). If not, must add \$15K to total.
SUBTOTAL DESIGN EXPENSE	\$ 479,000.00	
TOTAL EXPENSES	\$ 580,200.00	
TOTAL NET	\$ 479,000.00	

Schick Shiner And Associates