

APPENDICES - 06

Research

City of North Vancouver council and staff have a very strong practice of study and research. Much time and many resources are directed to receiving experts counsel and gathering public opinion. This effort shows an admirable level of community consultation and provides a rich and broad platform of information for the planning exercise in which we engaged. Community members have been attending workshops, answering surveys and been individually interviewed for years about every aspect of change and potential change in the City. This team had access to over 50 studies and documents produced on the topics of culture, community services, the Presentation House facility and its tenant organizations and Lower Lonsdale. City documents associated in any way with the purpose of this planning exercise were made available. (see full listing in bibliography)

Under these circumstances, the team chose to carefully review and respect all those voices that had already been heard through past efforts, double check all the facts presented and ask all stakeholders, “what is still true and important and what has changed?”

Study Methodology

There have been many culturally-related studies undertaken in North Vancouver that engaged large groups and undertook broad community consultation. The Proscenium - LMB Associates Team encountered study fatigue and a general sense that sufficient information had been gathered. Indeed, over 50 studies, reports, surveys documents and strategic plans were read and analyzed. These documents were dated over the last two decades.

What was needed was a fresh look, a high level of analysis of all previous plans and documents by Team members and meaningful exchange with knowledgeable stakeholders. With this in mind, the process did not focus on large community meetings or workshops. We visited facilities, reviewed blueprints and maps and met with community organizations. In depth individual interviews with key players were also undertaken. We carefully toured the neighbourhoods many times, walking the streets and pathways as a cultural community member or visitor might. Two stakeholder meetings were organized through the Office of Cultural Affairs. A number of concentrated meetings with City department heads took place and site tours were organized.

As findings emerged for each of the tenant organizations, individual meetings were again held with their executive Directors. Throughout the process the staff of the Office of Cultural Affairs met with the team to review findings. A recorder was assigned to all meetings to keep notes and distribute them to team members.

A full list of participants in these engagements can be found at the end of this methodology description.

The consulting team itself met regularly to exchange information and discuss the core questions: What was best for the Presentation House site and PH Centre building? What were the precise PHC tenant needs? Did the City's goals and intentions align with those of the cultural partners or were there dissonances? Was a cultural neighbourhood possible and what was needed to make it successful?

What were the best implementation strategies, priorities and timelines?

The Needs and Market Assessments reviewed demographic, geographic and transportation data to ascertain if a cultural neighbourhood was an achievable goal for North Vancouver. It also considered the cultural community's capacity to provide programming for proposed facilities. It assessed the range of uses that existing facilities already support and established any priorities that exist or should be in place. The known cultural enterprises resident in North Vancouver were identified and mapped to see what clusters and synergies might already be in place. Local history, traditions and context were considered.

The study process ascertained what the facility-based ideals were for the Presentation House tenant organizations. It pinpointed the physical attributes required and anticipated by the organizations under study. Team members participated in a charette exercise with the Gallery's consultants Mcfarlane Green Biggar Architecture + Design. They held discussions with CEI Architecture Planning Interiors who are engaged in planning for the Harry Jerome redevelopment. The Team had access to and wishes to acknowledge the work performed by Hotson Bakker Boniface Haden architects + urbanistes on behalf of the Museum. When detailed physical attributes were not available (in the case of the Theatre) the Team, in consultation with the organization, created program- appropriate space sizes and seating capacities. A team member with heritage architectural training also reviewed and made

recommendations pertaining to the Presentation House buildings. From there the consultants researched cultural districts and precincts in BC, Canada, the US and abroad. Certain attributes were identified as common or desirable to such initiatives. Civic policies and practices were found that enabled cultural neighbourhoods or precincts to thrive. Research was also undertaken to determine what strategies enhance street liveliness and encourage social interaction in public places.

A great deal of time was devoted to understanding the potential sites available for cultural infrastructure. In order to do this, sites were first identified and then alternative building footprints were created to ascertain whether, and which, buildings might be suitable for these sites. A great deal of technical time was given to mapping sites and building configurations. In addition, potential partners and co-locating organizations were consulted to determine if mutually beneficial arrangements could be found and whether sites were appropriate for co-location.

Budget and business plans for proposed new circumstances were determined by gathering and reviewing pro-forma budget data created by the three Presentation House tenant organizations. Proposed staffing needs were also investigated to provide assurances that the proposed new facilities and their programs had appropriate staff levels to be sustainable. Capital fundraising potential and readiness was first assessed by a member of the consulting team and then interviews were undertaken by a fundraising professional to investigate this issue more closely. (Leslie Thompson’s assessment has been delivered to OCA staff) For the building reviews, a cost consultant was brought in to

determine broad-based capital costs. A technical cultural equipment consultant was engaged to provide a basic understanding of what equipment each proposed facility would require.

The Study Team

- Proscenium Architecture and Interiors
- Hugh Cochlin
 - Tanya Southcott
 - Ben Nielsen
 - Thom Weeks

- LMB & Associates
- Lydia Marston-Blaauw

- James Bush & Associates
- Jim Bush

- Douglas Welsh Design
- Douglas Welsh
 - Scott Miller

Independent Fundraising Counsel

- Leslie Thompson

Office of Cultural Affairs

- Ian Forsyth, Director
- John Rice, Cultural Development Officer

City of North Vancouver

- Finance
- Isabel Gordon, Director

- Community Development Department
- Richard White, Director
 - Gary Penway, Deputy Director
 - Wolfgang Beier

City Manager’s Office

- Special Services & Projects
- Larry Orr, Manager

Individual Interviews, Discussions Contributions

- Presentation House Theatre
- Brenda Leadley, Artistic and Executive Director

- North Vancouver Museum and Archives
- Nancy Kirkpatrick, Director

- Presentation House Gallery
- Reid Shier, Director

- North Vancouver Community Arts Council
- Linda Feil, Executive Director

Individual Interviews, Discussions Contributions Continued

Former Cultural Services & Centennial Theatre Coordinator and staff to Cultural Policy Committee of the North Shore

- Oksana Dexter

Executive Director, North Shore Neighbourhood House

- Don Rutherford

Centennial Theatre Coordinator

- Margo Gram

Director of Recreation, North Vancouver Recreation Commission

- Heather Turner

Acting Dean, Faculty of Fine and Applied Arts, Capilano University

- Jennifer Moore

Assistant to the Dean of Fine and Applied Arts, Capilano University

- Bernadette Andrade

General Manager, Capilano Performing Arts Theatre, Capilano University

- Julie Vanderyagt

Executive Director Coastal Jazz and Blues, Vancouver International Jazz Festival

- Julie Smith, E.D.

Executive Director, PuSh International Theatre Festival

- Norman Armour

Canadian Institute of Theatre Technologists, Vancouver

- Don Parman, CITT Vancouver

Presentation House Gallery Board

- Tyke Babalos
- Helen Besharat
- David Spraid
- Cheryl Stevens
- John O'Brian
- David MacWilliam

CEI Architecture Planning + Interiors

- Richard Bolus

General Manager, Presentation House Theatre

- Neil Scott

Presentation House Theatre Board

- Bill Devine
- David Murray
- Colleen Lanki
- Shelley MacDonald
- Lorraine Kelley

Stakeholder Meeting Attendees

CULTURAL FACILITY REVIEW MEETING
OCTOBER 21, 2009

Artists for Kids Trust

- Bill MacDonald

Capilano University

- Fiona Black
- Jennifer Moore

Local Artist Community

- Colleen Lanki

Lower Lonsdale Business Association

- Doug Ausman
- Simone Doucette

North Shore Neighbourhood House

- Don Rutherford

North Vancouver Community Arts Council

- Linda Feil

North Vancouver Museum & Archives

- Nancy Kirkpatrick
- Catherine Rockandel

North Vancouver Recreation Commission
• Margo Gram

Office of Cultural Affairs (Staff)
• John Rice
• Ian Forsyth

Presentation House Gallery
• Reid Shier
• Tyke Babalos

Presentation House Theatre
• Brenda Leadley
• Dave Murray

Squamish Nation (did not attend)

JANUARY 07, 2010

Squamish Nation
• Deborah Jacobs

Capilano University
• Julie Vanderyagt
• Jennifer Moore

Presentation House Gallery
• Reid Shier

Presentation House Theatre
• Neil Scott

North Vancouver Museum & Archives
• Nancy Kirkpatrick

North Vancouver Community Arts Council
• Linda Feil

North Vancouver Recreation Commission
• Margo Gram
• Leslie June

Artists for Kids Trust
• Bill MacDonald

John Braithwaite Community Centre
• Richard Gauntlett

Lower Lonsdale Business Association
• Doug Ausman
• Simone Doucette

Local Artist Community
• Claude Giguere
• Rae Ackermann

City of North Vancouver Staff
• Isabel Gordon
• Larry Orr

Office of Cultural Affairs (Staff)
• John Rice
• Ian Forsyth

We thank everyone who participated in discussions and gave their expert opinion and thoughts so generously.

Proviso To Reader

Each of the pro-forma operating budgets found here were produced by the Presentation House tenant organizations. Each follows the format that the individual organizations use in their own financial planning and documentation. To impose on them a format that is consistent to all three would have made their work especially onerous. The authors of this study have presented the pro-forma documents, as provided, with minor presentation adjustments and reductions of some detail in order to make the information more accessible to the reader.

Creating a pro-forma budget is always a challenge. The Presentation House organizations found the task particularly difficult because none of them knows exactly to what year these budgets may apply.

They are also not yet sure what kinds of facilities they will be operating – their locations, potential partners, size and basic configuration have been recommended but all are still to be decided. All have more than one option available. This range of choice is necessary to allow the City to grasp opportunities that arise with developers and sites. The organizations also find themselves in a funding climate that has signalled potential changes at the federal and provincial levels.

Any particular details that may be wanted in relation to these pro-forma predictions can be sought through the appropriate channels of the Office of Cultural Affairs and the Museum Commission in co-operation with the executive directors of the organizations.

The reader of these predictions, made with much trepidation by each organization, should take into consideration the complexity of the task they undertook. As time reveals the things unknown in 2010, these figures will need adjustment, but the information that follows is based on the best determination of what might be needed by a very professional and thoughtful process based on experience.

PH Gallery

The PH Gallery’s pro-forma operating budget is near term – within 5 years. Whether their facility is a new one or a renovation is yet to be decided. The square footages that the PH Gallery may be operating and what services it will encompass for revenue and expense generation also awaits building design.

GOVERNMENT	
Federal	180,000
Provincial	150,000
Municipal	335,000

SPONSORSHIP	
Corporate	25,000
Foundation	25,000
Individual	50,000

Gallery Pro-Forma Revenue

DONATIONS	
Event	200,000
Corporate	25,000
Individual	25,000

EARNED REVENUE	
Memberships	17,000
Exhibition Fees	25,000
Admissions	50,000
Shop	50,000
Edition Sales	30,000
Other	10,000

ENDOWMENT	
Total	50,000

TOTAL PRO-FORMA REVENUE	\$1,247,000
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The PH Gallery proposes to almost double its current capacity in both expenses and revenues since it will be more than doubling its current size. It will have a much greater ability to raise and earn funds once in a more visible and prominent location and building. It will have commensurately higher expenses for staffing levels and for costs associated with a stand-alone building.

The PH Gallery also offered a look at their current revenue stream as a point of comparison for their view of future potential and growth. Their shop and edition sales are quite high considering the very cramped quarters they inhabit. They also have good event fundraising capacity. This can only increase in a new facility. They are optimistic about their ability to grow their membership substantially and plan to create an endowment fund.

The PH Gallery is being cautious about funding increases from the Federal and Provincial governments as they are anticipating their opening in the near term when granting may still be restricted. They do, however, anticipate more support from the municipality to cover the needs of a stand-alone and iconic building for the waterfront. They are very aggressively planning to increase all donated and earned revenues. In particular, they anticipate strong admission fees earnings as they become an attraction in Lower Lonsdale.

PUBLIC PROGRAMMING EXPENSES	
Newsletter	40,000.00
Lecture Fees	10,000.00
Press Kits	10,000.00
Educational Outreach	25,000.00
Total Public Programming Expenses	\$85,000.00

EXHIBITION EXPENSES	
Artist Fees	20,000.00
Advertising and Invitations	60,000.00
Courier/Shipping	50,000.00
Cost of Production	50,000.00
Installation and Documentation	55,000.00
Publications	100,000.00
Travel, productions & curatorial	50,000.00
Total Exhibition Expenses	\$385,000.00

Gallery Pro-Forma Expenses

HR EXPENSES	
Permanent Staff	405,000.00
Casual Wages	30,000.00
Preparator	40,000.00
Fringes, supplementary, salaries/wages	60,000
Subcontractors	90,000.00
Total HR EXPENSES	\$625,000.00

OPERATING EXPENSES	
Auto/Ground Transport	4,000.00
Building Overhead	50,000.00
Building Maintenance	25,000.00
Audit/Bank/Misc	18,000
Board/Strategic Planning	5,500
Staff exp. & memberships	7,000.00
Communications	25,000.00
Insurance General	3,000.00
Office supplies, equip., rentals, mtnc.	11,800
Promotion	2,500.00
Total OPERATING EXPENSES	\$151,800.00

TOTAL PRO FORMA EXPENSES	\$1,246,800.00
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PH Theatre

The PH Theatre is predicted to be in a new facility on the Presentation House Site. Its creation assumes a graduated construction timetable, in the next 10 years. These will be important developmental years. Not only will some of their partner tenants change, but the current building, which is part of their revenue base, will be altered only after they move to the new building. They do not yet know, with precision, what their new building will hold and they do not know what the old building will eventually become. Their pro-forma budget is, therefore, complicated by a longer time scale and two very large “TBA’s”.

Theatres generally produce a larger proportion of earned revenues than other public cultural institutions. Their grant revenue is spread over many sources and they fundraise extensively.

PHT’s financial picture is complicated by the fact that they are a producer of performance pieces and also the facility operator of rental buildings on the City’s behalf. They rely, as do the other lead organizations, on facility stability through their municipal partners.

PHT’s budgets fall into two categories – those attached to the productions and those attached to the buildings. Even so, these budgets are inextricably bound together. The producing company could not exist, or offer incubation space to the community’s other independent producers, were it not for the tenant and rental revenue it can generate.

The PH Theatre anticipates an ability to increase its programming by 50% and its facility rental rates by 30% once they have a good space with appropriate equipment to offer rental clients. They will have two rehearsal spaces available: the Anne MacDonald Hall and a larger hall either attached to the new theatre or within the rehabilitated Presentation House Centre. They plan a very aggressive increase to revenue sources based on more attractive facilities.

Theatre Salaries/Fees	
Full Time Staff (5)	229,520
Part Time, Casual, On-call, Project wages	78,985
Technical Director	37,500
Benefits, salary costs, pension	46,500
Total Theatre Salaries/Fees	\$392,505

Theatre Production Expenses	
Artists fees, travel and per diems	175,000
Production Salaries & Stage Managers	26,500
Set/Costume/Props Materials	20,000
Marketing, print, photography, postage, misc.	54,500
Total Production Expenses	\$276,000

Theatre Admin. Expenses	
Audit, bank & credit card charges	14,000
Fundraising Expenses	5,000
Insurance-General & Director's Liability	12,000
Telecommunications & Office Equip, Supplies	33,250
Arts Centre Rent (grant off-set at 2009 level)	86,517
Anne Macdonald Studio Maintenance	1,000
Memberships & Subscriptions	1,600
Box Office/FOH - ticket stock/CC equip	2,000
Theatre equip, rental, mtnc, supplies	7,000
Bar supplies & Licenses	20,000
Misc. Expenses	8,700
Total Theatre Admin Expenses	\$191,067

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Theatre Pro-forma Budget

Theatre Grant Revenue	
NV OCA Project Grants	17,500
City/District of North Van - Operating	106,245
City of North Van - Building, custodial, grounds	87,600
City of North Van - Grant for Rent	86,517
District of West Vancouver	1,500
BC Arts Council & Gaming	52,000
Vancouver Foundation	10,000
Federal and Canada Council Funding	60,000
Project Grants	45,090
Total Arts Centre Grant Revenue	\$433,907

Theatre Earned Revenue	
Theatre,Room and Rehearsal Rentals	91,000
Box Office (INCLUDING TICKET SURCHARGE)	115,000
Bank interest and membership dues	2,500
Fundraising Events	30,000
Misc. Revenue	47,000
Donors, sponsors, co-productions, corporate	35,000
In-Kind Media Support	115,000
Total Theatre Earned Revenue	\$435,500

Theatre Pro-forma Budget Summary

TOTAL THEATRE EXPENSES	\$859,572
TOTAL THEATRE REVENUE	\$869,407
Theatre contingency	\$9,835
Net Revenue Over Expenses	0

The PH Theatre currently operates with only two full time staff, this is unsustainable with a more complex and, presumably busier, facility to manage. A facility manager has been added to the staff roster to co-ordinate rentals, tenancies and building needs. The modest salaries of this staff member, a custodian and a grounds keeper should be covered by new funds from the City (line 3 Theatre Operations Rev.)

The Budget shows only a 3% increase in its operating grant, even though it refers to 2017 - 2020. Though this shows admirable restraint, a COLA or other civic measures to keep pace with inflationary pressures should be planned and included in any opening year budget.

The PH Centre’s pro-forma Building and Grounds Expenses (B&G) include costs associated with a shared postage meter and a shared photocopier.

Although additional square footage is generally associated with increased overhead, it is also true that a new building should be designed and equipped to minimize heating and cooling costs. The budget figures take this into consideration.

Building and Grounds Expenses

B & G WAGES & FEES	
Custodians, grounds-keeper, benefits	54,675
Total B & G Wages & Fees	\$54,675
B & G EXPENSES	
Utilities (Gas & Hydro)	26,000
Utilities & Licenses	2,000
Security System & monitoring	3,900
Garbage Removal	5,000
Janitorial Supplies	7,500
Grounds Maintenance Materials	8,000
Total B & G Expenses	\$52,400
Total B & G Expenditures	\$107,075
EQUIPMENT ADMINISTRATION COSTS	
Postage Meter Expenses	9,833
Photocopier Expenses	8,656
Total Equipment Admin. Costs	\$18,489
Total Building & Shared Equipment Cost	\$125,564

NV Museum

The North Vancouver Museum Association (NVMA) is prospectively at the longest time frame of the three relocations: from 13 to 17 years. They too are not yet at the building design stage and have several available options. The Museum has the added complexity of running several buildings and exhibit operations simultaneously.

They also have a system in which grants from private and federal sources (totalling approximately 150,000 in 2010) are held in special purpose funds and are not shown as part of operating budgets. In addition, they include projects like “Community Collections” initiatives in capital budgets. They also have a Friends of the NV Museum and Archives Society, a membership organization which runs some programs, applies for student employment grants and provincial grants.

The NVMA is jointly funded by direct allocation from the District of North Vancouver and the City of North Vancouver under a funding formula.

Due to these budget complexities, the Museum approached their predictions differently, offering current figures in groupings as well as potential future figures. They outline a few of the presumptions and offer comments.

2010 NVMA Operating Budget

Expenses break out as follows	
Fixed Costs(92.8%)	898,187
Discretionary Costs(7.2%)	69,764
Cost components are as follows	
Facility costs Museum, Archives, warehouse, PGE Station	196,283
Staff costs, wages and benefits (66%)*	638,816
Fixed administrative costs	63,089
Discretionary administrative costs	21,012
Collections, supplies & equipment(1.1 %)**	10,975
Programs, exhibits, events	17,977
Marketing and promotions	14,600
Staff development and training	5,200
NVMA’s 2009 Total Operating Expenses	\$967,952

*Full-time staff: Director, Assistant Director, Administrative Services Manager, Archivist, Preparator, Educational Programmer; Part-time staff: Curator of Collections, Receptionist/Membership Secretary; Receptionist/ Graphics Assistant; Reference Historian; casual Visitor Services attendants
**Most museum collections costs (including salary for a Collections Manager, supplies, and equipment) come from grants (capital grant from City of NV and grants from federal Dept of Canadian Heritage)

2009 NVMA Operating Budget

Revenue	
Municipal Grants (District 50% and City 50%)	940,000
Provincial Grant (BC Arts Council)	25,000
Earned income	11,000
Donations	1,000
TOTAL	\$977,000

Expenses	
Museum Administration	275,000
Services purchased from City and District	50,000
Facility Expenses	
Museum at Presentation House	31,000
Archives	70,000
Collection Storage	95,000
PGE Station	2,500
SUB-TOTAL	\$198,500

Collections	41,000
Archives	132,000
Exhibits and Programs	279,500
TOTAL	\$976,000

Future Revenue Considerations - NVMA comments

- NVMA should diversify its revenue sources to be less dependent on municipal funding, but until very recently the members of the Commission and the Friends Society Board did not regard fundraising as a responsibility
- It is critical that City and District continue to jointly share staff and administration costs because NVMA leverages their support to secure additional project funding from other sources – valued at 150,000 in 2009
- Provincial funding through BC Arts Council will be maintained (currently \$25,000 annually), although little growth is forecast in the short term
- A new facility will enable NVMA to present higher-quality exhibitions, so there will be more opportunities to secure exhibition support and corporate underwriting for special projects
- Special project funding can be secured through grants for many different special initiatives, but it is impossible for a municipal museum to secure non-municipal support for operating costs
- The Friends Society will continue to increase membership and expand fundraising operations. Their support of NVMA is expected to increase substantially

NVMA Director Comment: “The Municipalities may wish to pay facility costs individually, according to which municipality the facility is located within. The District may want to assume 100% of Archives facility costs, without any City contribution, if the District contributions to the City’s Museum facility can be suspended.”

FUTURE OPERATING EXPENSES	
(all amounts in 2009 dollars)	
(assuming highest potential cost for storage)	
Total budget	\$1,181,600

Archives in Lynn Valley	
(Public hours of operation: Tues-Sat, noon - 5 pm)	
Staff costs (wages and benefits)*	132,000
Facility costs**	70,000
Administration costs (incl. in NV Museum admin. costs)	0
Archives collection costs (incl. software contract, photo costs, etc.)	9,600
Archives portion of block funding	5,000
TOTAL Archives	\$216,600

* Presumes that ground floor reception is provided by new, ground floor occupants or tenants of the Community History Centre

** Cost to run entire building, although Archives will use only the top floor

Museum Pro-Forma Expenses

Museum Collections	
(Non-public facility: presuming the City purchases a new building outright)	
Cost for utilities, security, and maintenance (Class A structure)	50,000 - 75,000
TOTAL Collections	\$75,000

* Best future scenario: (If NV Museum has a full-time collections manager to take care of the space) City can offer collection storage space to another museum for a fee to subsidize facility costs with earned revenue

Museum (new 24,000 sq. ft. facility)	
(Hours of operation: Tues - Sun, 10 am - 5 pm)	
Staff costs*	525,000
Facility costs**	100,000
Administration costs for Museum and Archives	100,000
Museum collection costs	10,000
Exhibitions and programs	80,000
Marketing, promotions, advertising, web site***	50,000
Staff development and training	10,000
Museum portion of block funding	15,000
TOTAL Museum	\$890,000

* No provision for security staff (presumes security will be provided electronically) and no provision for facility maintenance (presumes facility maintenance, minor repairs and janitorial services will be provided by the City)

** Assumes the facility will meet Class A standards, with museum-quality security and environmental control systems.

*** We do not project having resources to hire any dedicated staff for this function.

With new and better buildings, comes new and better programming, increased standards of care and building overheads. Personnel should match the aspirations and services required of lead organizations. Though it is difficult to know what will be required, each of the Presentation House Tenant organizations has made an attempt to foresee their personnel needs.

The PH Gallery

This organization will need the following permanent staff:

- Director
- Administrative Director
- Exhibition Director
- Curator
- Assistant Curator
- Preparator
- Office Manager
- Outreach and Education Programmer

Casual staff will be called in as-needed for special purposes

They will also need subcontractors in the following categories:

- Installation Crew
- Designers
- Custodians**
- Grounds Keepers**

The PH Theatre

This organization will need the following permanent staff:

- Artistic Director
- General Manager
- Facilities Manager
- Director of Development (Fundraising)
- Director of Communications

Casual, part time and seasonal contract staff will include:

- Book-keeper
- Box office/Front-of House Manager
- Box office casual staff
- Technical Director
- Technicians
- Refreshment/bar casual staff

They will also need subcontractors in the following categories:

- Custodians**
- Grounds-keepers**

The artists that the PH Theatre’s programming requires is not included here as they are project specific. However, such artists include directors, actors, costume, set, lighting and sound designers, properties- makers, carpenters, stage managers and musicians.

The NV Museum

The museum functions in more than one location. For the purposes of this exercise we will consider only the staff that will be “housed” and work in the new museum facility. It should be remembered that some of these people currently work at the Community History Centre in Lynn Valley. The Lynn Valley archive will require 2 FT staff and funds for casual equivalent to .4 FTE once the new museum is built.

This organization will need the following permanent staff:

- Director
- Assistant Director
- Administrative Services Manager
- Preparator
- Education Programmer
- Collections Manager/Registrar

Casual, part time and seasonal contract staff will include:

- Curators (1.8 FTE)
- Receptionist/Membership (Friends) Secretary (.6 FTE)
- Receptionist/Graphics Assistant (.6 FTE)
- Programmers
- Weekend staff
- Cultural animateurs

They will also need subcontractors in the following categories:

- Guest Exhibit Curators
- Exhibit Technician

The NV Museum does not anticipate hiring security staff, therefore its electronic security system should be appropriate to NV Museum needs.

** It is strongly recommended that custodians and grounds keepers be part of the City’s commitment and responsibility for all three organizations as they are currently for the Museum. Important public cultural amenities should have a high level of care and this is consistent with practices common to most municipalities.

The three organizations under study are in different states of readiness and have differing governance models. The Gallery and Theatre's operating budgets are supported by the City and District through the Office of Cultural Affairs, while the Museum's operating budget is supported by direct allocations from the City and District.

They each understand that the City, while prepared to make substantial investments in new or converted cultural facilities, expects them to make concerted efforts to acquire funds from other sources for capital costs. For each, it will be important to engage a professional fundraiser in order to reach the substantial capital goals needed for facility construction and fit-up. Each will also need to expand its board to about 17 members to undertake the extra work. A fundraising committee will need to be struck to assist the fundraiser.

In addition, each organization will have to ramp up its ongoing operational fundraising to support the new facilities that they will program in.

The PH Gallery, governed by an elected board of directors, has recruited board members ready to fundraise and committed to doing so but it will need additional members or an outside committee. The Board understands its mission and vision for the future.

It has a staff contingent just large enough to undertake a campaign with the assistance of a fundraiser. The organization has a history

of operational fundraising. It has champions in the community. The PH Gallery still needs to undertake training, prepare a capital campaign and cultivate major donors. However, they are confident about their ability to undertake the necessary steps and they understand the budget goals.

They are also well-focussed on near-term construction and therefore have the advantage of a sense of urgency. In addition, their work is well regarded at senior levels of government. This will enhance their credibility and efforts. It is our conclusion that they still have board recruitment, committee structures and other preparation to do but can undertake the tasks required.

The PH Theatre's focus is split between operating the Presentation House Centre as a building, with multiple tenants and rental clients, and operating a drama producing company. Many of the board members have just begun to envision a changed facility status and there is some confusion around the PH Theatre's mission and vision. The current board of directors has not been recruited with fundraising in mind and some do not make donations themselves. The board is not large enough yet to undertake a campaign. The PH Theatre does, however, have some very strong community champions who have offered their assistance and could become the core of a strong fundraising committee. Though it too will have to engage a professional fundraiser to run a capital campaign, its staff contingent is currently too small and over-committed to other work to assist.

The PH Theatre will need to undertake governance and capacity building work in the near term. In addition, the theatre has not yet undertaken the facility planning work that is required before a capital campaign can take place. There are grants available that can help re-shape and train both staff and board members. The City has provided financial assistance to the other two tenant organizations to undertake this work and the theatre should avail itself of the same potential assistance.

The PH Theatre is expected to break ground on a new facility in the mid-term of the time-line and has a few years to undertake the work described above. It is important to note, however, that preparations for the many changes at this City-owned site and building should have the strong participation of the OCA and the City itself.

The NV Museum has an appointed Commission that does not do governance or fundraising work and does not act in an advisory capacity. Its financial and governance ties to the City and District are more direct than a not-for-profit society with an elected board. This is especially true for the archival portion of its operation which is a legislated service required of the two municipalities.

It has an adjunct membership-driven society which is structured to apply for and accept grants on the NV Museum's behalf. This society is also not a fundraising entity. Its membership, which promises good relationship building potential that could lead to donor cultivation, has not been adequately used as a resource

to date. It has good staff levels and has undertaken a great deal of mission and vision work over the last decade or more. Most of this work has focussed on what kind of facility is needed and what kind of programming organization it wishes to be. The commission members appear to understand the mission well and show commitment. The NV Museum does not, however, have any history of substantial fundraising for operations. The NV Museum will have to re-examine its governance structure and strengthen its membership practices in order to make itself ready for fundraising.

The NV Museum has recently been provided with an archival and administrative building known as the Community History Centre, in Lynn Valley, a neighbourhood in the District of North Vancouver. Though this does not address the NV Museum's storage, artefact exhibition or programming needs, the facility is a "home". This fact and the complexity of the NV Museum's needs places the NV Museum's exhibition facility at the mid-to-long term position in the implementation time-line.

Its fundraising horizon is therefore quite long and it has time to prepare. In the short to mid-term it can attend to the gaps described above. It can also concentrate on negotiations with the City around partnerships and sites, on design considerations and on collection storage strategies.

General

This document is intended to provide an indication of the theatre equipment, specialty lighting equipment and associated infrastructure needs for the three tenant organizations at Presentation House. The equipment and associated infrastructure recommended herein is not site specific but instead relates to the size and function of each tenant space. The following information has been provided by Doug Welch Design. The reader will find that the information pertaining to the theatre has more weight than the information pertaining to the PH Gallery and NV Museum. This is because, of the three operations, theatrical work has the most complex equipment needs. This complexity will impact the facility planning process going forward.

Studio theatre infrastructure

The following general comments apply to the Studio Theatre.

Control Booths

The control booth should accommodate lighting, audio, projection equipment and personnel. Theatrical presentations may require a lighting operator, sound operator, stage manager, and other technical staff (ie: special effects operator or projection operator) all located in the Control Booth. A counter at the front of the booth below the window is needed for the lighting console, audio mixing console and audio effects rack, stage manager's desk, and other equipment such as video projector and laptop computers. The audio control area also requires acoustically isolated space for floor-mounted equipment rack(s).

All of the booth windows should be as tall as possible and able to fully open. Floor to ceiling sliding glass doors are, where possible, preferable to windows. The audio technician should be able to open the windows/doors as wide as possible for those shows with 'live' music when the technician should remain in the control booth and all of the technicians benefit from the ability to open a window in front of them during rehearsals.

The control booth should be provided with locally controlled, independent Heating Ventilation Air Conditioning (HVAC) system. Air conditioning is important, particularly if projectors and/or followspots are located in the booth. The back wall of the booth should be black, sound-absorbing material. Floor access panels or 'computer' flooring is beneficial. Lighting should include fluorescent work lighting and dimmer controlled track lighting over the counter for 'show' conditions. The booth doors and windows should be lockable.

Lighting Positions

The Studio Theatre should be provided with a fixed lighting grid and, if possible, catwalks/galleries running around the perimeter of the room. A tension wire-rope grid or other means to access the lighting grid for installation and adjustment of portable lighting fixtures should be included above fixed seating areas. Fixed stage lighting circuit boxes should be provided above the lighting grid with connector tails reaching down to grid level. Multi-cable drop boxes should be provided for additional, flexible plug-in locations. Wall mounted lighting circuits should be distributed around the room just above floor level.

A carefully designed system of dimmable down-lighting for circulation and reading is required in the seating areas. A separate system of fluorescent work-lights should be provided above the lighting grid. An additional system of blue running lights should be provided in backstage areas for safe circulation during performance conditions.

Dimming System

All stage lighting circuits, house light circuits, and entrance vestibule lighting circuits should be controlled by a common dimming system dedicated to the Studio Theatre. Locating the theatre stage lighting and house lighting in common dimmer racks reduces cost and provides additional control flexibility. Allow for two racks of 96 dimmers.

A separate dimmer room should be provided with proper cooling and acoustic treatments. The dimmer room should be acoustically isolated from the stage and auditorium and should be provided with ventilation to reduce dimmer heat loading. Dimmed stage lighting circuits should be wired to allow for one dimmer per circuit. Dimmers should have filtering with a minimum 500 microsecond rise time to avoid lamp filament noise.

A wiring and connector system is required for the control of dimmers, scrollers, automated fixtures, and accessories.

Two separate systems should be provided for performance lighting and house lighting. The performance system should work with both USITT -- DMX512 and SACN protocols.

Low-voltage switches for non-dim control of running lights and work lights should be provided in the control booth and backstage.

Audio & Video systems

The main audio reinforcement systems should be designed with self-powered speakers, eliminating the need for a dedicated amplifier room. A comprehensive infrastructure of conduit, wiring and custom connector plates should be provided for the interconnection of audio, video and communications systems. This infrastructure should extend into the lobbies, and backstage service areas.

A program sound and paging system with selectable zone controls is required to route stage audio feeds and stage manager's paging to the lobbies, green rooms, washrooms, and dressing rooms.

A dedicated, closed-circuit communications system is required for the studio theatre. A master control station should be provided in the control booth with plug-in locations provided in all stage and catwalk areas for portable headsets.

Video equipment and infrastructure should be provided for performance video, meetings, and other video presentation requirements. The theatre should be fitted with Closed Circuit Television (CCTV) video systems with a colour camera mounted facing the stage to feed video monitors in the lobby, control

rooms, green room, and dressing rooms. The installation should also include wiring and infrastructure for initial and future video requirements

Stage Rigging and Drapery

Structure and rigging points should be provided to accommodate fixed and temporary lighting equipment, sound equipment and stage equipment. The Studio Theatre will have a grid of stage lighting & rigging pipes constructed of 1 ½" I.D. schedule 40 steel pipe suspended below the theatre ceiling.

The Studio Theatre will require a main drape and a flexible system of black drapery that can be reconfigured to create a variety of stage setups and provide acoustic adjustments to the room. All velour drapery should be constructed of inherently fire retardant material that does not require chemical treatments to meet fire code regulations. A white cyclorama cloth, black scrim, and large projection screen should also be provided. Additional acoustic drapery may be required in the auditorium to adjust room acoustics to suit different performance types.

Power

Stage lighting dimmer circuits should be provided with 20 amp twist-lock receptacles and separate neutrals for each circuit. It is highly improbable that all dimmers will be fully loaded at any one time and total mains power service for the dimmers should be calculated based on the maximum anticipated lighting load. A dedicated, isolated-ground, power system should be provided for the audio system. The system should include a dedicated breaker panel

located in the control booth, and at a downstage left location, for each facility.

Power disconnects should be provided near the stage for touring shows bringing their own equipment.

Other Infrastructure

All performance spaces should be fitted with 'sprung' floors to protect performers and dancers.

Theatre equipment: studio theatre

Performance Lighting

A partial list of performance lighting equipment includes:

- Ellipsoidal spotlights with energy-efficient 575 or 750 watt lamps c/w pattern holders
- Fresnel spotlights with barn doors
- LED color changing wash fixtures
- Memory lighting control console
- Remote focus lighting controller
- Dimmer rack(s) complete with dimmers (500ms)
- Lighting control wiring and connector system (including DMX and Ethernet) for control of dimmers, scrollers, automated fixtures, and accessories
- Single circuit extension cables
- Multi-circuit extension cables
- Colour media and accessories

Performance Audio

A partial list of performance audio equipment includes:

- Portable speaker system c/w full range self-powered speaker(s) and sub-woofer(s)
- Digital audio console
- Signal processors and control equipment
- Graphic equalizers
- Source equipment including microphones, mini-disc player, CD player, and cassette deck
- Production intercom main station and portable belt-packs
- Program sound microphone, amplifier(s), speakers and controls
- Paging and lobby public address system
- Speaker wiring and connector system
- Line level wiring and connector system
- Microphone level wiring and connector system
- Audio control wiring and connector system
- Communications wiring and connector system
- Program sound wiring and connector system
- Equipment racks and patch bays

Performance Video

A partial list of CCTV and performance video equipment includes:

- Front of house CCTV monitor system
- Back of house CCTV monitor system
- Video Cameras - colour and infrared
- Video signal processors and control equipment
- Equipment racks and patch bays
- Production video wiring and connector system

Stage Rigging and Drapery

A partial list of equipment includes:

- Fixed pipe grid
- Flexible system of black stage drapery panels to create a variety of stage layouts
- Perimeter traveller tracks and black velour drapery
- Rigging beams or fixed rigging points for the temporary installation of theatre equipment

Stage Equipment

A partial list of equipment includes:

- Ladders
- Staging risers
- Fixed seating risers
- Fixed theatre seats
- Control booth chairs
- Sandbags, drapery hampers, and miscellaneous equipment

Gallery and museum infrastructure

The following general comments apply equally to the Gallery and Museum unless otherwise indicated.

Lighting Equipment and Controls

Primary exhibit lighting should consist of a museum grade track lighting system. An inventory of luminaires should be chosen to provide varying beam angles, lamp types and lens combinations. Luminaires should also have provision for a wide range of accessories including UV filters, louvers, barn-doors and light blocking screens.

Light sensitive materials in exhibits will require special consideration. Susceptibility to degradation varies depending on the nature of the artifact and is a function of exposure over time. The 8th Edition of the IES Lighting Handbook recommends a maximum exposure of 5,000 foot candle / hours per year for highly susceptible materials (textiles, cotton, natural fibers, furs, silk, writing inks, paper documents, lace, fugitive dyes, watercolors, wool) and 48,000 foot candle / hours per year for moderately susceptible materials (textiles with stable dyes, oil paintings, wood finishes, leather, some plastics). As a frame of reference, the recommendation for highly susceptible materials could be achieved by an exposure of 5 foot candles x 8 hours per day x 125 days per year. These recommendations can only be considered a general guideline as any exposure to light can cause degradation of the artifact. The amount of acceptable exposure should be determined by the conservator for the facility.

Exhibit lighting in the Gallery should have a high colour rendering index (C.R.I.) to faithfully illuminate the colour appearance of exhibits and be designed to limit exposure to ultra-violet light. This can be achieved by using incandescent lamps with UV filters. Higher efficiency sources with an acceptable C.R.I are available with a significant increase to the cost of the system.

Artifact cases in the museum should be provided with internal lighting where appropriate for the artifacts. Utilizing long-life solid state lighting for these locations will minimize maintenance requirements.

Internally illuminated panels should be considered for text and graphic panels to reduce requirements for externally mounted fixtures for these items

Exhibit areas that include sources of natural daylight will require control to manage contrast, intensity, and glare that could have a negative effect on the presentation of exhibits and graphics. It is important that day lighting is indirect and that direct shafts of sunlight do not enter any of the exhibit spaces.

Lighting controls to fine tune the illumination in both the Gallery and Museum will be required to reduce artifact exposure, adjust levels to changing exhibits, and increase lamp life. Controls such as daylight sensors, occupancy sensors, and time-of day controls, should be included to increase the energy efficiency of the system.

Cost allowances

Base Building Infrastructure

Appropriate allowances should be made in the budgeting of the building to provide for the theatre equipment infrastructure. The building structure should include catwalks, lighting grids, and support for rigging points. Electrical systems in the studio theatre should include power and distribution for stage lighting and control systems and an extensive conduit, back-box, and wiring infrastructure for audio and video systems. Electrical systems in the gallery and

museum should include power, distribution and dimming systems for exhibit track lighting, as well as conduit, back-box and wiring infrastructure for low voltage lighting and controls. Mechanical systems should be provide adequate cooling for the heat loads imposed by stage lighting and theatre equipment but should also operate very quietly and without drafts. Ducts, sprinkler pipes, and other services should be carefully routed to avoid conflict with theatre systems.

Theatre Equipment and Specialty Lighting

The order-of-magnitude allowances shown to the right might be appropriate for the cultural spaces under consideration.

Cost Allowances

THEATRE EQUIPMENT	
Stage Lighting and Control Systems	\$140,000
Performance Audio and Video Systems	\$175,000
Stage Rigging and Drapery System	\$80,000
Miscellaneous Stage Equipment	\$50,000

GALLERY	
Lighting and Control Systems	\$175,000
Additional costs for high efficiency luminaires	\$70,000

MUSEUM	
Lighting and Control Systems	\$350,000

CLASS D COST ESTIMATES

135

LOWER LONSDALE REDEVELOPMENT OPTIONS for THEATRE / GALLERY
for Proscenium Architecture & Interiors Inc.

February 3, 2010

SUMMARY OF PROJECT COSTS		THEATRE GALLERY OPTIONS		MUSEUM OPTIONS		GALLERY OPTIONS							
		Presentation House Site		OPTION A - Harry Jerome Site	OPTION B - Safeway Site	OPTION A - Carrie Cates Site (Minimum Program)	OPTION B - Carrie Cates Site (Maximum Prog)						
		Theatre & Gallery	Theatre Only										
Summary of Gross Floor Areas													
NEW Construction		3,557 m2	1,512 m2	2,007 m2	2,230 m2	420 m2	1,367 m2						
• Gallery / Museum		2,167 m2	m2	2,007 m2	2,230 m2	420 m2	1,367 m2						
• Theatre		1,390 m2	1,512 m2										
RENOVATIONS		1,680 m2	1,680 m2		m2	800 m2	800 m2						
• Gallery					m2	800 m2	800 m2						
• Theatre		1,680 m2	1,680 m2										
TOTAL GROSS FLOOR AREAS		5,237 m2	3,192 m2	2,007 m2	2,230 m2	1,220 m2	2,167 m2						
NEW BUILDING ADDITION		\$3,834.41	\$13,639,000	\$4,199.74	\$6,350,000	\$3,500.25	\$7,025,000	\$3,500.00	\$7,805,000	\$4,485.71	\$1,884,000	\$3,899.78	\$5,331,000
New THEATRE Building		\$5,838,000		\$6,350,000									
New Gallery / Museum Building		\$7,801,000				\$7,025,000		\$7,805,000					
Addition GALLERY to Carrie Cates incl. \$200/m2 Foundation Prem.										\$1,884,000		\$5,331,000	
EXISTING BUILDING RENOVATIONS		\$3,458.33	\$5,810,000	\$3,458.33	\$5,810,000	\$0	\$0	\$3,185.00	\$2,548,000	\$2,997.50	\$2,398,000		
Carrie Cates Building		800 m2											
• Infil Floors & Fitout									\$1,744,000		\$1,744,000		
• Existing Building - Demolition/Tear Out									\$274,000		\$124,000		
• Existing Building - Seismic, Building Code, Exiting, Elevator, Sprinklers									\$250,000		\$250,000		
• Existing Building - Envelope Upgrade									\$280,000		\$280,000		
Presentation House													
• Existing Building - Demolition/Tear Out		\$234,000		\$234,000									
• Existing Building - Seismic upgrade, Building Code, Exiting, Elevator		\$4,620,000		\$4,620,000									
• Existing Building - Envelope Upgrade		\$756,000		\$756,000									
• Asbestos & Hazardous Materials Remediation		\$200,000		\$200,000				\$100,000					
UNDERGROUND PARKING		\$1500/m2 Footprint	\$4,000,000	\$1,930,000	NIC	NIC	NIC	NIC	NIC	NIC	NIC	NIC	NIC
SITE WORK			\$1,000,000	\$1,000,000	\$400,000	\$400,000	\$400,000	\$400,000	\$400,000	\$400,000	\$400,000	\$400,000	\$400,000
• Paving & Hard Landscaping, Site Features, Signage Etc.		\$750,000		\$750,000		\$400,000		\$400,000		\$400,000		\$400,000	
• Surface Parking						Not Included		Not Included		Not Included		Not Included	
• Services (storm, sewer, water gas & Electrical)		\$250,000		\$250,000									
THEATRE & FOOD/BAR EQUIPMENT			\$1,300,000	\$1,150,000	\$250,000	\$250,000	\$250,000	\$180,000	\$180,000	\$180,000	\$180,000	\$230,000	\$230,000
• Theatre Lighting, Dimmers, Rigging, Drapes & Miscell		\$400,000		\$400,000									
• Performance Audio Visual / Sound Systems		\$250,000		\$250,000									
• Seating		\$150,000		\$150,000									
• Bar & Food Service Equipment		\$200,000		\$150,000								\$80,000	\$80,000
• Furniture, Furnishings & Miscell Equipment		\$300,000		\$200,000		\$250,000		\$250,000		\$100,000		\$150,000	\$150,000
ESCALATION CONTINGENCY - Allow 5% for 12 mths		5%	\$1,287,000	5%	\$812,000	5%	\$384,000	5%	\$423,000	5%	\$251,000	5%	\$418,000
TOTAL CONSTRUCTION & EQUIPMENT			\$27,036,000	\$17,052,000	\$8,059,000	\$8,878,000	\$8,878,000	\$5,263,000	\$5,263,000	\$5,263,000	\$5,263,000	\$8,777,000	\$8,777,000
Design Fees & Expenses													
Project Contingency (incl Change Orders)		25%	\$6,759,000	\$4,263,000	\$2,015,000	\$2,220,000	\$2,220,000	\$1,316,000	\$1,316,000	\$1,316,000	\$1,316,000	\$2,194,000	\$2,194,000
Permits, Insurance, Project Administration, Legal Fees etc													
HST Tax (not adjusted for rebate)		12.0%	\$4,055,000	\$2,558,000	\$1,209,000	\$1,332,000	\$1,332,000	\$789,000	\$789,000	\$789,000	\$789,000	\$1,317,000	\$1,317,000
Property Acquisition			Excluded	Excluded	Excluded	Excluded	Excluded	Excluded	Excluded	Excluded	Excluded	Excluded	Excluded
TOTAL DESIGN & CONSTRUCTION COST		\$10,640.99	\$37,850,000	\$15,789.02	\$23,873,000	\$5,621.82	\$11,283,000	\$5,573.99	\$12,430,000	\$6,039.34	\$7,368,000	\$5,670.51	\$12,288,000

In order to provide Class D Cost Estimates for new facilities for the PH Gallery, NV Museum and PH Theatre, 6 possible scenarios were identified based on the recommendations of this study. The 6 scenarios relate to the preferred sites for relocation, indicated on **pg. 64** of this document. They are outlined below.

Scenario 1

PH Theatre and PH Gallery located on Presentation House Site

- Assumes new theatre facility;
- New gallery facility;
- Renovation of existing Presentation House Centre;
- Underground parking included;
- City owned property.

Total Design and Construction Cost: \$37,850,000
(3 facilities)

Scenario 2

PH Theatre located on Presentation House Site

- Assumes new theatre facility;
- Renovation of existing Presentation House Centre;
- Underground parking included;
- City owned property.

Total Design and Construction Cost: \$23,873,000
(2 facilities)

Scenario 3

NV Museum located on Harry Jerome Site

- Assumes new museum facility will be part of new development;
- Some shared facilities/services with other tenants of development;
- Privately owned property (included in density bonus).

Total Design and Construction Cost: \$11,283,000
(1 facility)

Scenario 4

NV Museum located on Safeway Site

- Assumes new museum facility will be part of new development;
- Some shared facilities/services with other tenants of development;
- Privately owned property (included in density bonus).

Total Design and Construction Cost: \$12,430,000
(1 facility)

Scenario 5

PH Gallery with **minimum** program located on Carrie Cates Site

- Assumes renovation of existing building;
- New addition to accommodate minimum program;
- Privately owned property to be acquired.

Total Design and Construction Cost (not including property acquisition): \$7,368,000
(1 facility)

Scenario 6

PH Gallery with **maximum** program located on Carrie Cates Site

- Assumes renovation of existing building;
- New addition to accommodate maximum program;
- Privately owned property to be acquired.

Total Design and Construction Cost (not including property acquisition): \$12,288,000
(1 facility)

Detailed breakdowns of the costs involved are included in the Appendices of this report. In general, pricing includes costs for new building additions, existing building renovations, underground parking, site work, equipment where applicable to determine the total cost of construction and fit-up. The cost of property acquisition has not been included in the summary.



North Vancouver Office of Cultural Affairs

#407—1200 Lonsdale Avenue
North Vancouver, BC V7M 3H6

Request for Proposals

Lower Lonsdale: Cultural Facilities
Review and Planning Framework

CONTACT:

John Rice, Cultural Development Officer
North Vancouver Office of Cultural Affairs

Tel: (604) 982.3892
E-Mail: john.rice@nvoca.ca



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1. INTRODUCTION / CONSULTANT PROJECT

The **NORTH VANCOUVER OFFICE OF CULTURAL AFFAIRS** (the 'OCA'), on behalf of the City of North Vancouver (the 'City'), is seeking proposals from qualified consultants to undertake a comprehensive planning study for arts, heritage and cultural facilities in the Lower Lonsdale area of North Vancouver.

This work will take place in the context of a broader cultural infrastructure and facility mapping exercise being undertaken by the OCA, as well as the ongoing Lower Lonsdale and Waterfront planning efforts at the City; it will also connect to, coordinate with and complement a number of strategic planning initiatives already being undertaken or considered by key stakeholder organizations. The particular focus of the work will be to present a planning framework of short and long-term recommendations for facility use and development in Lower Lonsdale.

The anticipated scope of work and project deliverables are outlined in this Request for Proposals, but may be subject to change pending the federal government's funding decision on the proposed National Maritime Centre.

2. BACKGROUND

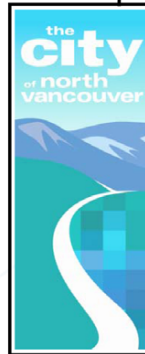
2.1 MUNICIPAL PLANNING CONTEXT.

VISIONING for cultural amenities and improvements in the Lower Lonsdale area of North Vancouver dates back as far as the mid 90's, and indeed much further. In the municipal planning context, several major reports and/or studies serve as a historical baseline for the current project.

The following documents will be made available to the successful candidate upon award of contract:

- (1) the 'North Shore Regional Cultural Facilities Study' (1994);
- (2) the 'Lower Lonsdale Planning Studies' (1997-98);
- (3) the 'Lower Lonsdale Arts and Cultural Facilities Report' (1997);
- (4) the 'Lower Lonsdale Community Facilities Study' (2000); and
- (5) The 'North Vancouver Cultural Plan' (2002)

The 1994 'Regional Cultural Facilities Study,' presented to the City by the then North Shore Arts Commission, took a broad-based asset mapping approach to identify key gaps in the region's cultural infrastructure and to determine a number of community and facility needs. While the study identified a number of "good ideas" and future projects, the scope of work did not provide for the regional implementation framework that would have been necessary to move the work forward at that time. As a result, a significant part of the facility development work identified therein remains on paper.



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In 1997-98 the City undertook a series of planning studies to guide the anticipated (re-)development of Lower Lonsdale. While the purpose and scope of these studies extended far beyond the infrastructure needs of local arts organizations to a wide range of community development priorities, a picture nevertheless began to take shape in which a new museum, media arts gallery and performing arts theatre were central to the vision of rejuvenated Lower Lonsdale.

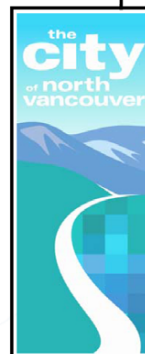
During the same time frame in 1997, the North Shore Arts Commission presented a separate 'Lower Lonsdale Arts and Cultural Facilities Report' to the City. Focussing for the first time on arts and cultural facility needs in the Lower Lonsdale area, this report articulated a number of possible options for Lower Lonsdale as a **CULTURAL PRECINCT** (or neighbourhood), housing a mix of local and regional facilities. Although this vision for the Lower Lonsdale area was not tightly defined at the time, it has continued to inform civic planning efforts, including notably: the 'North Vancouver Cultural Plan' (2002) and 'Economic Development Strategy' (2008).

A couple of years later (in 2000), the City commissioned a 'Lower Lonsdale Community Facilities Study' to determine the design, location, size and cost of possible community and cultural amenities—including a range of recommendations for the (re-)location, construction and operation of the three community facilities still currently located at Presentation House: the North Vancouver Museum & Archives, Presentation House Gallery and Presentation House Theatre. Based on market and capital cost analysis, this study considered a variety of planning and development scenarios and attempted to match facilities to potential sites. As a result, the City was able to match community priorities with shorter term opportunities. In 2000 the Cityscape Community Art Gallery opened at 335 Lonsdale, and in 2004 the John Braithwaite Community Centre opened its doors (on West First) as part of a transformed Lower Lonsdale precinct.

Albeit through a mix of approaches and with a variety of different results, these planning documents succeed in framing a number of key issues that continue to shape the project today: what is the vision for Lower Lonsdale as a cultural precinct; what shapes the identity of this place, and how do the facilities and organizations that inhabit it connect to this identity; where does Lower Lonsdale fit in the context of local (North Shore) and regional (Greater Vancouver) cultural infrastructure; how might arts and cultural facilities be most successfully located in relation to each other; and what is the future of Presentation House as a cultural facility?


2.2 NATIONAL MARITIME CENTRE.

Over the past several years the City has been in negotiation with the Pinnacle Group, and with the provincial and federal governments as well as with a number of other stakeholders, to create a **NATIONAL MARITIME CENTRE FOR THE PACIFIC AND THE ARCTIC** on the old Versatile Pacific Shipyards site at the foot of Lonsdale. The vision for the NMC is to bring



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NORTH



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OFFICE OF
CULTURAL AFFAIRS

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Together heritage artefacts, interactive displays, new media, maritime training and events attraction in what is projected to be a “West Coast hub for maritime activity and education,” all located as part of a vibrant new residential and commercial waterfront development.

A significant amount of planning has already been completed. Early design concepts include 34,000 ft² of interactive exhibit / gallery space, 30,000 ft² of maritime learning resource centre, plus retail and office space for lease. And, in May 2008 the City received a commitment from Premier Campbell for financial support in the range of \$9 million. With this commitment from the provincial government, the National Maritime Centre is thought to be a big step closer.

As this RFP is being prepared, the City is hopeful that the federal government will soon follow suit with a similar commitment of funding.



Should the NMC project proceed, a significant waterfront/heritage space at the Versatile Shipyard/Pier development site will be committed to house a major cultural attraction/amenity, and the focus of the current consultant project will be to define and identify opportunities elsewhere in the Lower Lonsdale area. In the event, however, that the NMC project does not go ahead, an important component of this consultant project will be to adapt to new possibilities that might emerge on the City’s heritage waterfront.

2.3 STAKEHOLDER PLANNING CONTEXT.


Even before the emergence of the NMC proposal, the three arts, cultural and heritage organizations that currently operate facilities in Presentation House had long been extraordinarily active, defining their distinct and collective visions for the future and thinking strategically about how best to address their organizational, facility and location needs.

Planning for the **North Vancouver Museum & Archives (NVMA)** has gone through a number of transitions and iterations. In the 1990’s it was thought that a new museum facility would be built on the City’s waterfront at the Versatile Pacific site. As noted above, however, this site has since been identified as the likely future home of the National Maritime Centre, leaving the NVMA without a readily identifiable museum site. In the meantime, in 2006, the NVMA was able to open the doors on a state-of-the-art archives facility, the Community History Centre in Lynn Valley. As welcome as this space has been, it has also re-focussed the NVMA on the need for a new museum space. In 2009, the NVMA launched an exciting ‘*New Museum Visioning Study*’ that, it hopes, will re-shape its understanding of what a museum is and subsequently redefine its facility needs.

Presentation House Gallery (also known as the BC Photography and Media Arts Society) has been actively seeking a new facility for a decade or more. With the support of the City a modest capital fund has been created, and in



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2007 the Gallery started work on its ‘*Strategic Plan for Presentation House Gallery*’ with the specific purpose of identifying and securing a future home.


Like its two neighbours, **Presentation House Theatre** has also started to consider its future facility needs. Over the past five years the Theatre has begun a process of re-defining itself, from a community theatre and rental facility to a producer of professional theatre. Although the Theatre is not currently looking to re-locate *per se*, it is starting to plan for the redesign and redevelopment of existing space in order that it might better meet its existing and anticipated needs.

2.4 PRESENTATION HOUSE ARTS CENTRE.

The **Presentation House Arts Centre** (the building itself) has a long and very proud history in North Vancouver. Built in 1902 as a school, in 1913 it was taken over by the City and became a “temporary” home to City Hall for 60+ years. Subsequently, it housed a Police Station and the City’s Engineering Department until, in 1976, the North Vancouver Community Arts Council helped to establish the Presentation House Cultural Society, and the new Arts Centre came into being. For all it’s iconic history, however, the facility presents numerous challenges. It has been adapted to uses for which it was not designed, and while this gives the space great character, it also brings with it a number of very real shortcomings. Simply put: there is not enough space to support the three tenant groups; the spaces that do exist lack the basic dimensions and technical infrastructure (e.g. security, environmental controls) to support the needs of these groups; and large parts of the public and work areas, including the entire third floor gallery, are handicapped and wheelchair inaccessible.

2.5 NORTH VANCOUVER OFFICE OF CULTURAL AFFAIRS.

The North Vancouver Office of Cultural Affairs (OCA) was established in 2008 to be an agency of the City and the District of North Vancouver. In this capacity, and on behalf of the City and District, the OCA provides integrated arts support, advocacy, grants programs and development services to the North Shore arts community, as well as policy and planning for our parent municipalities.



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3. PROJECT DESCRIPTION

This work falls into four main areas:

LOWER LONSDALE CULTURAL PRECINCT / NEIGHBOURHOOD

- Develop and present a strong vision for Lower Lonsdale as a cultural precinct or neighbourhood, distinct from other such areas locally or regionally.
- Present a context map of space/facility needs for the North Vancouver arts community.
- Outline a range of basic space requirements (functional, programming and technical) for arts and cultural facilities that would be necessary to meet the articulated vision for Lower Lonsdale as a cultural precinct; consider both existing and potential future facilities.
- Consider preferred and possible groupings of and locations for facilities in Lower Lonsdale.
- Present different options based on the success and/or failure of the National Maritime Centre project.

FACILITY NEEDS—PRESENTATION HOUSE TENANT GROUPS


- Liaise, coordinate with and support the planning efforts of the existing Presentation House groups (North Vancouver Museum & Archives, Presentation House Gallery and Presentation House Theatre); share available resources.
- Provide a comprehensive analysis of space, facility and infrastructure needs for three groups currently based in Presentation House.
- Identify potential opportunities to locate, re-locate or co-locate these organizations in Lower Lonsdale or elsewhere in North Vancouver.
- Assess the potential for partnership and/or co-location with a range of arts and cultural or other organizations.
- Propose characteristics of preferred sites and provide an assessment of potential available sites.
- Estimate the range of capital costs required to construct and outfit each of the potential new facilities; provide an estimate of future impacts on operating/staffing requirements.
- Identify possible funding sources and fundraising strategies.

PRESENTATION HOUSE ARTS CENTRE / SITE

- Undertake a detailed assessment of Presentation House Arts Centre and site for adaptive re-use and/or redevelopment.
- Identify a range of possible uses for the site that meet community needs and support the development of cultural infrastructure on site.



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CULTURAL AFFAIRS

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- Consider an optimal mix of arts and cultural groups and activities to animate a “re-visioned” arts centre on site.
- Outline a site improvement and/or redevelopment program to meet technical and programming requirements for those groups.

IMPLEMENTATION / BUSINESS PLAN

- Propose a mix of short and long-term recommendations (a planning framework) for facility use and development in Lower Lonsdale.
- Propose a timeline and cost schedule for planning and constructing new and/or replacement facilities in Lower Lonsdale.

4. PROJECT DELIVERABLES / SCOPE OF WORK

It is expected that this project will result in the delivery of a comprehensive report package that will include:

4.1 FINAL REPORT / RECOMMENDATIONS.


- Provide a comprehensive Final Report that presents a series of options and recommendations in respect of: (a) Lower Lonsdale as a cultural precinct; (b) the (re-)location of key arts and heritage organizations currently based in Presentation House; and (c) the highest/best use of the Presentation House site moving forward.
- Submit ten (10) hard copies of the *Lower Lonsdale: Cultural Facilities Review and Planning Framework*, including an Executive Summary and Key Recommendations.

4.2 CONSULTATION / RESULTS & RECOMMENDATIONS.

- Develop and implement a comprehensive consultation process that can be used to inform the project and will be documented as part of the report package.
- Organize, facilitate and document the results of the consultation and public input sessions in order to gain insight and feedback that will be used to inform analysis and shape recommendations.
- Coordinate with the ongoing strategic planning efforts of three groups currently operating out of the Presentation House Arts Centre.

4.3 RESEARCH SUMMARY / MATERIALS REVIEW.

- Identify and assess existing research, policy and planning studies that concern cultural precinct development or the design and development of lower mainland arts and cultural facilities relevant to this project.
- Review all previous North Vancouver/North Shore planning documents, and outline any policy positions that frame the current project.



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◇ Summarize and present information and issues of relevance to the current project.

4.4 PRELIMINARY ANALYSIS / INTERIM REPORTS.

◇ Identify and confirm any preliminary analysis necessary to complete the project with the project management team.

◇ Conduct approved analysis; produce and present Interim Reports as required to the project management team.

◇ Included all Interim Reports in, or append them to the Final Report.

4.5 PRESENTATION / COMMUNICATIONS PACKAGE.

◇ Prepare a summary of the Study and recommendations in the form of a presentation, utilizing presentation boards and/or PowerPoint and/or video, that can be delivered by OCA and/or City staff;

◇ Present the results and recommendations of the Study to City Council and at other community forums as required.

5. PROJECT MANAGEMENT / COMPLETION

5.1 PROJECT MANAGEMENT SCHEDULE

Upon award of the contract, the selected consultant will be expected to work with the project management team to finalize the project schedule and terms-of-reference.

The expected completion targets for this project are:

◇ DRAFT REPORT.....DECEMBER 10, 2009

◇ FINAL REPORTAPRIL 15, 2010

◇ PRESENTATION TO COUNCILSMAY 10, 2010

5.2 CONSULTANCY MANAGEMENT / REVIEW.

The consultancy will be managed by the **NORTH VANCOUVER OFFICE OF CULTURAL AFFAIRS** on behalf of the City of North Vancouver.

The project leader for the OCA will be: John Rice, Cultural Development Officer (T. 604.982-3892 or E. john.rice@nvoca.ca).

The project leader will report to a small project management team made up of senior staff at the OCA and the City.

All work must be completed in accordance with the project schedule and to the satisfaction of the project management team.

..pages 10-18 of the R.F.P. have not been included, but are available from the City of North Vancouver's web site.

North Vancouver City and District Cultural Facilities and Related Assets

Primary Use: Arts

ARTS CENTRES

- Deep Cove Cultural Centre - 4360 Gallant Ave.
 - Seymour Art Gallery
 - Shaw Theatre (130 seats – Deep Cove Stage, First Impressions)
 - Deep Cove Heritage Society
 - Community Room
- Presentation House Arts Centre - 333 Chesterfield
 - Anne MacDonald Studio
 - BC Photography & Media Arts Society / Gallery
 - Presentation House Theatre (158 seats)

COMMUNITY / PUBLIC GALLERIES

- CityScape Community Arts Space (Gallery/Art Council Office)
335 Lonsdale Ave

THEATRES

- Capilano Performing Arts Theatre - 2055 Purcell Way
- Centennial Theatre (Lobby Gallery, Dance Studio/Rehearsal Space) - 2300 Lonsdale
- Hendry Hall (North Vancouver Community Players)
815 East 11th St

OTHER

- Glass House 121 West 1st St/Lane
- Breck Academy Actors Works 238 West 7th St
- Ava Music & Art Centre Ltd (school) - 320 West 13th St
- Maplewood Place (Arts Council Programming)
405 Seymour River Pl.

Outdoor Performance Sites

Shipbuilder’s Plaza and Stage - dock/pier at NMC
The Pier
Restaurant patio activity
Foot of Lonsdale
Plaza
Water-side Quay/market,
Jack Loucks Court - 1st Street Plaza
Spirit Square
Library Square
Waterfront Park

Primary Use: Heritage

- Community History Centre (NVMA) and Archives
3203 Institute Road
- Maple Wood Farm - 405- Seymour River Pl
- North Vancouver Museum (at Presentation House)
3203 Institute Road

Primary Use: Library

- City of NV Library (gallery space) - 121 W. 14th St
- Lynn Valley Library (multi-purpose flex performance/gallery space)
1277 Lynn Valley Road(D)
- Parkgate Branch Library (small meeting room) - 3675 Banff Court

Primary Use: Private Gallery / Studio / Retail

- Bel Art Gallery 3053 Highland Blvd
- David Neel Studio Gallery - 443 3rd street West
- Khot-LA Cha Art Gallery - 270 Whoanoak Street
- The Morgan Dawne Gallery Ltd - 220 West Esplanade
- Graffiti Company Art Studio and Gallery - 171 East 1st Street
- Niki Glass and Mirror Gallery - 123 3rd St. West
- Opus Art supplies - 120 Lonsdale Ave
- Petrov Restoration Gallery - 140 Lonsdale
- The Famous Open Door Art Studio - 139 East 2nd Street
- Versatile Gallery -121 1st St East

Primary Use: Recreation Centres

- Harry Jerome (multi-purpose program rooms)
123 East 23rd St
- John Braithwaite (Arts & Crafts Studios, Dance Studio)
145 West 1st St
- Memorial - East 23rd St
- Mickey McDougall - East 23rd St
- Delbrook (Dance Studio, Pottery Studio, multi-purpose)
600 West Queens Rd (D)
- Karen Magnussen (multi-purpose) - 2300 Kirkstone

- Lynn Valley (Dance Studio) - 3590 Mountain Hwy
- Parkgate Community Centre (Arts & Pottery Studios; Dance)
3625 Banff Court
- Ron Andrews (Lobby Art Display Cabinets)
931 Lytton St
- Seylynn - 625 Mountain Hwy
- William Griffin - 851 West Queens Rd

Private Recreation Club

- North Shore Winter Club (Banquet Rm 225 max)
1325 Keith Rd

Primary Use: Social Services

- North Shore Neighbourhood House - 225 East 2nd Street
- Capilano Community Services (Seniors Hub)
600 West Queens Rd
- North Shore Multicultural Society - 207-123 East 15th

Primary Use: Private Dance Studio

- Anne Gordon Ballet School - 286 Pemberton
- Attash Dance - 286 Pemberton Ave
- North Shore Academy of Dance - 1819 Capilano Road
- RNB Dance Co - 3355 Mountain Hwy
- North Shore Academy of Dancing - 202-275 Fell Avenue
- Seymour Dance School - 808 Lytton St.
- Vanleena Dance Academy - 1152 Welch St

Primary Use: Education

- Queen Mary Community School and Daycare - 230 W Keith Rd
- Carson Graham Secondary School - 2145 Jones Avenue
- Wm. Lucas Centre, Continuing Ed (visual, dance, music)
2132 Hamilton Ave.
- Leo Marshall Curriculum Centre (Artists for Kids)
810 West 21st St
- Capilano University (Theatre/Studio/Visual/Music/Film)
2055 Purcell Way
- Capilano University Sportsplex 2055 Purcell Way

Primary Use: Religion

- North Lonsdale United Church (Small Theatre/stage in gym)
3380 Lonsdale
- St. Catherine’s Church 1058 Ridgewood Dr.
- Highlands United Church (2 halls) - 3255 Edgemont Blvd
- Mount Seymour United Church - 1200 Parkgate Ave

Primary Use: Retail Spaces

- Par’s Café and Deli (visual art) - 1643 Lonsdale
- Lonsdale Quay Market (displays visual art)
123 Carrie Cates Court
- Lonsdale Quay Native Arts - 205-123 Carrie Cates Court
- Capilano Mall (visual, theatre ?) - 935 Marine Dr

Primary Use: Film / Sound Studios

- Deep Cove Music - 1046 Deep Cove Road

- North Shore Film Studios (Lions Gate) - 555 Brooksbank Ave.
- Tan Studios (film) - 1600 East Railway Street
- Thomas Studios (film) - 140 - 144 Riverside Drive
- Bakerstreet Production Services (recording studio) - 181 1st St
- Spin digital Media Corporation (recording studio) - 257 28th St
- Panache (recording studio) - 1085 Roosevelt
- NaL Sound (recording Studio) - 1445 Hunter Street

Public Cultural Organizations and Facilities of Greater Vancouver

Listed alphabetically in order of the City in which they are found

- Burnaby** -
- Shadbolt Centre for the Arts
 - Museum of Archaeology & Ethnology (SFU)
 - National Nikkei Museum & Heritage Centre
 - Michael J. Fox theatre
 - Burnaby Village Museum

- Coquitlam**
- Evergreen Cultural Centre: Theatre, Studios and Gallery
 - Mackin House Museum
 - Fraser Mills Station Museum

- Delta**
- Delta Museum and Archives

- Maple Ridge**
- Maple Ridge Art Centre
 - Maple Ridge Art Gallery

- New Westminster**
- Bernie Legge Theatre
 - Irving House Historic Centre

- Massey Theatre
- Museum and Archives
- Museum of the Royal Westminster Regiment
- New Westminster Police Museum
- Douglas College Performing Arts Theatre

- North Vancouver**
- Centennial Theatre
 - Presentation House Theatre, Gallery
 - Museum and Archives
 - Capilano Performing Arts Theatre

- Port Coquitlam**
- Leigh Square Community Arts Village
 - Place des Arts
 - Terry Fox Performing Arts Theatre

- Port Moody**
- Inlet Theatre
 - Port Moody Station Museum

- Richmond**
- Gateway Theatre
 - Grocery Hall of Fame Museum
 - Richmond Art Gallery
 - Richmond Museum
 - Steveston Historical Society Museum

- Surrey**
- Surrey Arts Centre and Art Gallery
 - Bell Centre for the Performing Arts
 - Surrey Museum & Archives

- Vancouver**
- Arts Club Theatre
 - ArtStarts
 - Asian Centre Museum (UBC)
 - Bill Reid Foundation
 - Chinese Cultural Centre of Greater Vancouver Museum and Archives
 - Chan Centre for the Performing Arts
 - Chapel Arts (Gallery)
 - Contemporary Art Gallery of Vancouver
 - Electric Company Theatre
 - Firehall Arts Centre
 - H.R. MacMillan Space Centre
 - Jewish Community Centre and Norman Rothstein Theatre
 - Museum of Anthropology at UBC
 - Vancouver Museum
 - Orpheum Theatre
 - Performance Works
 - Performing Arts Lodge
 - Playhouse Theatre
 - Queen Elizabeth Theatre
 - Roedde House Museum

- Roundhouse Community Art and Recreation Centre
- Royal BC Museum
- Vancouver Police Centennial Museum
- The Sport Fishing Museum on Granville Island
- BC Sports Hall of Fame and Museum
- Vancity Theatre & Vancouver International Film Centre
- Vancouver Art Gallery
- Vancouver Dance Centre
- Vancouver East Cultural Centre
- Vancouver Maritime Museum

West Vancouver

- Ferry Building Gallery
- Kay Meek Centre
- West Vancouver Museum & Archives

Public Cultural Facilities of the Greater Vancouver Region

Listed by Type and Purpose

ART CENTRES

- | | |
|------------------|-------------------------------------|
| • Burnaby | Shadbolt Centre for the Arts |
| • Coquitlam | Evergreen Cultural Centre |
| • Maple Ridge | Maple Ridge Art Centre |
| • Port Coquitlam | Leigh Square Community Arts Village |

- | | |
|------------------|--|
| • Port Coquitlam | Place des Arts |
| • Richmond | Richmond Arts Centre |
| • Richmond | Chinese Cultural Centre of Greater Vancouver |
| • Richmond | Armenian Cultural Centre |
| • Surrey | Surrey Arts Centre and Art Gallery |
| • Vancouver | Jewish Community Centre and Norman Rothstein Theatre |
| • Vancouver | Roundhouse Community Art and Recreation Centre |
| • Vancouver | Vancouver Francophone Cultural Centre |

ART GALLERIES

- | | |
|-------------------|---|
| • Coquitlam | Evergreen Cultural Centre Gallery |
| • Maple Ridge | Maple Ridge Art Gallery |
| • North Vancouver | Presentation House Gallery |
| • New Westminster | Plaskett Gallery |
| • Richmond | Richmond Art Gallery |
| • Surrey | Surrey Arts Centre Gallery |
| • Vancouver | Bill Reid Foundation |
| • Vancouver | Chapel Arts (Gallery) |
| • Vancouver | Contemporary Art Gallery of Vancouver |
| • Vancouver | Vancouver Art Gallery |
| • Vancouver | Vancouver Francophone Cultural Centre Gallery |
| • West Vancouver | Ferry Building Gallery |

MUSEUMS

- | | |
|-------------------|--|
| • Burnaby | Museum of Archaeology & Ethnology (SFU) |
| • Burnaby | National Nikkei Museum & Heritage Centre |
| • Burnaby | Burnaby Village Museum |
| • Coquitlam | Mackin House Museum |
| • Coquitlam | Fraser Mills Station Museum |
| • Delta | Delta Museum and Archives |
| • New Westminster | Irving House Historic Centre |
| • New Westminster | Museum and Archives |
| • New Westminster | Museum of the Royal Westminster Regiment |
| • New Westminster | New Westminster Police Museum |
| • North Vancouver | Museum |
| • North Vancouver | Community History Centre Archives |
| • Port Moody | Inlet Theatre |
| • Port Moody | Port Moody Station Museum |
| • Richmond | Grocery Hall of Fame Museum |
| • Richmond | Richmond Museum |
| • Richmond | Steveston Historical Society Museum |
| • Richmond | London Heritage Farm |
| • Surrey | Surrey Museum & Archives |
| • Vancouver | Asian Centre Museum (UBC) |
| • Vancouver | Chinese Cultural Centre of Greater Vanc. Museum & Archives |
| • Vancouver | Museum of Anthropology at UBC |
| • Vancouver | Vancouver Museum |

<ul style="list-style-type: none">• Vancouver• Vancouver• Vancouver• Vancouver	Roedde House Museum Royal BC Museum Vancouver Police Centennial Museum The Sport Fishing Museum on Granville Island BC Sports Hall of Fame and Museum Vancouver Maritime Museum West Vancouver Museum & Archives	<ul style="list-style-type: none">• Surrey• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver	Bell Centre for the Performing Arts Arts Club Theatre Chan Centre for the Performing Arts (UBC) Electric Company Theatre Firehall Arts Centre Freddy Wood Theatre (UBC) Jericho Arts Centre Jewish Community Centre -- Norman Rothstein Theatre Orpheum Theatre Studio Theatre and Rehearsal Room at Capital 6 Redevelopment Studio 16 at Vancouver Francophone Cultural Centre Performance Works Playhouse Theatre Queen Elizabeth Theatre SFU Studio Theatre at Woodward's Development Stanley Theatre Telus Studio at the Chan Centre (UBC) Vancouver East Cultural Centre UBC Recital Hall Waterfront Theatre Vancouver Francophone Cultural Centre Studio Kay Meek Centre and Studio Theatre	STUDIOS <ul style="list-style-type: none">• Coquitlam• Burnaby• Burnaby• Burnaby• Burnaby• Maple Ridge• Richmond• Richmond• Surrey• Vancouver• Vancouver	Evergreen Cultural Centre: Studios Shadbolt Centre Studios Shadbolt Centre Music Studios Shadbolt Centre Dance Studios National Nikkei Centre Studios Maple Ridge Art Centre Studios Richmond Arts Centre Studios Richmond Arts Centre Dance Studios Surrey Arts Centre Studios Roundhouse Studios Roundhouse Dance Studios and Rehearsal Halls
THEATRES <ul style="list-style-type: none">• Burnaby• Burnaby• Burnaby• Coquitlam	Michael J. Fox Theatre Shadbolt Studio Theatre Max Cameron Theatre Evergreen Cultural Centre: Theatre, Studios and Gallery Bernie Legge Theatre Massey Theatre Douglas College Performing Arts Theatre Justice Institute Lecture Theatre Centennial Theatre and Dance Studio Presentation House Theatre Presentation House Theatre Capilano Performing Arts Theatre Terry Fox Performing Arts Theatre Gateway Theatre and Studio Theatre Surrey Arts Centre Theatre Surrey Arts Centre Studio Theatre	<ul style="list-style-type: none">• Vancouver• Vancouver <ul style="list-style-type: none">• Vancouver <ul style="list-style-type: none">• Vancouver• Vancouver• Vancouver• Vancouver		OTHER <ul style="list-style-type: none">• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver	ArtStarts Arts Umbrella H.R. MacMillan Space Centre Performing Arts Lodge Music Academy Planetarium VanCity Theatre & Vancouver International Film Centre Vancouver Dance Centre
<ul style="list-style-type: none">• New Westminster• New Westminster• New Westminster• New Westminster• North Vancouver• North Vancouver• North Vancouver• North Vancouver• Port Coquitlam• Richmond• Surrey• Surrey		<ul style="list-style-type: none">• Vancouver• Vancouver• Vancouver• Vancouver <ul style="list-style-type: none">• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver• Vancouver <ul style="list-style-type: none">• West Vancouver			

Granville Island Arts and Cultural District

Organizations, Agencies and Education

- Arts Umbrella
- Emily Carr Institute for Art & Design
- Federation of Canadian Artists
- Potters Guild of BC
- Granville Island Culinary Institute

Studios and Makers

- Michael Dean Design
- Dundarave Print Workshop
- Fibre Art Studio
- Hillary Morris
- Malaspina Printmakers
- New Leaf Editions
- Peter Kiss
- Ruth Harris Jones Tapestry
- Textile Context Studio
- Daniel Materna Ceramics
- Diana Sanderson & Assoc. - Silk Weaving
- i.e. creative artwork
- Island Studio 1551
- Jane McDougall Pottery
- Janis Dean Johnson, Jewellery Design
- Joel Berman Glass Studios Ltd.
- John Nutter Glass Studio
- Kingsmill Pottery Studio
- Michael den Hertog Studio & Gallery
- New-Small and Sterling Glass Studio

- Paper-Ya
- New-Small Sterling Glass Studio
- Stephanie Carter Illustrated
- Ted KL Chang
- Textile Context Studio

Galleries

- Charles H. Scott Gallery
- Creekhouse Gallery
- Eagle Spirit Gallery
- Guthenham Gallery
- Gallery of BC Ceramics
- Object Design Gallery
- Paperworks Gallery
- Peter Kiss Gallery
- StoneAge Art Company
- Wickaninnish Gallery

Retail

- Opus Framing and Art Supplies
- Dragonwork Studio
- Rhinoceros Accessories Ltd.
- Artist’s Co-ops
- BC Wood Coop
- Circle Craft Co-op

Producing Theatre Companies

- Arts Club Theatre
- Axis Theatre
- Boca del Lupo
- Carousel Theatre Company and School
- Pi Theatre
- Ruby Slippers Theatre
- Theatre Performance Spaces
- Arts Club Review Stage
- Arts Club MainStage
- Performance Works
- Waterfront Theatre
- Outdoor Performance Spaces, Amplified (Buskers etc)

Specific outdoor locations are available for performances or events on Granville Island:

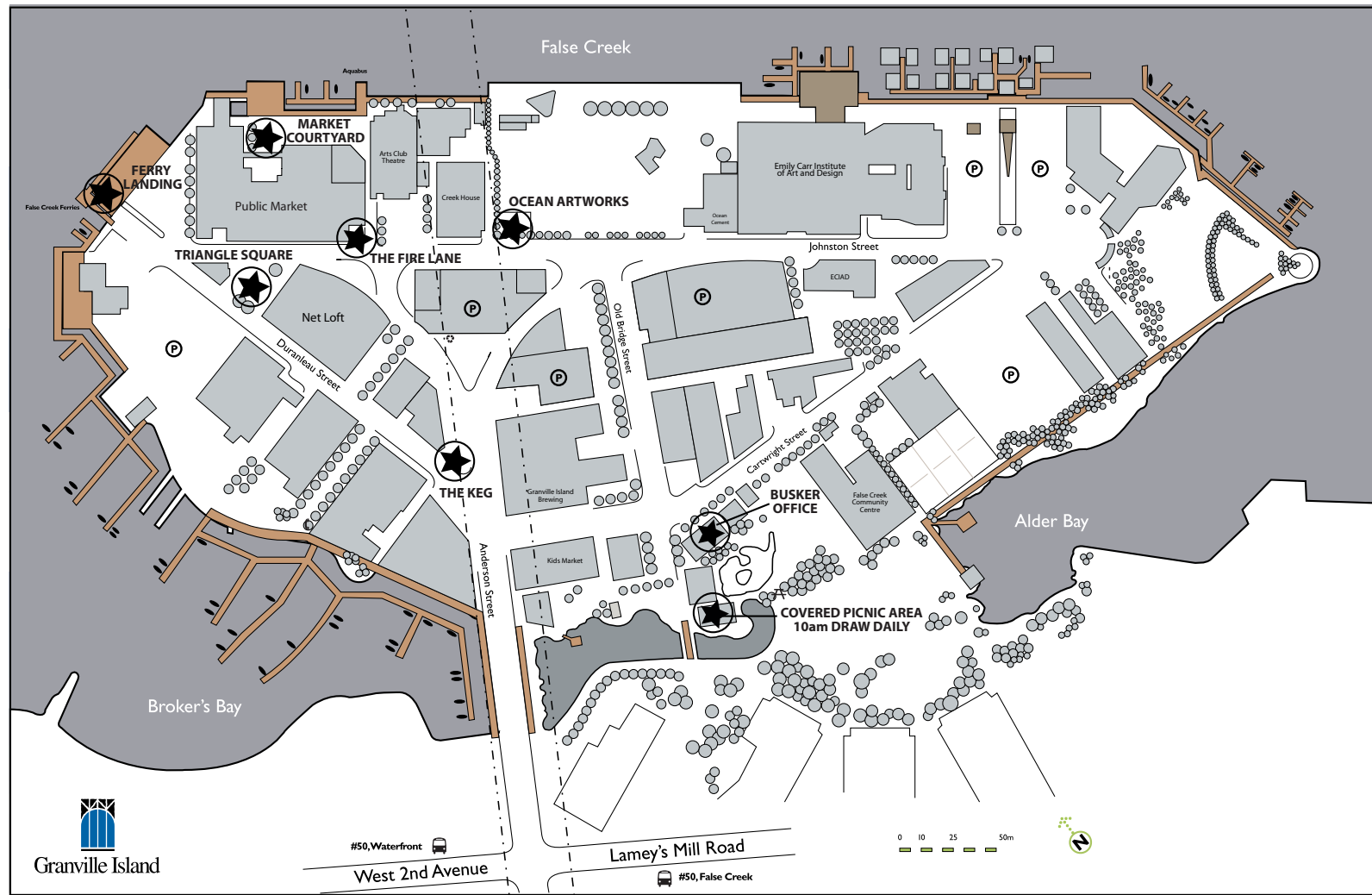
- Public Market Courtyard,
- Triangle Square,
- Ocean Art Works,
- Amphitheater at Ron Basford Park
- Picnic Pavilion next to the Water-park.

Outdoor Acoustic Performance Spaces (Buskers, etc)

- Seven locations (see map page ??)

Indoor Acoustic Locations (Buskers etc)

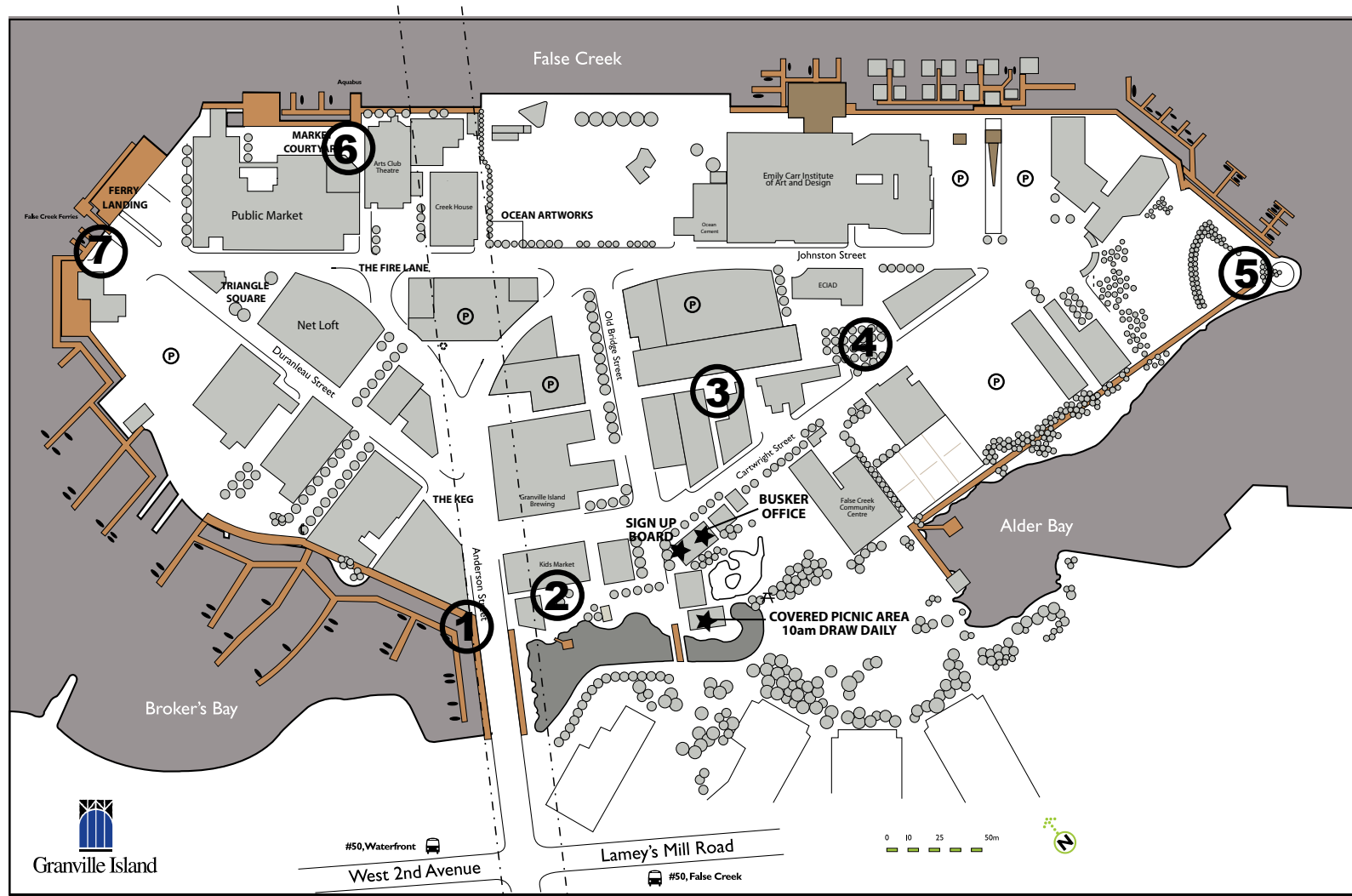
- Six locations (see map page ??)



Granville Island
BUSKERS

AMPLIFIED OUTDOOR BUSKING LOCATIONS

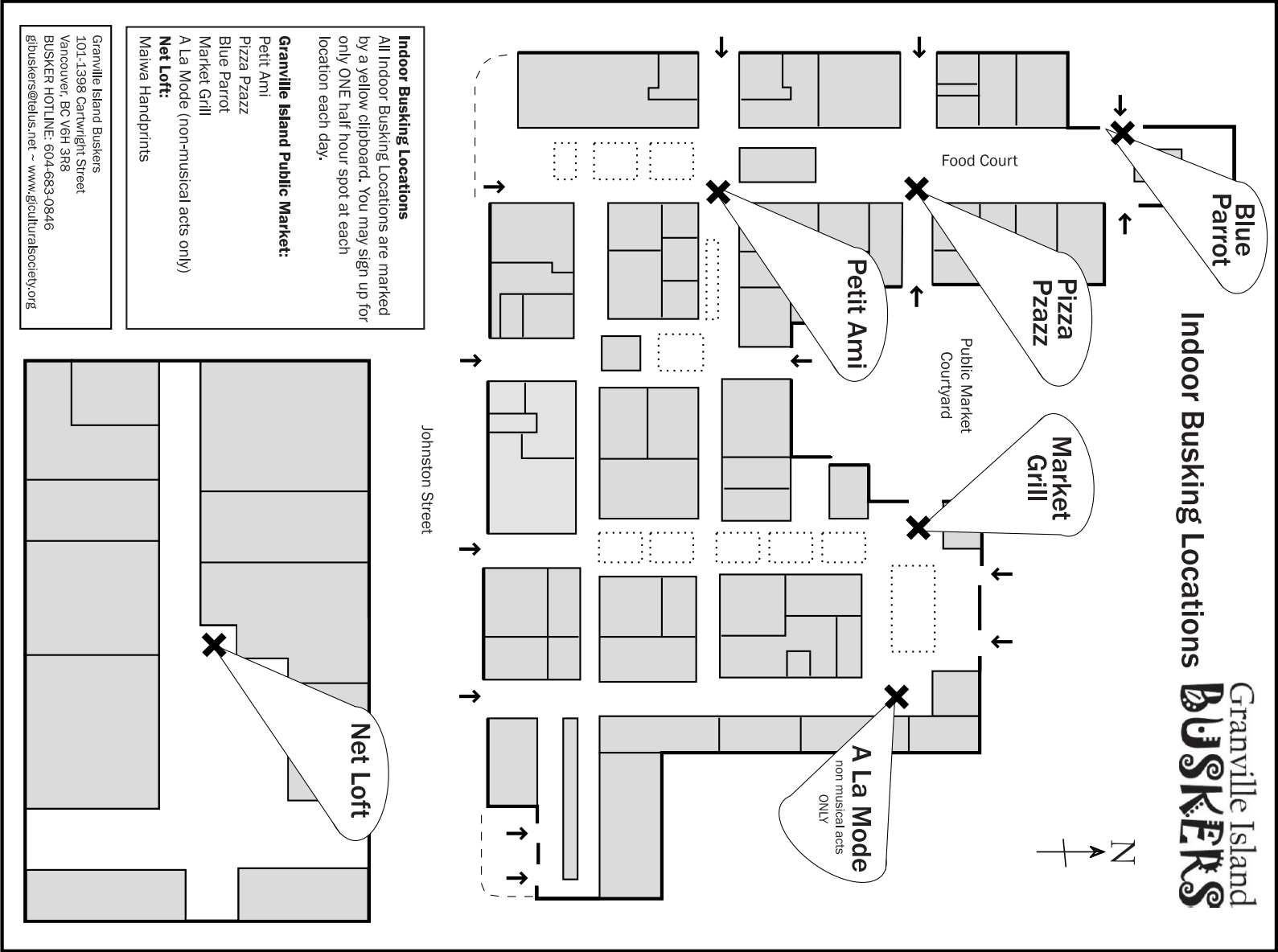
There are 6 outdoor amplified Busking locations on Granville Island. You must attend the 10:00am lottery to be able to perform. Not all locations are available all the time, so please do not start playing at any location without first calling the Busking Hotline at 604-683-0846. The outdoor locations are:
Triangle Square, The Market Courtyard, The Fire Lane, Ocean Artworks, The Keg, and The Ferry Landing



ACOUSTIC OUTDOOR BUSKING LOCATIONS

There are 7 acoustic outdoor busking locations on Granville Island. The daily signup sheet for ALL locations is located outside Festival House. Sign up is on a first come first serve basis. Not all locations are available all the time so please do not start playing at any location without first checking the sign up sheet. Please call the Busker Hotline 604 683 0846 if you have any questions. The Acoustic Busking locations are: 1. Island Entrance 2. Kids Market Courtyard 3. Railspur Alley 4. Railspur Park 5. Amphitheatre (at Ron Basford Park) 6. Top of Aquabus Ramp/Public Market Courtyard East 7. Bridges Landing

Granville Island
BUSKERS



Other Selected Cultural Districts and Resources

International

The Saadiyat Cultural District

The district will be home to five major institutions designed by internationally renowned architects, including the Guggenheim Abu Dhabi Museum, the Louvre Abu Dhabi, a Maritime Museum, the Performing Arts Centre, and the Sheikh Zayed National Museum, as well as a park with pavilions designed to host international art, architecture, and other cultural fairs and events. It will also boast city-facing quayside hotels, exclusive villas, and shops.

The guiding principles for the Saadiyat Cultural District are to make it, by definition, a destination that everyone in the world of art and culture would visit regularly. By building this set of permanent institutions, the Saadiyat Cultural District is poised to have the world's greatest concentration of cultural experiences.

For more information: Web sites for Saadiyat Island and Tourism Development & Investment Company (TDIC) or www.guggenheim.org/abu-dhabi/about/cultural-district

West Kowloon Cultural District

The West Kowloon Cultural District is a proposed and developing project for cultural and entertainment establishments at Hong Kong, SAR. Located at reclaimed waterfront land west of Yau Ma Tei, the district will feature a new modern art museum, numerous theatres,

concert halls and other performance venues under the management of the West Kowloon Cultural District Authority, which is directly financed by the government with a one-time funding of 21.6 billion Hong Kong dollars for construction and operation.

The project was first proposed to attract tourists to Hong Kong, but the focus of discussion thereafter has turned to the benefits for the local residents, both intellectually and economically.

Location: The wedge-shaped development site is 40 hectares in area, lies within the Yau Tsim Mong District and is bounded by Canton Road in the east, the Western Harbour Crossing entrance and Austin Road West in the north, and Victoria Harbour in the west and south.

Origin: In 1996, the Hong Kong Tourism Board surveyed tourists visiting Hong Kong. The survey suggested that many of the tourists thought Hong Kong was lacking in cultural opportunities. In the Chief Executive's Policy Address of 1998, Tung Chee Hwa proposed the establishment of the West Kowloon Cultural District, hoping to develop Hong Kong as the hub for Culture and Art of Asia. www.wkcdauthority.hk

Cultural District – Melbourne Australia

Melbourne, with the support of the State of Victoria, set out to be a cultural capital in Australia. It concentrated on building several iconic buildings and on attracting artists, including fashion designers, to the state. It is also focussed on festivals of various kinds that are cutting edge and contemporary.

Their interest in, and pushing of, the boundaries of street art, post graffiti art and street stencil art is noteworthy. They have held a Stencil Festival since 2004.

The Melbourne Stencil Festival is Australia's celebration of international street and stencil art. Since its inauguration in 2004 the festival has been touring regional Victoria and other locations within Australia. The festival is held for 10 days each year, involving exhibitions, live demonstrations, artist talks, panel discussions, workshops, master classes and street art related films to the general public. It features works by emerging and established artists from both Australia and the world.

Since its inception, the Stencil Festival has featured some 800 works by over 150 artists, many of whom are experiencing their first major art exhibition, finding it difficult to be exhibited in major commercial galleries reluctant to display emerging art forms. The first Melbourne Stencil Festival was held in a former sewing factory in North Melbourne in 2004. The 3 day exhibition attracted audience numbers far beyond expectation.

In 2006 the festival moved to Fitzroy, a major location of street art in Melbourne, and was held at the Rose St Artists Market. In 2009 the Melbourne Stencil Festival 2009 ran between September 25th and October 4th

For further exploration of this genre access the documentary film "Rash" (2005) on line. It explores the cultural values of Melbourne Street Art. Also "Not Quite Art" (2007) ABC TV series episode 101 about Melbourne's Street Art and DIY art culture.

South Bank Cultural Precinct -- Brisbane Australia

A district begun in 1988 to enliven an area in which a conference facility and hotel district had begun to flounder. Major cultural, performance and arts education facilities front onto a river setting opposite Brisbane’s downtown centre. A linear park with several strong visual cues, lead visitors through the district from one activity to another. Extensive information is available at a visitor site and at the site of the agency that governs the precinct. (See also **pg. 81** of this report)

www.visitsouthbank.com.au and www.southbankcorporation.com.au

United States

More than 90 cities in the United States have planned or implemented cultural districts—positioning the arts and culture as the center of revitalization efforts. In the US the presence of arts and cultural opportunities is formally recognized in many states to enhance property values, the profitability of surrounding businesses and the tax base of the region. “These districts attract a diverse and well-educated workforce—a key incentive for new and relocating businesses.”

The benefits offered to certified districts can include historic tax credits for rehabilitation of historic structures or other incentives that create live/work space for cultural workers, space for cultural enterprises and access to financial assistance programs from state agencies and other funding partners.

In this context the US has developed a useful definition for cultural districts: they are a well-recognized, mixed-use, compact area of a city in which a high concentration of cultural facilities serve as its anchor.

Not generally larger than one square mile, cultural districts can be found in small communities or as part of urban areas with the potential for one or more cultural and entertainment districts.

The Virginia State Cultural District Initiative: a local policy framework Initiative HB1735, initially sponsored by Chief Patron Delegate Shannon Valentine, proposed that all Virginia localities have the authority to create arts and cultural districts without individual authorization from the Virginia General Assembly.

The localities have the authority to grant tax incentives and provide certain regulatory flexibility in the arts and cultural districts. The tax incentives include, but are not limited to, reduction of permit fees, reduction of user fees, and reduction of any type of gross receipts tax. The regulatory flexibility includes, but is not limited to, special zoning, permit process reform, and exemption from ordinances.

Rationale: Arts and cultural districts are an increasingly popular economic development tool for local governments across the country. When theatres, performing arts centers, museums, art galleries, and artist studios are encouraged to locate in the same neighbourhood, the neighbourhood becomes a magnet for the general public.

Restaurants, gift shops, and art supply stores soon follow. Commercial enterprises, such as graphic design studios, advertising agencies, and architectural firms are attracted to such areas. When localities can achieve a critical mass of arts-related activities in a single area, these neighbourhoods are appealing to what is often called the creative class of workers, many of whom prefer to live and work in close proximity to the arts and cultural districts. Nine localities in Virginia have individually received authority from the Virginia General Assembly to create arts and cultural districts. These localities are the Cities of Alexandria, Charlottesville, Falls Church, Harrisonburg, Manassas, Petersburg, and Winchester and the Towns of Blacksburg and Chincoteague. These districts are in varying stages of development. There are also several communities in Virginia, including Lynchburg and Norfolk, that have not requested General Assembly authorization but that are actively promoting their arts and cultural districts without offering tax incentives or regulatory flexibility.

Links to Arts and Cultural Districts Resources
The National Assembly of State Arts Agencies ‘Tools for Arts Decision Making: State Cultural Districts’ includes the following Additional Resources and Links:

NASAA's Creative Economy Resource Center: provides practical tools, timely information and strategic technical assistance to cultural leaders at the state and regional levels. The resources included here are designed to help state arts agencies make informed policy decisions about the creative economy in their state.
Cultural Districts Handbook, The Arts as a Strategy for Revitalizing

Our Cities by Hilary Anne Frost-Kumpf, reveals how local cultural districts are established, the processes and players that can help define and shape their strategy, and how cultural districts can best reflect the unique strengths of cities as well as support local artistic and redevelopment goals.

Artist Space Development research conducted by Mario Rosario Jackson, Florence Kawasa-Green and Christopher Walker of the Urban Institute addresses the process, support systems, key players, finance strategies and challenges for the development of artist spaces.

Other Resources: How to Build Cultural Districts

Sponsored by:
The Arts & Cultural Council of the Rappahannock
www.rapp-arts.org

The Virginia Alliance of Local Arts Agencies
www.valaa.blogspot.com

The Virginia Commission for the Arts
www.arts.virginia.gov

Cultural District, Pittsburgh

(Performing Arts Based)

fourteen-square block area in Downtown Pittsburgh, Pennsylvania, USA bordered by the Allegheny River on the north, Tenth Street on the east, Stanwix Street on the west, and Liberty Avenue on the south.

The Cultural District features six theaters offering some 1,500 shows annually, as well as art galleries, restaurants, and retail shops. Its landmarks include: Allegheny Riverfront Park, Benedum Center, Byham Theater, Harris Theater, Heinz Hall, O'Reilly Theater, Pittsburgh Creative and Performing Arts School, Three Rivers Arts Festival Gallery, and Wood Street Galleries. In 2009 it will be home to the new August Wilson Center for African American Culture. Major arts organizations based here include: Pittsburgh Ballet Theatre, Pittsburgh Civic Light Opera, Pittsburgh Dance Council, Pittsburgh Opera, Pittsburgh Public Theater, and the Pittsburgh Symphony Orchestra.

The cultural district was the brainchild of H. J. Heinz II (1908—1987), known as Jack Heinz, and is managed by the Pittsburgh Cultural Trust. The Pittsburgh Cultural Trust was formed in 1984 to realize Jack's vision of an entire cultural district for blocks of the Penn-Liberty Avenue corridor, which then was a blighted area. Jack and others, including his son, United States Senator from Pennsylvania John Heinz, and William Rea, began with the purchase and renovation of a former movie palace, Loew's Penn Theater, which was then transformed into the opulent and newly

re-named Heinz Hall. This magnificent concert hall reopened after a complete restoration in 1971 as the new home for the Pittsburgh Symphony.

The Trust's first major project was the restoration of another visually stunning former movie palace, the Stanley Theater. The Stanley Theater was designed by the renowned theater architectural firm of Hoffman & Henon and opened on February 27, 1928. After a \$43 million dollar restoration returning it to its original splendor, it reopened in 1987 as the newly re-named Benedum Center for the Performing Arts, and is currently able to host about 2,885 people. The Byham Theater, a landmark building at 101 Sixth Street in Downtown Pittsburgh, was the second major theater venue restoration project of the Pittsburgh Cultural Trust. Built in 1903, the then called Gayety Theater was a stage and Vaudeville house, and it featured stars such as Ethel Barrymore, Gertrude Lawrence, and Helen Hayes. It was renamed The Fulton in the 1930s when it became a full-time movie theater. In 1990, the Pittsburgh Cultural Trust bought the theater and refurbished the Fulton as part of its plan for the Cultural District. The Byham family of Pittsburgh made a major naming gift for a 1995 renovation, and it has been the Byham Theater since.

Redevelopment in the district has been widely praised. Brendan Lemon of The New York Times wrote, "To describe Pittsburgh's unconventional, un-Disneyfied remodeling of its Cultural District... is to explore how theater can help transform urban identity".

Visual Arts in the Cultural District

- Wood Street Galleries
- SPACE
- 707-709 Penn Galleries
- Watercolors Gallery

References

Toker, Franklin (1986, 1994). Pittsburgh: An Urban Portrait. Pittsburgh: University of Pittsburgh Press. ISBN 0-8229-5434-6

The Old Capitol Cultural District -- Downtown Iowa City

The modest but effective cultural district of this relatively small city (pop. 67,062) is sustained by a tree-lined Pedestrian Plaza featuring locally-owned specialty stores, a variety of dining options, street vendors and regular entertainment. A variety of art and cultural options are available throughout the year. The Friday Night Concert Series, Iowa Arts Festival and Iowa City Jazz Festival provide outdoor music throughout the summer months. The University of Iowa campus, intertwined with downtown, offers museums and other attractions.

Designated in 2004, the Old Capitol Cultural District was one of the first cultural and entertainment districts certified by the State of Iowa. The district focuses on the heart of Iowa City, which includes the University of Iowa’s Pentacrest, the site of Iowa’s first state capitol, as well as the central downtown business district. Known for its charming Pedestrian Plaza, downtown Iowa City is full of cultural venues, historic buildings, an impressive public library and the Iowa Avenue Literary Walk. The district extends south to the Johnson County Courthouse, East to College Green Park, and north into the Northside Neighbourhood. It “exemplifies the balance of culture and

commerce that earned Iowa City the distinction of being the third Best Metro Area out of 168, awarded by Forbes Magazine in 2004”. It is governed by a society known as the Downtown Association of Iowa city (DTA) www.icdowntown.com

Main Street Cultural District (MSCD) – Ames Iowa

An Example of a Small City, with modest means
Overview

The Main Street Cultural District (MSCD) was established on January 1, 2004. It was the result of a 2-year initiative to create an identity and focus for downtown. The presence of key cultural institutions in the Main Street area - along with unique, locally owned businesses - made this a logical development. The concept was strongly embraced by many key players in the community as well as individual residents.

In November, 2005, the Main Street Cultural District in Ames became an official, State of Iowa Certified Cultural and Entertainment District. Certification provides improved highway signage and access to state programs that enhance the growth and development of the District.

Vision

- To provide a unique place for people to linger and experience the best Ames has to offer.

Mission

- To advance and promote downtown as the destination district in the heart of our community.

Goals

- Showcase the vitality of arts and cultural venues, unique businesses, and the heritage of downtown Ames, which will add to the quality of life for residents and visitors.
- Organize event and retail promotions that increase consumer patronage of the district.
- Enhance partnerships among the public and private sectors: retail, culture, service and hospitality.
- Maintain an environment with green spaces, public art, well-designed windows displays, and convenient access for visitors.
- Promote historic preservation and development of buildings and infrastructure through second-use projects, upper story renovation, facade improvement, residential development, and new construction.
- Retain current and recruit new businesses to create a healthy balance and variety of retail, professional and service entities.

Boundaries

The boundaries are defined by major physical attributes: the railroad tracks to the south, major north-south, and east-west streets on the east, north and west. This .13 square miles of our city includes a diversity of activities and uses and is pedestrian-friendly.

- South – railroad tracks
- North – businesses and institutions on the north side of 6th Street
- East – Bandshell Park and Ames electrical & water departments
- West – to Shops on Grand, Pyle office park, Wheatsfield Cooperative

Cultural anchors:

- Octagon Center for the Arts with resident artists, class programs, gallery shop, exhibitions

- City Auditorium, hosting regular performing arts events; home to Central Iowa Symphony and Co’ Motion Dance professional dance company
- Ames Public Library offering free concerts & community meeting rooms
- National Historic Register listed Bandshell & city park – weekly summer band concerts and public art
- Main Street street-scape with public art
- Art Around the Corner rotating exhibit of sculpture sponsored by Ames Public Art Commission
- Permanent public art installations
- Proposed Veterans Memorial Headquarters for the local historical society
- Individual artist studios (some operate retail stores, some that use space)

Secondary anchors:

- Community Center & Gym, wellness programs and recreation activities run by Parks & Recreation Dept.
- City Hall – city service center in a historic former school building exhibits exterior and interior public art collection

Other key features:

- Historic architecture & 1900 train depot; 1916 former City Hall is National Register listed
- Immediately adjacent to historic residential district that is National Register listed
- Two retail art galleries/frame shops, two musical instrument stores, independent book store with program of author appearances

- Two pocket parks with public art, one is used for live music concerts
- Unique small businesses and weekly farmers’ market
- Graphic and interior design studios, architect’s office, individual artist studios
- One second floor Main Street resident offers live music on a sporadic basis • Two organic and whole foods groceries – one regularly offers live music • Churches in the District offer public concerts
- Restaurants: fine dining, cafes, delis, ethnic food, pizza, micro-brewery; Café Diem Coffee House offers regular live music, readings and dance lessons; Olde Main Brewing Co. features extensive exhibit of Ames/ISU historic photos throughout
- Nightlife, including Corner Pocket (pool), bars, Blinks, a teen night spot that offers live music on the weekends

Annual events: Octagon Art Festival, Art Walk, Wild Women’s Weekend, 4th of July Parade, Midnight Madness, FACES (multicultural festival), Holiday Open House & Lights, Festival of Trees, Tune in to Main Street weekly summer music concerts in Tom Evans Park, weekly summer band concerts in Bandshell; walking tours

Mount Vernon Cultural District: a governance and action model

With a backdrop of 19th century architecture and inviting parks, Baltimore’s Mount Vernon is a cultural urban village that boasts museums, music, theatre, international dining cuisine, boutiques, festivals, and a thriving nightlife. The neighbourhood’s historic

centerpiece, built in 1815, is the Washington Monument. Mount Vernon considers itself “rich in history and vibrant in the present” -- a neighbourhood that beckons residents and visitors to take their time and enrich their lives.

In 1996, a number of institutions in Mount Vernon joined together to form the Mount Vernon Cultural District. The goal of this member-driven initiative was to be a catalyst for efforts to preserve the integrity of the neighbourhood through means such as investing to improve the physical environment, providing clean and safe streets, attracting residents and businesses, and promoting the unique nature of the neighbourhood to the public. Though much has been accomplished, members of the Mount Vernon Cultural District continue to work toward their original goals.

The organizations and members include:

- Agora, Inc.
- Annie E. Casey Foundation
- Baltimore Community Foundation
- Baltimore Department of Planning
- Baltimore Development Corporation
- Baltimore School for the Arts
- The Basilica of the Assumption
- CENTERSTAGE
- Contemporary Museum
- Downtown Partnership of Baltimore
- Garrett Jacobs Mansion Endowment Fund
- George Peabody Library
- Enoch Pratt Free Library

- Eubie Blake National Jazz Institute & Cultural Center
- Friends of Mt. Vernon Place
- Goldseker Foundation
- Maryland Club
- Maryland Historical Society
- Maryland Humanities Council
- Peabody Institute
- Walters Art Museum

Canada

Calgary Cultural District

The Calgary Cultural District now officially stretches from 1st Street S.W. to 3rd Street S.E., and from 6th Avenue S.W. to the CP Rail tracks south of 9th Avenue.

It encompasses the Art Gallery of Calgary, the Glenbow Museum, the Epcor Centre for the Performing Arts, Art Central, the Grand Theatre and many other artistic and cultural destinations. The original concept and boundaries of the district were conceived by Colin Jackson, then-president of the Epcor Centre. In 2001, Jackson assembled a group of like-minded citizens for what became the Cultural District Renaissance Society of Alberta, a non-profit organization operating what was then called the Olympic Plaza Cultural District. The name of the organization has since been shortened to Cultural District and is now run in partnership with CADA Calgary Arts Development Authority (CADA). A look at Calgary's Cultural District in changing economic times From Avenue Magazine on-line (www.avenuemagazine.com)

Last year, Maclean's magazine dubbed Calgary the "most cultured city in Canada," a moniker which has been internalized and proudly reiterated by our city's citizens ever since.

It was a relief to some to be recognized for something other than oil and wealth, and it was a source of intense satisfaction to many to be mentioned in a national (i.e. Toronto-based) publication. Finally, people were taking notice that Calgary wasn't just Cowtown. But the magazine, and the country, noticed something else: "Some Calgarians wish the hype would go away," wrote Anne Kingston; they worried about losing something authentic as the city boomed. Today, the city's cultural and fine arts communities are feeling something different. They are adamant the high quality of cultural experience in the city has deep local roots, and is growing organically — and rapidly — every day. Despite being on the waning side of the boom-and-bust cycle, the arts and culture communities have seen sustained growth. And, what's more, it's not imported shows and touring exhibitions that are begging for attention, but the high level of home grown talent, risk-taking and adaptability. Cultural capital may not be something we are, but rather something we have. Witness the dismal effects of the current bust on Calgary's downtown core. Suspended building sites have major streets sinking and developers in court. Infrastructure grants from the province to local institutions for ambitious and much-needed projects, are under review. A rash of high-profile firings, hirings, resignations and retirements have left many organizations in disarray. However, in the centre of sinkholes, crack addicts and a growing homeless population, lies a space claimed by a collection of business and artistic leaders as the Cultural District. Here is a place

where "vibrancy outside out of business hours" will be fostered, according to the Cultural District's mission statement. This is where, come riches or recession, artistic life is meant to grow, and bring a wider audience with it.

"It's about destination building and community building," says Erica Mattson of the Calgary Arts Development Authority (CADA). "Since 2001, the Cultural District collective has worked hard to create a sense of collective ownership in this neighbourhood." CADA is responsible for allocating arts and culture funding to organizations on behalf of the municipal governments, and Mattson says the physical location for such a district makes sense.

"Fifty to 60 percent of the arts organizations we fund are around this area, and Stephen Avenue is so vibrant now that it's a natural fit," she says.

Michael Brown, associate vice president of Matthews Developments and chair of the Cultural District's board, agrees and goes one step further. He describes the rapid transition of Stephen Avenue from an empty, slightly dangerous stretch to a bustling hotspot for young urban professionals, executives and tourists, alike. According to Brown, it took a lot of collaboration, promotion and the adoption of mixed-use space, all of which seemed to happen painlessly and fast. "When we opened our offices [for Matthews Developments] in the Hotel Regis, the whole street changed around us. We have a hundred people coming in and out every day, using the spaces, venues, and restaurants around it," says Brown. www.culturaldistrict.ca

BOSTONS FENWAY CULTURAL DISTRICT MAP AND CORE INSTITUTIONS LISTING

Other Cultural District Resources and Locations

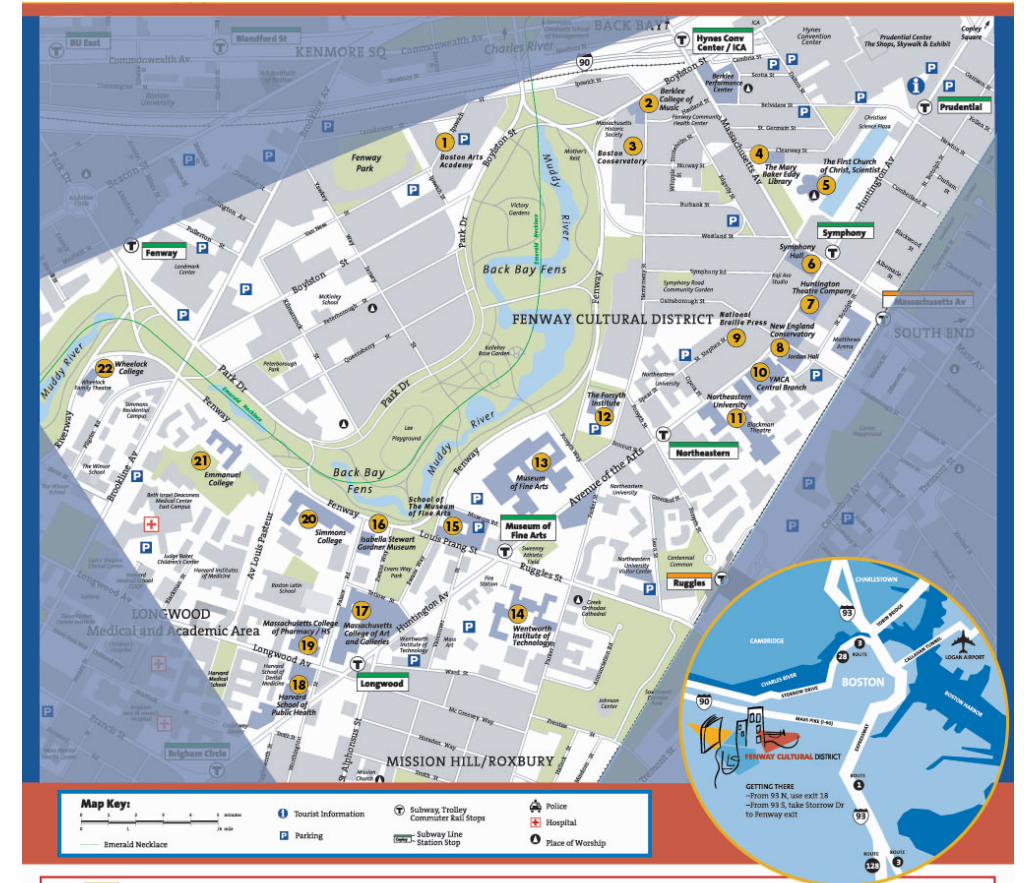
Kelowna Cultural District www.artsinkelowna.com

Fenway Cultural District, Boston Massachusetts
Midtown Cultural District, (historic theatre district), Boston
Massachusetts

Roosevelt Cultural District, Des Moines (very modest)

Philadelphia: Old City Cultural district, Norris Square Cultural district,
40th Street Cultural District

See also, the breakout of cultural resources in Vancouver's Granville
Island Cultural District, in this report.



- | | | |
|---|--------------------------------------|---|
| 1 Boston Arts Academy | 8 New England Conservatory | 16 Isabella Stewart Gardner Museum |
| 2 Berklee College of Music | 9 National Braille Press | 17 Massachusetts College of Art |
| 3 Boston Conservatory | 10 YMCA Central Branch | 18 Harvard School of Public Health |
| 4 The Mary Baker Eddy Library
for the Betterment of Humanity | 11 Northeastern University | 19 Massachusetts College of Pharmacy
and Health Sciences |
| 5 The First Church Christ, Scientist | 12 The Forsyth Institute | 20 Simmons College |
| 6 Symphony Hall | 13 Museum of Fine Arts, Boston | 21 Emmanuel College |
| 7 The Huntington Theatre | 14 Wentworth Institute of Technology | 22 Wheelock College |
| | 15 School of the Fine Arts, Boston | |

LOWER LONSDALE CULTURAL FACILITIES STUDY (JULY 2010)

proscenium architecture + interiors inc. with Lydia Marston-Blaauw & Associates

About MSCD

The Main Street Cultural District was established on January 1, 2004 and became a State of Iowa certified Cultural & Entertainment District in November 2005. It was the result of a 2-year local initiative to create a unique identity and focus for downtown. Our vision is to provide a unique place for people to linger and experience the best Ames has to offer and our mission is to advance and promote the development of a destination district in the heart of our community. MSCD is a membership organization, open to anyone in the community that would like to support its development and enjoy its benefits.

Group Tours

For your day in the District, put together a themed tour or activity just for your group!



PRETTY & PAMPERED

Plan a morning getting pretty and pampered before enjoying a great lunch in The District and a long stroll up and down Main Street!

EVERYDAY BEAUTY

Inspire yourself to dress up your home surroundings while learning about gracious living.

COOKING & BREWING

Foodies unite! Cook up a memorable experience in The District and get a taste of Ames on this delightful tour for the taste buds.

CARDS & QUILTS

Spend the morning browsing the unique shop on Main Street, then spend a relaxing and creative afternoon in workshops at various shops in The District.

CHOCOLATE TOUR

Who can resist a tour of Main Street's delectable dessert shoppes? Taste and see the goodness of chocolate in The District.

*Mix and Match any of the District's tour offerings to make your own special day!

Contact the Main Street Cultural District at 515-233-3472 at least two weeks in advance to arrange a special event in conjunction with a morning, afternoon or day in the District!

MSCD Events



May- July

Local bands perform every Thursday night with special entertainment for the kids and food for all!



June

Downtown businesses and organizations host local artists and their work!



July 4th

Over 100 groups participate in the parade, and the festival is fun for all ages!



September

A variety of bands and musical acts perform in The District. Buskers are welcome!



November

Experience the feeling of an old-fashioned hometown holiday festival!

For more event information please visit:
www.MainStreetCulturalDistrict.com



A Unique Experience
awaits you in
The District

Arts

Culture

Dining

Shopping

Music

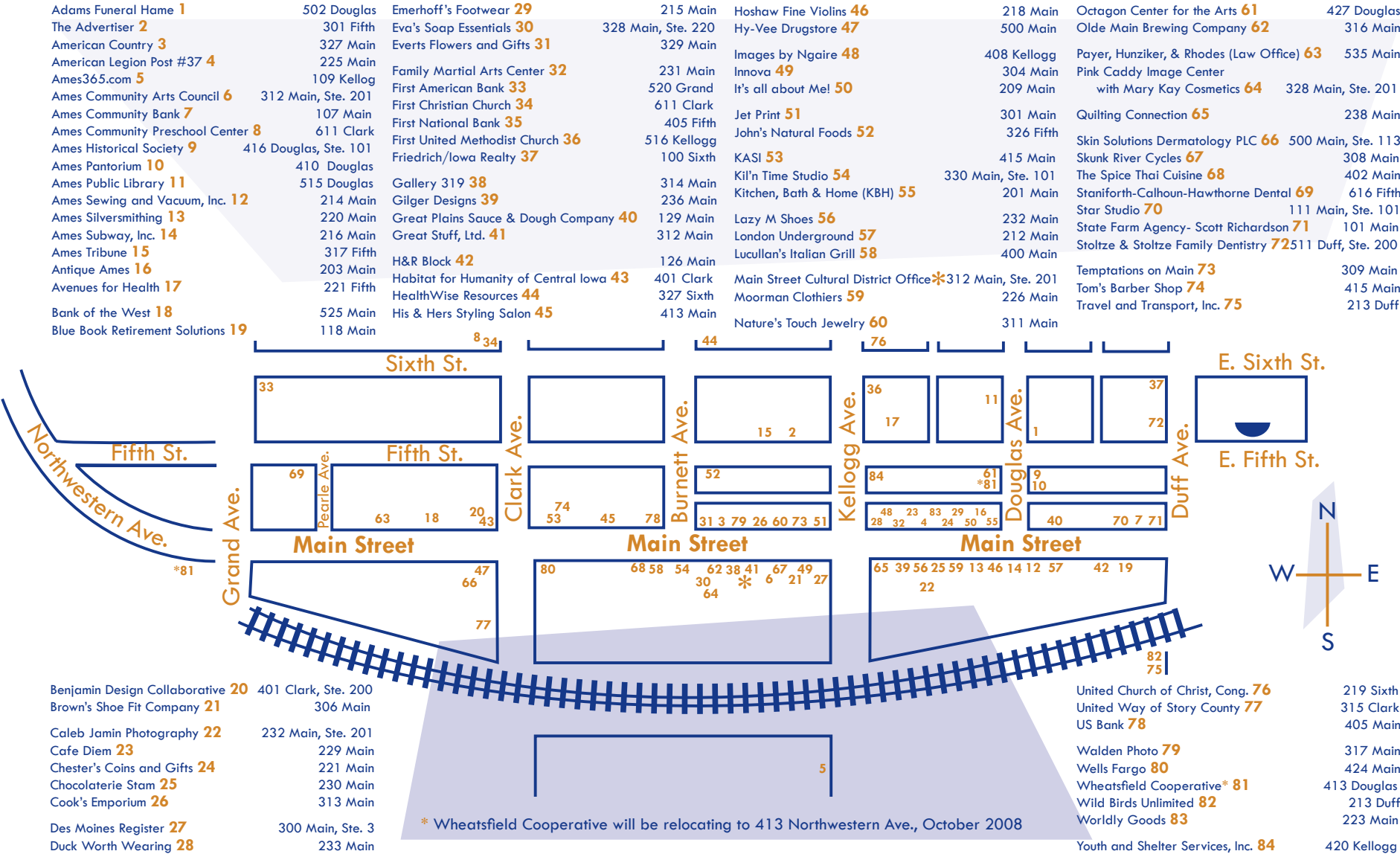
Entertainment

Main Street
CULTURAL DISTRICT
Ames, Iowa

MainStreetCulturalDistrict.com

MSCD is an affiliate organization of the Ames Chamber of Commerce.

AMES IOWA, A SMALL CITY CULTURAL DISTRICT, MAP AND PROMOTIONAL MATERIAL



The Corporation of the City of North Vancouver
Corporate Services Department

Subject	The City of North Vancouver Considers Next Steps for National Maritime Centre Project
Date	January 12, 2010



The City of North Vancouver has been advised by the Provincial Government that it is regretfully unable to provide the City with the necessary funding required for the delivery of the **National Maritime Centre for the Pacific and the Arctic**.

Minister of Tourism Culture and the Arts, Mr. Kevin Krueger has informed the City of North Vancouver that the Province of B.C. is unable to contribute further to the National Maritime Centre project planned for the City of North Vancouver's waterfront.

Without the Provincial financial contribution to the tri-government partnership, the National Maritime Centre will not move forward as originally envisioned. Funding for the project was structured as a 3-way partnership of local, provincial and federal government resources as well as private sector funding. The Federal government had made an unofficial partial commitment to the initiative subject to a matching commitment from the Province.

In 2008, the Province of British Columbia contributed \$9 million in start up funds to the City of North Vancouver for the National Maritime Centre and announced in its throne speeches of 2008 and 2009 that it would contribute further funds subject to federal matching dollars. The Province states that while the NMC was a desirable project, under the current economic climate and the Province's budget challenges, it is unable to provide further funding.

While a disappointing outcome for this notable initiative, the City is fortunate to have a significant and highly valuable waterfront land asset that has been delivered through the pier development.

"We are disappointed with this outcome, however, we will move forward," says Mayor Darrell Mussatto. "The City has supported this project for four years and worked closely with the Provincial and Federal governments as well as the private sector. We appreciate the Province's current financial difficulties and respect its decision. The City is grateful for the efforts of many stakeholders who have given their time and resources to bring the vision of a National Maritime Centre this far, particularly the NMC Society. We will move forward and determine a strategy for this significant waterfront property keeping in mind our objective of creating a waterfront that is a highly desirable destination for our residents and visitors."

Next steps for the City include a review of options and preparation of a revised plan for use of the site that will bring further economic benefits to the City and the neighbouring waterfront business community. The City intends to take advantage of this prime waterfront location, and embraces the challenge of considering options and alternatives.

Envisioned as a world-class facility, national landmark and major tourist attraction, the National Maritime Centre was slated to be a year-round destination for residents and tourists, offering historic artifacts and interactive exhibits, maritime education and training, events, business forums, and boat festivals as well as amenities such as restaurants and retail shops.

The City will spend the next few weeks reviewing options and determining next steps.

- 30 -

For further information please contact: Connie Rabold, Communications Manager, City of North Vancouver
Tel: 604-983-7383, Email: crabold@cnv.org

PROSCENIUM

ARCHITECTURE + INTERIORS INC.

1 WEST 7TH AVENUE

VANCOUVER BC V5Y 1L4 CANADA

P 604.879.0118

F 604.879.1486

www.proscenium.ca

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☐ APPROVAL

☐ RECORDS

☐ ACTION

PAGES TO FOLLOW

File: 09-24 / 4.7

FIRST STAKEHOLDERS - MEETING MINUTES

Project: Lower Lonsdale Cultural Facilities Study

Project No. 09-24

To: See Below

Date: October 21st, 2009

From: Tanya Southcott

Copied/ Attending:

☒☒Thom Weeks – proscenium architecture + interiors

(604) 879 1486

☒☒Hugh Cochlin– proscenium architecture + interiors

(604) 879 1486

☒☒Tanya Southcott – proscenium architecture + interiors

(604) 879 1486

☒☒Lydia Marston-Blaauw – LMB & Associates

(604) 222 2778

☒☒Ian Forsyth – NV OCA

(604) 980 3559

☒☒John Rice – NV OCA

(604) 982 3892

Office of Cultural Affairs circulation:

☐☐Sheryl Fisher – Squamish Nation

☐☐Deborah Jacobs – Squamish Nation

☒☒Fiona Black – Capilano University

☒☒Jennifer Moore – Capilano University

☐☐Gillian Barber – Capilano Univeristy

☒☒Reid Shier – Presentation House Gallery

☒☒Tyke Babalos – Presentation House Gallery

☒☒Brenda Leadley – Presentation House Theatre

☒☒Dave Murray – Presentation House Theatre

☒☒Nancy Kirkpatrick – NV Museum & Archives

☒☒Catherine Rockandel – NV Museum & Archives

☒☒Linda Feil – NV Community Arts Council

☒☒Don Rutherford – North Shore Neighbourhood House

☐☐Margo Gram – NV Recreation Commission

☐☐Heather Turner – NV Recreation Commission

☐☐Leslie June – NV Recreation Commission

☒☒Bill MacDonald – Artists for Kids Trust

☐☐Richard Gauntlett – Jon Braithwaite Community Centre

☒☒Doug Ausman – Lower Lonsdale Business Association

☒☒Simone Doucette – Lower Lonsdale Business Association

☐☐Dene Croft - Visual/Performing Artist

☐☐Claude Giguere - Visual/Performing Artist

☐☐Nicola Cavendish - Visual/Performing Artist

☐☐Rae Ackerman – Visual/Performing Artist

PROSCENIUM

ARCHITECTURE + INTERIORS INC.

1 WEST 7TH AVENUE

VANCOUVER BC V5Y 1L4 CANADA

P 604.879.0118

F 604.879.1486

www.proscenium.ca

☒☒Colleen Lanki – Visual/Performing Artist

☒☐Francis Caouette – City of North Vancouver

☒☐Larry Orr – City of North Vancouver

☒☐Isabel Gordon – City of North Vancouver

Proscenium internal circulation:

☒ Jennifer Stanley

☒ Thom Weeks

☒ Hugh Cochlin

☒ Tanya Southcott

☒ Alex Vizvary

The following are minutes of the scheduled meeting held on October 21st, 2009 at the offices of the North Vancouver Office of Cultural Affairs at 9:00 a.m.

1.0

Background

1.1

Introduction of all participants.

1.2

Why you have been invited to participate. The goals of this meeting and a second follow up stake holders' meeting.

1.3

Overview

• Introduction of Study Mandate:

• Lower Lonsdale Cultural Precinct/Neighbourhood

• Facility Needs – Presentation House Tenants

• Presentation House Arts Centre/Site

1.4

Goals for the study:

• To provide concrete planning for cultural facilities with which the city can move forward in the immediate future and over the next twenty years.

• A comprehensive facilities study.

• Outcome to be incorporated into the next revisions to the OCP.

1.5

Review of the study team's efforts to date: Research, Interviews, Planning, and Site review.

1.6

Team Contact Information:

• Hcochlin@proscenium.ca

• Lydiamb@shaw.ca

• John.Rice@nvoca.ca

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LOWER LONSDALE CULTURAL FACILITIES STUDY (JULY 2010)

proscenium architecture + interiors inc. with Lydia Marston-Blaauw & Associates

<div><div>2.0</div><div>Workshop</div></div> <div><div>1.1</div><div><div>A review of what we have learned about the City of North Vancouver:</div><div><div>•NV population is substantial (128,000) but is split between City and District, creating complications</div><div>•NV City is very urban while NV District is very suburban</div><div>•Geography Matters:<div><div>•North shore;</div><div>•Southern exposure;</div><div>•Separation of water and bridges;</div><div>•Slopes and views;</div><div>•Mountains and weather</div></div></div><div>•Governance Affecting Culture:<div><div>•Office of Cultural Affairs</div><div>•Heritage Commission</div><div>•Recreational Commission</div><div>•School District/Ministry of Education</div><div>•Museum and Archives Commission</div><div>•Municipalities x2</div><div>•First Nations</div></div></div><div>•Lonsdale Corridor:<div><div>•A designated Regional Town Centre (functions as an urban service centre for communities around it)</div><div>•Upper Lonsdale is recreation, sport and education</div><div>•Mid Lonsdale is administrative, civic & service</div><div>•Lower Lonsdale is leisure, restaurants, transportation, water access, historical, industrial, aboriginal</div></div></div><div>•Cultural Services that are working relatively well (Programming):<div><div>•Entry level/leisure programming is good (rec centres, schools, private instruction)</div><div>•Dance, music, film and visual arts needs are being met by private instruction and University</div><div>•Community artists are served by Arts Council and Presentation House Centre and other private venues</div></div></div><div>•Cultural Services that are working relatively well (Facilities):<div><div>•Road house needs are being met by Centennial Theatre as well as Capilano University</div><div>•Spaces of various sizes are available, OCA has listings</div><div>•Educational institutions have own spaces</div><div>•Arts Council has a small gallery</div><div>•Archival needs are being met by the Museum</div></div></div><div>•Gaps in Cultural Services (Programming):<div><div>•Mid-to-expert and professional instruction has gaps</div><div>•Museum/heritage programming is limited</div><div>•Specialized equipment for programs is missing or limited in inventory</div></div></div><div>•Gaps in Cultural Services (Facilities):</div></div></div></div>

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<div><ul style="list-style-type: none">• Not enough volunteers<ul style="list-style-type: none">• North Vancouver citizens are not able to access culture “at home” as much as they would like:<ul style="list-style-type: none">• Resentment towards having to go back to Vancouver• Lack of awareness• Deficient facilities – equate spaces with quality of work• 'It's only good if it is downtown Vancouver' mentality• Human resources are stretched:<ul style="list-style-type: none">• Problem is finding funding</div> <div>1.3 Envisioning the Lower Lonsdale as a Cultural Precinct:</div> <div><ul style="list-style-type: none">• Do you see it?<ul style="list-style-type: none">• Consensus – yes, naturally• Need to let Municipalities know how much people believe in this• Political decision making needs support of public for these facilities – how to achieve this?• Mixed reaction about citizenry in Lower Lonsdale – big concern for view• Why?<ul style="list-style-type: none">• Transportation hub – not reliant on cars• Concentration of existing services and activities – turns into 'destination'• Physically possible – lots of City owned properties in good locations are opportunities to easily locate spaces to• Capitalize on momentum underway with Pier development• Beautiful, historic area – major shipping area• How is it made material?<ul style="list-style-type: none">• Must be properly branded/packaged and marketed from as far away as YVR• Idea of 'Cultural Precinct' needs to be made relevant to community, like recreation – must be inclusive• Need concept for Cultural Community Precinct that links to arts/culture• Community needs access to these spaces• Argument of what Precinct can bring to Lower Lonsdale that doesn't conflict with view needs to be presented to the populace to get them on board• What about the Maritime Centre?<ul style="list-style-type: none">• Little confidence – given a lot of \$ but still no museum• Council remains publicly positive• Why has it not happened – process problem or no interest from Feds?• Is it a positive or negative thing if it doesn't go forward?• What are other options for this site – past studies?• Economic model would allow for other use to be dropped into this space – opportunity for Presentation House• Maritime Centre is authentic to North Shore – whatever replaces it must acknowledge community, authenticity</div> <div><div>PROSCENIUM</div><div>ARCHITECTURE + INTERIORS INC.</div></div>	<div>1.4 The Lower Lonsdale Neighbourhood:</div> <div><ul style="list-style-type: none">• What are boundaries? Will they expand?<ul style="list-style-type: none">• From a marketing perspective: Keith Road to Water, Forbes to St. David – includes all uses• Squamish Nation identifies with area, especially water• Err on side of being inclusive• Permeable boundary• Adjacent areas – how do they relate to the Lower Lonsdale neighbourhood?<ul style="list-style-type: none">• Wayfinding must be in English and Squamish Nation language• Accessibility issue – 'baby boom' generation will be different as seniors than seniors now• Mid Lonsdale is very busy on the weekend – how to pull activity down the hill• Nightlife is important• Would it weaken precinct to spill up to Central Lonsdale should they try to integrate? Not at all.</div> <div>3.0 Activity Charts:</div> <div>See attached Appendix for summary.</div> <div>MEETING ADJOURNED AT 12:15pm. The above is considered to be true and accurate according to the items discussed. Unless a discrepancy is noted and brought to the attention of the recorder, these minutes will be deemed accepted by all.</div> <div><div>PROSCENIUM</div><div>ARCHITECTURE + INTERIORS INC.</div></div>
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Appendix		Work Studios, Shops, 'Dirty' Space	- lots of dirty space
Exhibition Space	- incorporate everything: social services, administration, etc.		- cheap
	- imperative to be purpose built to insure curatorial license & maximize opportunities		- storage
	- integrated space		- lots of hands-on visual artist dirty space; cheap & for programming
	- museum needs: permanent exhibition gallery, temporary exhibition space, 'community' exhibition space		- rehearsal space
	- PH gallery needs: 9-15,000 sf of exhibition & administration space		- dance studios
	- together with studio theatre & meeting space	Sale, Service, Retail Space	- very together with facilities
	- replacement for Stanley Park Aquarium		- pubs with entertainment
Studio Theatre Space	- 2 entrances	Outdoor Space	- covered outdoor space
	- 200 seats max		- windows & courtyard
	- black box		- museum would like covered outdoor space for assembly, display, events
	- 50'x50' min	Theatre Seating	- jewel box
	- dressing rooms & bathrooms		- steep rake
	- easy to access electrics		- permanent, comfortable seats
	- wings for dance		- flexible
	- green room		- 200 seat min
	- sprung floor	Theater Equipment	- state of the art LX + SD
	- purpose built		- tools: saws, power tools
	- with capacity for professional dance performance	Technical Capabilities	-
	- grid at least 20' above floor	Welding, Forging, Sculpting, Carving	- not right in Lower Lonsdale, but available
	- flex space for festivals		- yes, involve First Nations
	- lobby with windows	Pottery, Ceramics, Glass Blowing	- yes
	- janitor's closet		- only if driven by glass community
	- PH gallery needs access to screening space for film/video		- yes for accessible studio space, inclusive
	- technical booth with sliding glass windows		- yes, lots of variety, engages community
	- architectural features		- community pottery space
	- full drapery system	Storage Space	- sets, costumes, props
	- together with exhibition & meeting space		- nobody has enough storage space
Meeting/Gathering Space	- meeting rooms & board room		- archives (admin)
	- as part of facility		- museum needs: new collection storage space (approx. 12-15,000 sf)
	- connections to ship builders		- PH gallery needs storage for exhibitions and potential permanent art collection
	- a Granville Island experience	Rehearsal Space	- storage
	- a "White Rock" & "Steveston" marine experience		- yes
	- together with exhibition & studio theatre space		- kitchen/server ability
	- museum needs: meeting space, gathering (informal) spaces, classrooms *can be shared*		- at least 40'x40'
	- PH gallery needs space for lectures, screenings, workshops, talks		- mixed use – community classes rehearsals
Loading, Receiving, Preparation Facilities	- essential		- cheap or free (like Roundhouse) or subsidized (like Dance Centre)
	- workshop to build sets/props	Sales, Services, Retail Space	- somewhat upscale shopping mall
	- costume building shop		- display area for brochures
	- loading dock		- coffee shop/book store
	- museum needs: unloading/loading, preparation, workshop, matting/framing, staging area, crate storage		- commercial art galleries needed!
Live-Work Studios	- artists hate live/work		- museum needs small book/gift counter
	- why do artists hate live/work?		- PH gallery needs space for book store, café, bar
	- low cost housing necessary for artists	Equipment	- dance floor
	- they do not work – not affordable & artists should work where others are located	Sound, Lighting, Broadcas/Film	- state of the art sound equipment
			- state of the art lighting & projection
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Heating, Cooling & Humidity Control	- A/C theatre
	- essential
	- essential for all museum spaces (HVAC, environmental controls, security)
Security	- alarm system
Administration Space	- arts offices near rehearsal space
	- private offices alongside shared public space
Attendee/Audience Service Areas	- outdoor covered entertainment areas
	- box office accessible from inside & outside
	- theatre lobby with gallery space
	- bar (full serve)

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ARCHITECTURE + INTERIORS INC.

1 WEST 7TH AVENUE

VANCOUVER BC V5Y 1L4 CANADA

P 604.879.0118

F 604.879.1486

www.proscenium.ca

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PAGES TO FOLLOW

File: 09-24 / 1.6

2nd STAKEHOLDERS - MEETING MINUTES

Project: Lower Lonsdale Cultural Facilities Study

Project No. 09-24

To: See Below

Date: January 11, 2010

From: Tanya Southcott

Copied/ Attending:

☒☒Hugh Cochlin– proscenium architecture + interiors

(604) 879 1486

☒☒Tanya Southcott – proscenium architecture + interiors

(604) 879 1486

☒☒Lydia Marston-Blaauw – LMB & Associates

(604) 222 2778

☒☒Ian Forsyth – NV OCA

(604) 980 3559

☒☒John Rice – NV OCA

(604) 982 3892

Proscenium internal circulation:

☒ Hugh Cochlin

☒ Tanya Southcott

☒ Ben Nielsen

The following are minutes of the scheduled meeting held on January 7, 2010 at the Centennial Theatre at 10:00 a.m.

1. Introduction of all participating in the meeting.

2. Overview of Study Mandate:

a. Arts and Cultural Neighbourhood in Lower Lonsdale:

• Vision Statement

• Should be shorter, more emphatic

• Could be broken into Vision & Strategy statements

• 'enjoyment' requires more elaboration

• Should clearly indicate that this requires action/commitment by City

• City will not 'operate' the facilities

• 'successful' is subject – could be replaced by 'thriving', 'vibrant', 'vital'

• New version will go to OCA for redistribution

• Executive Summary

• Report could include a recommendation to Council supporting the Business Improvement Area, which can partner with the Cultural Society to improve street and signage.

• Intended to enable policy created by City

b. Facility needs of Presentation House Tenants:

• Zone Study

• Identification of zones of interest

• Identification of sites of interest

• Preferred sites for each tenant

• Capilano University wants to be the preferred partner for the PH Gallery

• PH Gallery may relocate to a temporary location at the foot of Lonsdale Ave to facilitate idea of Gallery moving out, free up space, and introduce Gallery to new area – use temporary containers on a piece of property

c. Presentation House Site:

• Existing conditions

• Possibility of 1 tenant remaining

• Possibility of 2 tenants remaining

• Other possible uses

• Current tenants confirm that existing facility conditions are not adequate, and that attracting pedestrians is difficult from the water - 'not enough to do' in the area

• Important to repurpose and animate original building and site

3. Opportunity for Arts and Cultural Precinct in Lower Lonsdale:

• Report should include various scenarios for implementation such as

1. The quickest and easiest way, taking advantage of City owned land

2. Approaching private property owners

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LOWER LONSDALE CULTURAL FACILITIES STUDY (JULY 2010)

proscenium architecture + interiors inc. with Lydia Marston-Blaauw & Associates

- *Fastest way to achieve cultural amenities is through developer deal with density bonusing (5-8 years)*
- *Slowest way is through fundraising for standalone building*

MEETING ADJOURNED AT 12:00pm. The above is considered to be true and accurate according to the items discussed. Unless a discrepancy is noted and brought to the attention of the recorder, these minutes will be deemed accepted by all.

Reports

1. A New Museum for North Vancouver August 2009
2. A Paper Regarding a New Photography and Media Gallery for the North Shore 1995, amended 2007
3. Central Lonsdale Planning Study 2008
4. City of North Vancouver BYLAW No. 7523 (October 27th, 2003) – rezoning of 333 Chesterfield Avenue to CD-456 Comprehensive Development
5. City of North Vancouver Economic Development Strategy 2008
6. City of North Vancouver Public Hearing Transcript October 20, 2003, 7pm – creation of heritage amenity density for 333 Chesterfield Avenue
7. City of North Vancouver Museum, Draft Study 2009 (need full name on release)
8. City of North Vancouver Report – OCP & rezoning application for Site 8 & the Foot of Lonsdale (Millennium Developments/Henriquez Partners Architects) – Next Steps February 2008
9. City of North Vancouver Transportation Plan April 2008
10. City of Vancouver Cultural Facilities Priorities Plan – Interim Report March 2008
11. Community Input, Joint Review of Arts and Cultural Service + Funding 2006
12. Consumer Scan Report – North Shore Theatre Visitor Profile (Draft) Survey November 2004
13. Cultural Preferences on Vancouver's North Shore - Highlights
14. Department of Canadian Heritage Summary Findings for Presentation House Theatre
15. Discussion Paper: future of Presentation House 1990
16. District of North Vancouver Socio-Historical Service Infrastructure – Chapter 8, Part 14 – Cates Towing
17. East of Lonsdale Open House package 2005
18. Exposure Control Plan for the Presentation House North Vancouver, BC for City of NV February 2003
19. Facility Condition Assessment Draft Report for City of NV by VFA Canada Corporation September 2006
20. Harry Jerome RFP to Create Recreation Precinct Summer 2009
21. Joint Review: Municipal Arts & Cultural Services Delivery and Funding 2006
22. Lower Lonsdale Community Benefits Review Process Final Report (John Talbot & Assoc.) January 1997
23. Lower Lonsdale Community Facilities Study – Needs/Space Options (Commonwealth) December 1999
24. Lower Lonsdale Community Facilities Study 2000
25. Lower Lonsdale Community Services and Facilities Needs Assessment, Executive Summary (CS/Resors Consulting) June 1993
26. Lower Lonsdale Cultural Facilities Report 1997

27. Lower Lonsdale Development Guide April 2004
28. Lower Lonsdale Development Guide Summer 2008
29. MUSEUM & ARCHIVES – Operating Cost Considerations for New Museum, Nancy Kirkpatrick January 4, 2010
30. North Shore Area Transit Plan, Final summary Report. TransLink December 2000
31. North Shore Neighbourhood House: Mission, Programs and Services
32. North Shore Regional Cultural Facilities Study (phase 2) 1994
33. North Vancouver City Council Meeting Minutes, February 23, 1998 with Lower Lonsdale Community Benefits: Evaluation and Prioritization and Public Involvement Team Report Community Benefits Review Process Recommendations (Excerpts) Feb 18; & Proposed Development Options for the Lower Lonsdale Planning Study Area Report to Council (Excerpts) Oct 1997 including Lower Lonsdale Community/ Cultural Benefits Study Outline
34. North Vancouver Museum, Open House Squamish Nation, July 2009, Rockendel and Associates
35. North Vancouver Cultural Facilities 2000 and North Shore Organizations List
36. North Vancouver Cultural Plan 2002
37. North Vancouver Cultural Plan Appendices (surveys and Findings) 2002
38. Official Community Plan (adopted October 2002)
39. Office of cultural Affairs Council workshop Report 2009
40. Presentation House Board Development I April 2009
41. Presentation House Board Development II June 2009
42. Presentation House Gallery Charette Workshop Design Guide Sept 2009
43. Presentation House Gallery - Draft Architectural Program 2009
44. Presentation House Gallery Site Study in Lower Lonsdale: Mcfarlane, Green, Biggar. Fall 2009
45. Presentation House Gallery Strategic Plan 2009
46. Presentation House Gallery Strategic Plan '09-'11 2009
47. Presentation House Organizational Assessment 2007
48. Presentation House Gallery Pro Forma Budget, Reid Shier, January 2010
49. Presentation House Theatre, Pro Forma Budget, Brenda Leadley, January 2010
50. Presentation House Vision and Strategic Plan 2004
51. Presentation House Site, Lot and Value Report 2002 (approx)

52. Presentation House Historic Assessment Report (City Heritage Staff)
53. Proposed Development Options for the Lower Lonsdale Planning Study Area – Report to Council, October 1997
54. Public Art Walking Tour Lower Lonsdale, Office of Cultural Affairs 2009
55. Summary of Site Visits for Presentation House Theatre Capital Plan 2009

Web Sites

1. www.cnv.org – City of North Vancouver web site
2. www.cnv.org/nvma/ - North Vancouver Museum & Archives web site
3. www.HistoricPlaces.ca - Canada's Historic Places: Central School (Presentation House); Church of St. John the Evangelist (Anne MacDonald Hall)
4. www.phtheatre.org – Presentation House Theatre web site
5. www.pps.org – Projects for Public Spaces
6. www.translink.ca – public transit routes in North Vancouver

Case Studies

1. Calgary Arts Development Authority (CADA).
2. Canadian Music Centre, British Columbia regional office – space, mission, programs
3. Capilano University Theatre Presentation and Usage Statistics
4. Fenway Cultural District Pittsburgh
5. Kunsthalle: Concepts of Contemporary Art Exhibition: Bergen, Bern, Oslo examples
6. Melbourne Street Art Festival and Stencil Festival. Also recommended: documentary film RASH: the cultural values of Melbourne's street art and NOT QUITE ART: by ABCTV 2007
7. Granville Island Cultural Society, Activities, Assets and Rental policies 2009
8. Midtown Cultural District Boston
9. Moodyville Legend and Legacy, McCord Museum of Canadian History and North Vancouver Museum and Archives
10. Mount Vernon Cultural District, Baltimore
11. The National Assembly of State Arts Agencies 'Tools for Arts Decision Making: State Cultural Districts' - NASAA's Creative Economy Resource Center; Cultural Districts Handbook, The Arts as a Strategy for Revitalizing Our Cities by Hilary Anne Frost-Kumpf; Artist Space Development research conducted by Mario Rosario Jackson, Florence Kawasa-Green and Christopher Walker; How to build Cultural Districts The Arts & Cultural Council of the Rappahannock www.rapp-arts.org
12. Philadelphia Cultural Districts: Old City, Norris Square, 40th Street
13. Roosevelt Cultural District Des Moines
14. Saadiyat Cultural District: Web sites for Saadiyat Island and Tourism Development & Investment Company (TDIC) or www.guggenheim.org/abu-dhabi/about/cultural-district
15. South Bank Cultural Precinct -- Brisbane Australia www.visitsouthbank.com.au & www.southbankcorporation.com.au
16. Volunteer Vancouver: Space, Mission, Programs, History
17. West Kowloon Cultural District www.wkcdauthority.hk