SCHICK SHINER AND ASSOCIATES

Arts and Culture
Needs Assessment/Concept Study

City of Cold Lake

Prepared for
City of Cold Lake, Alberta

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City of Cold Lake - Arts and Culture Needs Assessment Study

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Executive Summary and Study Recommendations

Schick Shiner and Associates have been engaged by the City of Cold Lake to assess the needs of the arts and culture community of Cold Lake Alberta and to prepare a report with the findings and to make recommendations of a way forward for the City.

The objective of this study is to determine community needs and how to address that need. The final report would provide the City with reliable information:

- to determine if there is a need for a new arts centre facility;
- to determine the projected use, activities and events which could be accommodated;
- to determine the type of spaces that could be accommodated in the facility; and
- to determine the most appropriate seating capacity and facility format (if a theatre was to be included in the facility).

This completed report can be used to support the development of the arts and an arts facility and provide a plan to meet the community needs.

Arts Venues - There are no stand-alone purpose-built arts facilities in the City. This includes visual arts, crafts and theatre facilities. Arts organizations, of which there are few, use a variety of spaces for their events and activities which are inappropriate for theatrical presentations.. Importantly there is no place for artists to market their creations to the general population of the City and to tourists. Conversely, there is little entertainment opportunities for the general public to attend. This will be discussed more in Section 4.

Demographic - In summary the population of the City of Cold Lake older (44.11% are 35 and older), moderately well educated (52.4% with some post-secondary education) and living in moderately affluent households (59.8% with after tax incomes over $100,000). This demonstrates that the City has the right demographic for arts consumption.

Although this study has restricted the demographic to the City of Cold Lake alone the “arts consumer market” is in reality larger. The arts consumer market area would extend to Bonnyville and beyond as well as the rural communities surrounding Cold Lake and Bonnyville which would total a population of close to 30,000. Although the demographic of much of the population of this area would not necessarily be the demographic of an arts consumer there would nevertheless be an opportunity to interest this segment of the community in some arts consumption.

Assessment - It is a surprise that a city the size of Cold Lake does not have any purpose-built arts facilities. And it is also surprising that there is so little arts activity in the City. This could be a function of the transient nature of the military and the oil and gas industry population. Or it could be a “chicken/egg” issue. That is “there is little arts activity because there are no arts venues” or “there are no arts facilities because there is little arts activity”. Ether way it is surprising. One of the great things about Cold Lake is its Isolation. A 3-1/2 hour drive to Edmonton for a concert or play is out of the question unless there is an overnight stay and its expense. This isolation is an arts marketer’s dream as there is no competition. With the right facility, managed astutely, the community would have a place

where they could take pride in, enjoy concerts, plays, visual arts and have access to working spaces and arts educational opportunities. A place for children and teens who have no interest in hockey or sports.

Although there are many different spaces in an arts centre that support a wide variety of users the core of the facility will be the theatre. The theatre will be the most expensive to build and operate but will generate the greatest number of visits and revenue. Although the estimated visits are hard to predict as there is currently no theatre venue in the community, it can be expected that the theatre, which is usually the driver in an arts complex, could see 40,000 to 80,000 visits annually depending on the seating capacity of the theatre and the visual arts programming. For example, the City of Fernie, BC has a population of 6,320 and generates 20,000 visits in a renovated train station with a 100 seat theatre space.

Unlike other community venues, an arts centre due to its wide range of activities, would generate visits from a wide range of individuals. In this way the "return on investment" that a civic operation gets from investing in arts facilities is significant. That is, unlike in other community venues which are designed for a single activity, for example a swimming pool, which only services those interested in swimming, an arts centre generates visits for a wide range of activities. Therefore, the arts centre services more "individuals" in the community. Specifically in Cold Lake would be safe to say the there is enough latent demand for arts activities in the community to warrant the investment in the arts.

Recommendations - During the study process the consultant has toured the City and met with representatives of the arts community. The conclusions reached are:

- information indicates that the demographic of the community would support arts consumption;
- for a City of the size of Cold Lake it is a surprise that there are no purpose-built arts facilities;
- the lack of purpose-built arts facilities has stifled artistic development and arts consumption in the community;
- the city has put its emphasis on sports and has provided little support for the arts; and
- based on the demographics and the lack of artistic opportunities, both for the artist and arts consumer, there is a latent demand for arts activities. The demand is for quality presentations to attend as an audience member(passive users) and as an opportunity to be involved "hands on" in the creation of art (active users).

The report recommends that the City build an arts centre adjacent to the Energy Centre with the following components:

- a 500 to 600 seats theatre – this may appear that the seating capacity is too large for the community however a seating capacity of this size is required to generate enough box office revenue to make the operations as near to self sufficiency as possible. Also, a theatre with this capacity 'future proofs" the City in that it will respond to artistic growth and population growth well into the future. It will take 5 to 6 years to fund, design and build an arts centre. Given that the population growth has recently been approximately 4% annually the population by 2030 could be as much as 22,500. This population can easily support an arts centre of this size.
- an art gallery incorporated into the lobby of the theatre which will support local artists and touring expeditions;

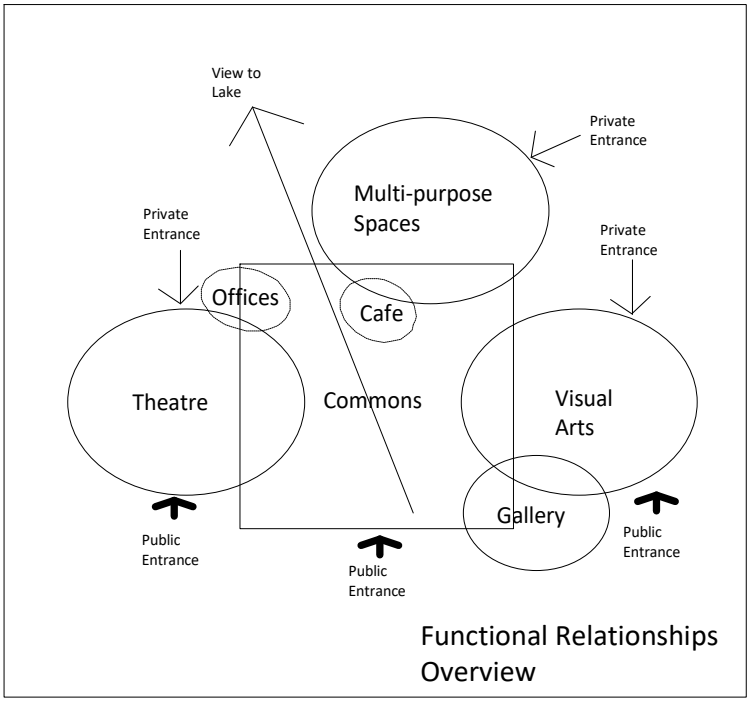
- located within a “commons” would be theatre front of house spaces (box office etc), a coffee shop (functioning as a lobby bar during evening performances) and a gift shop for the sale of works by local artists and the sale of unique gifts; and
- visual arts spaces (to be determined through further research in the community) which could include a pottery studio, print making studio, painting studio, fabric arts and photography.

Next Steps

The following are the next steps in the development of an arts centre:

- more research is required to determine the exact visual arts components the community would like;
- develop an arts programme which will develop arts activities while the arts centre is being planned and built. This may require the engagement of an arts coordinator. It is important that the City gets the “ball rolling” so the arts centre is not opened “cold”;
- engage the 1st nations in the development process;
- engage an architect and design team to start the design process. This will result in the completion of the schematic design phase which will provide the City with the opportunity to finalize fundraising and create a realistic cost projection; and
- develop a business plan.

Proposed Building Overview - The following drawing shows the functional relationship of the components in a community arts centre:



Overall Vision - It is envisioned that The Commons will tie together the building and the activities taking place within it. The public will enter the facility through The Commons. It will be a meeting place with a café and have windows looking out into the environment. A pleasant place to meet friends, business associates and the generally "hang out".

At one side of The Commons will be the entrance to the visual arts component of the facility. This area will contain visual arts studios, workrooms and meeting areas

A small gallery will be located in a section of the Commons and connected to the visual arts studios. Part of the function of the space would be as part of the theatre lobby. In order to reduce the facility square footage, the theatre lobby and the gallery share space, so the gallery becomes part of the lobby during performances.

Building Programme - The space programme is presented here with 3 options starting with a large facility with all-encompassing spaces. Although three space programme options have been developed many more could be detailed by mixing the various components. By mixing and selecting the components it is possible to address the community needs. A summary of the 3 options is presented here (See Appendix A for details)

Option #1 – Full Requirement - Theatre seating at 600 seats (with balcony) and with all required support spaces and all visual and other arts spaces

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 65%)	22,240	14,456	36,696
Common	4,010	1,203	5,213
Visual Arts	5,600	1,680	7,280
Total	**31,850**	**17,339**	**49,189**

Option #2 – Modest Requirement - Theatre seating at 400 seats (with no balcony) but with some reduction to the areas of individual rooms and some combining of spaces with common activities.

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 60%)	19,730	11,838	31,568
Common	3,210	963	4,173
Visual Arts	4,900	1,470	6,370
Total	**27,840**	**14,271**	**42,111**

Option #3 – Spartan - Theatre seating reduced to 350 seats and a fuller reduction of some theatre support spaces.

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 55%)	14,150	7,783	21,933
Common	2,050	615	2,665
Visual Arts	3,800	1,140	4,940
Total	**20,000**	**9,538**	**29,538**

Capital Cost Estimate - Using the space programme and background information provided in this report the following preliminary capital cost estimate has been developed for the 3 options:

Component	Estimate Option 1	Estimate Option 2	Estimate Option 3
Theatre	36,192,200	31,377,000	22,245,050
Shared Spaces	2,944,645	2,373,192	1,543,160
Visual Arts	3,911,440	3,503,760	2,863,120
SUB TOTAL	**43,048,285**	**37,253,952**	**26,651,330**
Project Planning and Administration	600,000	600,000	600,000
Parking Allowance (if required)	1,000,000	800,000	600,000
Site Services and Development	1,500,000	1,500,000	1,500,000
TOTAL	**46,148,285**	**40,153,952**	**29,351,330**
Not included in estimate:			
Financing	Not included		
Estimating Contingency (8%)	Not included		
Construction Contingency (10%)	Not included		
Site acquisition	Not included		
Escalation (all costs in 2024 dollars)	Not included		

Detail capital cost break downs are provided in Appendix B.

Facility Footprint - Developing a facility footprint will help in determining if various sites, to be identified, will be large enough to accommodate the facility. The facility footprint is determined by identifying which spaces absolutely have to be on one level, usually taken as the stage level for the theatre. Detailed footprint tables are provided in Appendix C and the table below summarizes the footprint for each option (in Sq Ft):

Option	Total	Ground Floor	Other Floors
Option #1 - All In	49,189	31,423	17,767
Option #2 - Moderate	42,111	31,667	10,444
Option #3 - Spartan	29,538	22,359	7,179

Site - The only site that has been considered at this time is the land just north of the Energy Centre.

Using the site selection criteria detailed in Sectio 12.2 and the site scoring sheet also shown in the section the score for this site would be approximately 84 out of 100 points.

Arts and Culture
Needs Assessment/Concept Study

Final Report

Schick Shiner And Associates
Cultural Facility Planning Design and Management Consultants

1.0 Introduction

Schick Shiner and Associates have been engaged by the City of Cold Lake to assess the needs of the arts and culture community of Cold Lake Alberta and to prepare a report with the findings and to make recommendations of a way forward for the City.

The objective of this study is to determine community needs and how to address that need. The final report would provide the City with reliable information:

- to determine if there is a need for a new arts centre facility;
- to determine the projected use, activities and events which could be accommodated;
- to determine the type of spaces that could be accommodated in the facility; and
- to determine the most appropriate seating capacity and facility format (if a theatre was to be included in the facility).

In addition, the study will present:

- a building programme appropriate to community needs, use and budget;
- functional relationship drawings of the various spaces within the facility; and
- a capital cost estimate.

The completed report can be used to support the development of the arts and an arts facility and provide a plan to meet the community needs.

1.1 Acknowledgments

The City Council of Cold Lake has provided the funding for this important study and they are acknowledged here for their leadership.

Also acknowledged are the individuals of the arts community who met with the consultant and provided their input and experience in the community. These included:

- Axel Axmann representing Cold Lake Aeros
- Linda Dunn and Svala Dunn representing Cold Lake Arts Society
- Debra Pelechosky representing Cold Lake Learns

- Lisa Long representing Cold Lake Music Festival
- Susie O'Connor representing Images Studios
- Jill Janvier representing Janvier Gallery
- Ray Gillis representing Kinosoo Performing Arts Association
- Sheldon Germain & Meagan MacEachern representing Lakeland Catholic School Division
- Sarah Davis representing Lakeland Gymnastics Club
- Bryan Boychuk representing Lakeland Multicultural Association
- Darla Periard representing Pirouette School of Dance
- Casey Wojcichowsky representing Wild North Eclectic Society

Finally, a thank you and acknowledgement to Heather Miller, Recreation Programmes and Services Manager for the City of Cold Lake for organizing interviews and providing local community knowledge.

2.0 Project Background and Context

2.1 City of Cold Lake

The City of Cold Lake is located in east-central Alberta. It is approximately 300 km (north and east of Edmonton the nearest large commercial centre. There is no airport in Cold Lake and the only access is by road with a travel time of approximately 3-1/2 hours from Edmonton. The City is named after the large and deep lake nearby. Cold Lake was first recorded on a 1790 map, by the name of Coldwater Lake. Originally three communities, Cold Lake was formed by merging the Town of Grand Centre, the Town of Cold Lake, and Medley (CFB Cold Lake) on October 1, 1991. Grand Centre was renamed Cold Lake South, and the original Cold Lake is known as Cold Lake North. (Source City of Cold Lake Web Site).

Canadian Forces Base Cold Lake (CFB Cold Lake) is situated within the city's outer limits.

2.2 CFB Cold Lake (4 Wing Cold Lake)

For over seven decades, Cold Lake has been the proud home of 4 Wing, the largest and busiest fighter aircraft wing of the Canadian Armed Forces. With two CF-18 Hornet fighter squadrons (401 and 409 Tactical Fighter) and two training squadrons (410 Tactical Fighter Operational Training and 419 Tactical Fighter Training), 4 Wing's primary mission is to provide mission-ready fighter aircraft, personnel and equipment to protect and defend Canada's interests at home and abroad. 4 Wing contributes to the joint safety and security of North American airspace through participation in the ongoing NORAD (North American Aerospace Defense Command) mission, 24 hours a day, 365 days a year.

The massive Cold Lake Air Weapons Range (CLAWR) has firmly established Cold Lake as one of the world's premiere fighter bases. Located approximately 30 kilometres north of the city of Cold Lake, the CLAWR is a 12,000 square kilometer tract of unrestricted airspace used for pilot training. The range offers a wide array of training environments including thick boreal forest, grassland and numerous lakes, along with over 1100 targets, 100 realistic target complexes, simulated airports with runways, tarmacs, aircraft and buildings, military equipment including tanks, simulated radar and missile launching sites, industrial sites, and command and control centres. The ability to simulate nearly endless training scenarios and flying conditions on the CLAWR make it a popular destination for military training exercises which often draw top gun crews from around the world.

4 Wing is proud to host one of Canada's premiere air shows. Every other year, aviation and aircraft enthusiasts are treated to a dazzling display of military aircraft capabilities, civilian aviation performances and static ground displays.

(Source City of Cold Lake Web Site)

2.3 City of Cold Lake Energy Centre

The Energy Centre is Cold Lake's premiere gathering place and provides recreational amenities that enrich the Community's quality of life. From sporting events to concerts, tradeshows to summer camps, the Energy Centre is capable of supporting these activities. The Centre is an impressively designed facility. Located at the half-way point between Cold Lake North and Cold Lake South, the Energy Centre also serves as the administrative hub for the Cold Lake Marina, North Arena, and Recreation and Parks departments.

Facilities within the Energy Centre include:

- **Imperial Oil Place Arena -** It is home to the Junior A Cold Lake Aeros, Junior B Cold Lake Ice, Cold Lake Minor Hockey, Cold Lake Figure Skating Club, and numerous drop-in and recreation programs. Imperial Oil Place Arena is the centrepiece of the Energy Centre with the bowl-style arena seating encompasses the NHL-size ice surface. The arena seats for over 1800 and can be transformed to host tradeshows, exhibitions and concerts, for up to 3,500 patrons.

- **Reid Field House -** This space facilitates sporting events like youth soccer, lacrosse and pickleball, to concerts, tradeshows, banquets and graduation ceremonies. It is a multi-purpose facility with over 1,460 square metres of fully adaptable and versatile floor space. With a capacity of 1,400, the field house is ideal for a wide range of recreational and non-recreational activities.

- **Cenovus Energy Wellness Centre -** This space facilitates low-impact workouts to free weights and personal training.

- **CNRL Walking/Running -** Circling the Reid Field House, the CNRL Track provides 3 lines walking and running measure of 156 meters.

- **Climbing wall -** This facility is a 4-storey, multi-faced climbing wall.

- **Imperial Park Sports Fields -** Imperial Park is an outdoor sports and recreation facility spread over 120 hectares surrounding the Energy Centre. The park is home to Thomas Varughese Field, an artificial turf facility and grandstand, home to the Cold Lake Fighter Jets Football Club. The park includes 11 soccer fields, a rugby pitch, 8 ball diamonds, 8 pickleball courts, an off-leash dog park, and the Cold Lake Skatepark.

- **Cenovus Energy Children's Playroom -** Catering to kids from 3-12, the Cenovus Energy Children's Playroom includes an indoor play structure, mats, and toys, plus a viewing area for parents.

- **Meeting rooms -** The Energy Centre has a variety of meeting rooms to support community rentals.

2.4 Arts Venues

There are no stand-alone purpose-built arts facilities in the City. This includes visual arts, crafts and theatre facilities. Arts organizations, of which there are few, use a variety of spaces for there events and activities. Importantly there is no place for artists to market their creations to the general population of the City and to tourists. Conversely, there is little entertainment opportunities for the general public to attend. This will be discussed more in Section 4. The following are the venues that community groups use for theatrical presentations:

- **The Reid Field house** – Located in the Energy Centre. This venue can be used for large concerts. A drapery system, some lighting and sound equipment has been added to support a range of events. However, it is still a sports facility and lacks the ambiance that live presentation require to be successful.

- **4 Wing Theatre** – Located on CFB Cold Lake. This venue is operated by the MFRC (Military Family Resource Centre) and the community has little access for use. Community users have been advised that the MFRC is reluctant to rent because military events and activities always take precedence and rentals can be canceled at the last minute to accommodate any late scheduled military event.

- **Trinity United Church** – this venue is used by the Cold Late Music Festival. The venue holds the festival's grand piano.

- **The Cold Lake Seniors Centre** – this venue is use by the Kinosoo Performing Arts Association. It lacks the acoustics, technical facilities and ambiance for performing arts.

- **Lakeland Inn** – This venue a typical conference venue. It lacks the acoustics, technical facilities and ambiance for performing arts. The Kinosoo Performing Arts Association used this venue before they moved their activities to the Senior Centre. They sited lack of availability as the issue to relocate their events.

- **Cold Lake High School Theatre** – located in the school attached to the Energy Centre. This is a school facility and is used solely be the school.

There are no visual art galleries in the City (commercial or non-profit) and therefore no where for the few visual artists to display or sell their work. The Janvier Gallery is located on the First Nations #149B. It solely houses the work of the renowned artist Alex Janvier who sadly passed away this passed summer. It is only open by appointment.

3.0 Community Demographic

Studies have demonstrated that a certain segment of a community are more likely to be arts consumers than other segments of the general population of that community. Individuals of this demographic are generally older, more highly educated and have a higher family income than the average family in the general population. As these are the key indicators for a theatre patron and arts consumer only these factors of the community demographic will be considered for the purposes of this study. See Appendix F for information from the Canadian Arts Consumer Profile 1990-1991 (1992 - Decima Research/Les Consultants Cultur'inc Inc.). Although the publication is over 30 years old it still gives a good profile of the arts consumer.

Local arts operations will draw their arts consumers from the City of Cold Lake itself as well as its trading area. However, for the purposes of this study only the demographic for the City itself will be considered.

This demographic information is taken from the 2021 Canada Census, National Household Survey.

The City of Cold Lake is a regional centre and the population has shown steady grow (an average of 3.98% year-over-year and 11.59% in the last 5 years). In the 2016 census the population was 14,976 and in the 2021 census it was 15,660. This was a growth of 4.11%. The

population in 2023 was 17,031 (a growth of 8.75% over the 2021 population and 13.7% over the 20111 population).

Breakdown of the population of Cold Lake by age is as follows (2021 Census):

Age	Total	Total %	Male	Female	Male %	Female %
0 to 14	3,585	22.9	1,840	1,745	11.7	11.1
15 to 24	1,930	12.3	1,050	885	6.7	5.7
25 to 34	3,160	20.2	1,675	1,490	10.7	9.5
35 to 44	2,550	16.3	1,330	1,225	8.5	7.8
45 to 64	3,160	20.2	1,605	1,545	10.2	9.9
65 ++	1,270	8.1	600	670	3.8	4.3
Subtotal			**8,100**	**7,560**	**51.7**	**48.3**
Total	**15,655**	**100.0**	**15,660**		**100.0**	

Breakdown of the population of the City (ages 25 to 114) by highest level of education attained was as follows (2021 Census):

Highest Level of Education Achieved	Total	% of Total Pop over 25
No certificate, diploma or degree	800	7.9
High (secondary) school diploma or equivalency certificate	2,520	24.8
Apprenticeship or trades certificate or diploma	1,105	10.9
College, CEGEP or other non-university certificate or diploma	2,565	25.3
University Bachelor's degree or higher	1,645	16.2
Total	**8,635**	**85.1**

After tax household income (3.1 persons per household) (2021 Census):

Income	Households	% of Total
under $5,000 to $49,999	1,080	12.4
$50,000 to $79,999	1,520	17.4
$80,000 to $99,999	905	10.4
Over $100,000	5,220	59.8
Total	**8,725**	**100.0**

In summary the population of the City of Cold Lake is older (44.11% are 35 and older), moderately well educated (52.4% with some post-secondary education) and living in moderately affluent households (59.8% with after tax incomes over $100,000). This demonstrates that the City has the right demographic for arts consumption.

A complete community profile for Cold Lake and area can be found on the following web sites:

- Statistics Canada - www.statcan.ca
- Alberta Office of Statistics and Information (OSI)

Although this study has restricted the demographic to the City of Cold Lake alone the "arts consumer market" is in reality larger. It is assumed that the Cold Lake arts consumer would live within an hours drive of the arts facility. For example, a performance in a theatre would normally start at 8:00. A patron would want to arrive at the theatre approximately 30 minutes before the start of the event. Allowing travel time of 1 hour they would have to leave their house at 11:30. At the end of a performance which would typically be 10:30 it would take the patron 30 minutes to exit the theatre and walk to their car. Allowing an hour travel time they would arrive home at midnight. Therefore, the arts consumer market area would extend to Bonnyville and beyond as well as the rural communities surrounding Cold Lake and Bonnyville which would total a population of close to 30,000. Although the demographic of much of the population of this area would not necessarily be the demographic of an arts consumer there would nevertheless be an opportunity to interest this segment of the community in some arts consumption.

4.0 Assessment

It is a surprise that a city the size of Cold Lake does not have any purpose-built arts facilities. And it is also surprising that there is so little arts activity in the City. This could be a function of the transient nature of the military and the oil and gas industry population. Or it could be a "chicken/egg" issue. That is "there is little arts activity because there are no arts venues" or "there are no arts facilities because there is little arts activity". Ether way it is surprising. One of the great things about Cold Lake is its Isolation. A 3-1/2 hour drive to Edmonton for a concert or play is out of the question unless there is an overnight stay and its expense. The isolation is an arts marketer's dream as there is no competition. With the right facility, managed astutely, the community would have a place where they could take pride in, enjoy concerts, plays, visual arts and have access to working spaces and arts educational opportunities. A place for children and teens who have no interest in hockey or sports.

The following chart shows the relationship of community population to theatre facilities for a sampling of towns and small cities in Western Canada. It demonstrates the Cold Lake is lagging behind communities of similar size in arts development.

Theatre	Location	Seating	Population (2021)
Jeanne and Peter Lougheed PAC	Camrose , Alberta	550	18,790
Baily Theatre	Camrose , Alberta	144	18,790
Vic Juba Theatre	Lloydminster, Alberta	568	11,892
Hinton Performing Arts Theatre	Hinton, Alberta	160	9,817
Athabasca Hall	Peace River, Alberta	242	6,619
Empress Theatre	Fort MacLeod, Alberta	324	3,297
Legacy Centre Theatre	Slave Lake, Alberta	495	6,836
Manluk Theatre	Wetaskiwin, Alberta	153	12,594
Community Theatre	Olds, Alberta	390	9,209
Dekker Performing Arts Centre	North Battleford, Sask	385	13,888
R.H. Channing Auditorium	Flin Flon, Manitoba	500	5,099
P.W. Emns Centennial Concert Hall	Winkler, Manitoba	506	13,745
Revelstoke PAC	Revelstoke, BC	275	8,275
Della Herman Theatre	Smithers, BC	300	5,379
Capitol Theatre	Nelson, BC	406	11,106
Cowichan Performing Arts Centre	Duncan, BC	731	5,047
Key City Theatre	Cranbrook, BC	602	20,008
Mount Elizabeth Theatre	Kitimat, BC	530	8,131
Lester Centre for the Arts	Prince Rupert, BC	702	12,220
Phoenix Theatre	Fort Nelson, BC	272	3,366
Bailey Theatre	Trail, BC	721	8,286
REM Theatre	Terrace, BC	680	19,606

Although there are many different spaces in an arts centre that support a wide variety of users the core of the facility will be the theatre. The theatre will be the most expensive to build and operate but will generate the greatest number of visits and revenue. Although the estimated visits are hard to predict as there is currently no theatre venue in the community, it can be expected that the theatre, which is usually the driver in an arts complex, could see 40,000 to 80,000 visits annually depending on the seating capacity of the venue and the visual arts programming.

Of course, visits to the other arts components of the facility will be less by the nature of the activities. However, unlike other community venues, an arts centre due to its wide range of activities, would generate visits from a wide range of individuals. In this way the “return on investment” that a civic operation gets from investing in arts facilities is significant. That is, unlike in other community venues which are designed for a single activity, for example a swimming pool, which only services those interested in swimming, an arts centre generates visits for a wide range of activities. Therefore, the arts centre services more “individuals” in the community. Specifically in Cold Lake would be safe to say the there is enough latent demand for arts activities in the community to warrant the investment in the arts.

An arts centre can have a significant effect on a community, Fernie, British Columbia is an example of how a community can embrace the arts. Fernie has a population of 11,320 (2021). The arts programming is run out of a renovated train station by the Arts Council. There is a

small studio theatre space seating 100 and a number of arts activity spaces within the station. All of the arts activities are supported by a staff of 4, occasional contract employees and a volunteer base of 50. The operation's activities are so varied and reach so deep into the community the programmes fill up quickly. Currently, the operation has over 20,000 visits (accounting for repeat users and people who sign up for many different activities) and the Arts Council estimates that it serves over 30% to 40% of the population of Fernie.

As the theatre will be the driver in any arts centre it is important to look at some of the projected uses of the theatre facility. These can include:

- **live performances:** local arts groups as well as professional touring attractions for concerts, dance;

- **cinema presentations:** Although the venue is not a movie house there will be the technical capability of presenting movies of high quality. This could take the form of a "movie club" showing films from such sources as the Banff Film Festivals or the Toronto Film Festival;

- **meetings:** these can take the form of town hall meetings, lectures, corporate events and training sessions;

- **fund raising events:** The venue would offer the other community and sports groups which were not arts organizations a venue to hold fundraising events; and

- **live to air video presentations:** these can be anything from Ted Talks events and lectures to the "Met Opera Live to Air" which occurs on Saturday matinees through live streaming. These are becoming more popular and other arts organizations are entering this market.

Projected uses of other areas in the facility include:

- **theatre lobbies:** These areas which would be designed for celebrations can be used for wedding receptions, corporate events and meetings. Good venue design for example would allow use of the lobby for a wedding reception while there is a rehearsal on stage;

- **gallery space:** used as a venue for displaying the work of local artists as well as touring exhibitions. Part of the theatre lobby could be assigned to an art gallery. This would not increase the area of the facility as the gallery functions as a theatre lobby during performances. That is the area required for the gallery would be subtracted from the area required by the theatre;

- **Museum Display:** the lobby of Commons could include space for the Cold Lake Museums display artifacts from the 2 collections;

- **arts spaces:** these areas could be used by the venue operator or arts groups for workshops and educational events. Individuals could use the facilities for their own works. There are many disciplines in visual arts and included below are some of the typical activities which could be included in the facility:

    - visual arts studios (painting);
    - pottery and ceramics studio;
    - photography work areas;
    - printmaking;
    - wood working shop (shared with theatre); and
    - fabric arts;

    More discussion with the community would be required to ensure the right spaces are included;

- **Gift shop:** This space would be used for the sale of works by local and other artists as well as unique gifts;

- **café:** this area provides a community meeting place and a means to get people into the arts centre who normally would not consider it a place to meet their friends. It is also broadening the revenue base of the operation.

Accurately estimating the use that a new arts centre will have in the community and therefore determining its feasibility can be difficult. Usually, existing venues are surveyed and booking information for a theatre obtained such as the number of booked days, the number of available dates and the "turn aways". Use for visual arts and other activities is obtained through interviews with artists. The information from these two sources is analyzed and from this a short fall of venue availability is usually discovered and therefore need is demonstrated. This method, if it is possible to obtain the information, can be extremely accurate. However, in smaller communities where theatre and related arts activities are only in their developmental stage there is not enough activity to conduct an effective survey and this method cannot be employed to show need. Nonetheless it is clear that the lack of purpose-built facilities is the one factor which can impede artistic development in the community. If a purpose-built facility was available there would be much more activity.

Community need is also expressed in the desire of the community leaders to invest in community infrastructure and amenities which will draw in and keep people in the community. Arts centres are one of the amenities which provide a rich and varied focus for a community.

Therefore the "demand" for an arts center and theatre in a community comes not only from a shortfall in available venues and dates but primarily from the need of the community to have a place to provide the opportunity to further develop the performing and visual arts and provide entertainment for the community.

5.0 Recommendations

During the study process the consultant has toured the City and met with representatives of the arts community. The conclusions reached are:

- information indicates that the demographic of the community would support arts consumption;

- for a City of the size of Cold Lake it is a surprise that there are no purpose-built arts facilities;

- the lack of purpose-built arts facilities has stifled artistic development and arts consumption in the community;

- the city has put its emphasis on sports and has provided little support for the arts; and

- based on the demographics and the lack of artistic opportunities, both for the artist and arts consumer, there is a latent demand for arts activities. The demand is for quality presentations to attend as an audience member(passive users) and as an opportunity to be involved "hands on" in the creation of art (active users).

The report recommends that the City build an arts centre adjacent to the Energy Centre with the following components:

- a 500 to 600 seats theatre – this may appear that the seating capacity is too large for the community however a seating capacity of this size is required to generate enough box office revenue to make the operations as near to self sufficiency as possible. Also, a theatre with this capacity 'future proofs" the City in that it will respond to artistic growth and population growth well into the future. It will take 5 to 6 years to fund, design and build an arts centre. Given that the population growth has recently been approximately 4% annually the population by 2030 could be as much as 22,500. This population can easily support an arts centre of this size.

- an art gallery incorporated into the lobby of the theatre which will support local artists and touring expeditions;

- located within a “commons” would be theatre front of house spaces (box office etc), a coffee shop (functioning as a lobby bar during evening performances) and a gift shop for the sale of works by local artists and the sale of unique gifts; and

- visual arts spaces (to be determined through further research in the community) which could include a pottery studio, print making studio, painting studio, fabric arts and photography.

Next Steps

The following are the next steps in the development of an arts centre:

- more research is required to determine the exact visual arts components the community would like;

- develop an arts programme which will develop arts activities while the arts centre is being planned and built. This may require the engagement of an arts coordinator. It is important that the City gets the “ball rolling” so the arts centre is not opened “cold”;

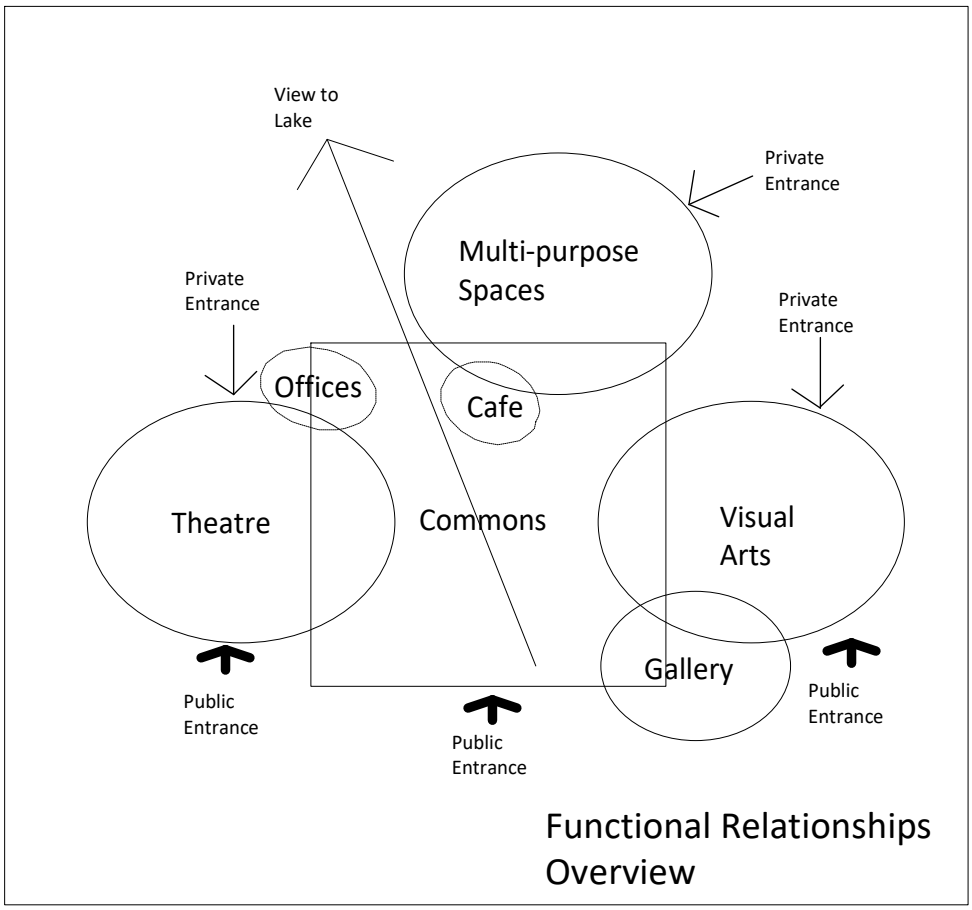
- engage the 1st nations in the development process;

- engage an architect and design team to start the design process. This will result in the completion of the schematic design phase which will provide the City with the opportunity to finalize fundraising and create a realistic cost projection; and

- develop a business plan.

11.0 Building Overview

The following drawing shows the functional relationship of the components in a community arts centre:



11.1 Overall Vision

It is envisioned that The Commons will tie together the building and the activities taking place within it. The public will enter the facility through The Commons. It will be a meeting place with a café and have windows looking out into the environment. A pleasant place to meet friends, business associates and the generally "hang out". The Commons will be used as the theatre lobby and the Café will become the lobby bar during performances. In this way The Commons would have a minimal impact on the over all area of the facility and therefore the cost.

At one side of The Commons will be the entrance to the visual arts component of the facility. This area will contain visual arts studios, workrooms and meeting areas. The café will be used by the visual artists as well as the actors and production teams from the theatre. The space will encourage "cross-pollination" of the arts. The general public who will come to The Commons for a coffee and a snack will also be part of the mix. This will be a truly community centre.

A small gallery will be located in a section of the Commons and connected to the visual arts studios. Part of the function of the space would be as part of the theatre lobby. In order to reduce the facility square footage, the theatre lobby and the gallery share space, so the gallery becomes part of the lobby during performances. The shared space generates a synergy for patrons of the theatre and the works of art. Rather than bringing people to the art; the art will be brought to the people.

The centre offices and other support spaces will be accessed through The Commons as will any of the studios and multi-purpose rooms.

11.2 Spaces within the Core Facility

11.2.1 The Common

The Commons is the centre hub of the facility. It is at the crossroads of all the activities and spaces in the facility. This is the place where the public meet the artists and the artists meet each other to create the synergy that will make the facility a true community centre and incubator of artistic growth.

The “Commons” will include a café, gift shop, entrance to the gallery and part of the theatre lobby.

11.2.2 Theatre

It is assumed that the theatre would be a proscenium theatre (one which has a stage, proscenium arch and audience chamber) as this is the most flexible for community arts centre events. The total seating, to be determined, would be in two levels with seating areas placed along the walls of the audience chamber connecting the proscenium arch and the balcony. These boxes allow the balcony to “embrace” the stage creating the intimacy which is required for performances. The philosophy is that the prime objective is to get the audience as close to the performer as possible.

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

The stage would have a fly tower which can move scenery and draperies above the stage creating a flexible space. The fly tower rigging is an efficient, labour saving and safe to operate method of moving these elements.

The back of house facilities would include dressing rooms, wardrobe maintenance, storage spaces, loading dock, offices, control rooms, orchestra pit and a small workshop. The attached building programme (Section 7) provides the details.

Determining Theatre Seating Capacity

There is a tendency for communities to build theatres which are too large for the population base to support. Although it is true that a theatre space must be large enough to support future growth and quality events there is a strong case to be made that an inappropriate sized theatre (either too small or too large) will stifle growth and discourage attendance by the population and use by community groups.

It is for this reason that seating capacity is the most critical issue for the community to address. In addition, it must be addressed at the beginning of the planning process where setting the capacity will determine to a great extent the architectural style, theatrical form, capital costs, operating costs, audience development potential and of course the quality of the theatrical experience the community will receive. With so much at stake the question of size can become an agonizing emotional experience which can derail the planning process. However, there are some fundamental issues which, when looked at closely, will make the decision easier.

There is no ideal theatre size and no magic formula by which to choose the right capacity. The best choice is the result of a number of compromises the community will make when it considers the upside and the downside of the factors which influence capacity.

In general, there are break points or thresholds in sizing which will give a hint at the range which should be considered by the Building or Steering Committee. Although these thresholds are somewhat subjective, they are indicators.

A studio theatre of 200 to 250 seats is a small space which is economical to build and operate. It is good for drama, meetings, music (solo or 5 to 11 pieces) and is easy to run solely by volunteers. This size of space is easily adapted from existing buildings. At 300 to 400 seats, we begin to see a good community theatre which can still be built economically on one seating level. Anything over 400 seats will require a balcony and it is at this point we start to see the ability of the potential box office gross to cover the cost of quality events. It is here the building starts to become complex.

At 1100 seats design becomes a critical factor because the volume of the theatre space becomes unwieldy as the capacity increases from here. Because of the variety of programming, a multi-purpose theatre requires an intimacy which will be sacrificed for size if there is not careful consideration of the design issues. In the geometry of the theatre space there is an important relationship between the width of the proscenium opening, its height, the width of

the seating area, its height and the distance from the back row of seating to the stage. Given that an architect can give us a pleasant working design for an intimate 400 seat theatre it is not just a simple matter of making everything bigger to achieve 1100 seats. For example: as a general rule if you make the seating area wider you must make the proscenium wider. If this is done the height of the proscenium opening will increase as it must not become less than 3/4 the width. All this of course will have an effect on the height of the seating area which is one of the most critical dimensions. So, you can see that by changing one dimension you must change them all.

As size increases from 1100 seats design becomes even more critical. To accommodate the increased capacity there is a tendency to make the seating area wider in order to keep the audience close to the stage. If this area becomes wider it must therefore become taller in proportion. This will create a somewhat `barnish' feel which runs counter to the requirement that a community multi-purpose space be intimate and warm. There are of course ways of keeping the width within reason and the audience close to the performer without making the volume appear too large or the room appear too tall. This will require real understanding of the building type by the design team.

It is still possible, although difficult, to get a comfortable 800 seat space however it is about the upper most limit in which these problems are easily solved. If we take the capacity above 800 seats a second balcony becomes a requirement unless the seating area is indeed made wider creating a different type of theatre, acceptable in some circumstances depending on the programming, operating mandate and the needs of the community. Theatres in the range of 900 to 1,200 seats tend to operate under the booking theatre model, commonly called a 'roadhouse' and exist in larger communities where the population can support this type of operation. In this case there tend to be other theatres, smaller in size, available in the community to fulfil the need for intimacy. A theatre in the range of 1,200 will allow for bookings of `name attractions as the box office will support the cost (1,200 seats at $50 per ticket gives a gross of $110,000). This, of course, will increase the options for this type of programming but at the expense of a wider variety of use. It is possible to operate a smaller space and book `name attractions' by presenting two performances instead of one. This of course will be more expensive but with astute negotiating it is possible to make a second show cheaper; that is the second show is not the same fee as the first. There is also a case to be made for the fact that since the space is smaller and more intimate it would be possible to demand a higher ticket price due to the higher quality of the audience experience.

Having said all of above about range of sizes in general there are some critical factors which need to be addressed in detail.

Size and audience development have an important relationship which is not considered as seriously as it should in the planning stages of a theatre. For the most part a community

theatre is a multi-use facility where the bulk of the users are developing an audience; especially immediately before and after the opening of a new facility. If the seating capacity is too large and the theatre cannot be filled there is a good chance, over time, the groups will not succeed, artistically or financially. In terms of audience development, the theatrical experience is a critical factor. The product a theatre is offering to the community is the experience of attending an exciting event. This experience is made up of many factors, the most important of which is the performance, but also to be considered are the parking, lobbies, bar service, cleanliness, design of the theatre space and size of the audience attending the event in comparison to the seating capacity. Audience development is made easier if the theatre space is conducive to the event and attendance. For example, it would be hard to develop an audience for drama/comedy in a 1,000 seat theatre if the producing group were only able to generate audiences of 300 per performance. But it would be easier if these 300 people were in a 500 seat theatre. So, if a theatre with a large seating capacity was built it would service events which require large box office revenues but this would be at the expense of smaller groups and events who simply could not fill a large space. Therefore, by default a commercial (booking) operating model is chosen as opposed to a community-based model. Although it is possible to mix the commercial and the community operations it is only feasible in facilities of smaller capacities as they allow for more community involvement and use.

Whenever seating capacity is being determined operating costs must be considered. Operating costs are much more a function of management and the operating model rather than size. However, a case can be made that it would cost more to operate a large theatre particularly in janitorial and front of house services. A case could be also made that since the scale of operation is bigger there would be less use of volunteers, and the operation would demand a more experienced (and therefore more expensive) management team. However, for the purpose of this commentary it can be said that the operating model not the size is the major factor affecting operating costs. There is, however, a relationship between operating model, programming and capacity and the organisation's ability and success in fundraising. That is to say, generally, the less community involvement the more difficult fundraising will be and the greater the degree that the operation will rely on an operating subsidy.

On the other hand, capital costs are affected directly by size. It follows that the bigger the space the higher the cost unless architectural quality is sacrificed. This, of course, would have a negative effect on the type of shows which could be presented and the theatrical experience the audience could expect. This in turn has a negative effect on audience/community development potential. It is important to build the highest quality facility which the community can afford at the expense of capacity.

11.2.3 Theatre Facility Configuration

There are as many theatre configurations as there are theatres. Some configurations support a wide variety of activities while others are very specific to a single activity. It is usual that a community will start out with a space which addresses the need of the greatest number of groups and activities. As the community matures and grows other venues for more specialized activities are built.

The following table provides a list of venue types and the activities they can service:

Venue Type	Movies	Live Theatre	Music concerts	Meetings Non-traditional activities	Dance
Studio Theatre	Adequate	Excellent	Adequate	Excellent	Adequate
Proscenium Theatre	Good	Excellent	Good	Good	Excellent
Flat Floor Multipurpose Space	Adequate	Poor	Poor	Excellent	Poor
Concert Hall	Adequate	Poor	Excellent	Poor	Poor

It can easily be seen that the proscenium theatre can offer the widest range of activities. Therefore, when a community builds its first theatre the best possible choice is a proscenium style venue.

11.2.4 Visual Arts Spaces

Visual arts spaces could include a painting studio, a pottery studio, digital photography space, print making spaces, fabric arts and a large common work room.

11.2.5 Multi-Purpose Spaces

A multi-purpose and a meeting room are proposed in the facility. These will be generic in nature for two reasons. They can be re-purposed on an ongoing basis as required. Their form will be driven by the activities. Secondly as the centre grows and finds its role and place in the community some needs can be addressed by permanently re-purposing the rooms.

7.0 Building Programme

A building programme or space programme is a list of spaces and their net areas. A gross up factor is applied which allows for wall thickness, corridors, stair wells, mechanical rooms and void spaces. This gross up factor can be as high as 75% in the planning phases of an arts project, particularly a theatre, but as the project proceeds and design work resolves the project unknowns the percentage can be reduced.

The space programme is presented here with a number of options starting with a large facility with all-encompassing spaces. Although three space programme options have been developed many more could be detailed by mixing the various components. By mixing and selecting the components it is possible to address the community needs.

Option #1 – Full Requirement

- Theatre seating at 600 seats (with balcony) and with all required support spaces and all visual and other arts spaces

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 65%)	22,240	14,456	36,696
Common	4,010	1,203	5,213
Visual Arts	5,600	1,680	7,280
Total	**31,850**	**17,339**	**49,189**

Option #2 – Modest Requirement

- Theatre seating at 400 seats (with no balcony) but with some reduction to the areas of individual rooms and some combining of spaces with common activities.

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 60%)	19,730	11,838	31,568
Common	3,210	963	4,173
Visual Arts	4,900	1,470	6,370
Total	**27,840**	**14,271**	**42,111**

Option #3 – Spartan

- Theatre seating reduced to 350 seats and a further reduction of some theatre support spaces.

- Keeping the changes and deletions of Option #2 as well as:

    - Delete theatre workshop, orchestra pit and reduced stage storage

    - Delete the fabric arts space (deleted only as a space reduction exercise and not a statement of priority)

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 55%)	14,150	7,783	21,933
Common	2,050	615	2,665
Visual Arts	3,800	1,140	4,940
Total	**20,000**	**9,538**	**29,538**

Detailed space programme for all 3 options is provided in Appendix A and the table below summarizes the 3 options programmes:

Option	Net Area	Gross up	Total Gross
Option #1 - All In	31,850	17,339	49,189
Option #2 - Moderate	27,840	14,271	42,111
Option #3 - Spartan	20,000	9,538	29,538

8.0 Capital Cost Estimate

Using the space programme and background information provided in this report the following preliminary capital cost estimate has been developed for the 3 options:

Component	Estimate Option 1	Estimate Option 2	Estimate Option 3
Theatre	36,192,200	31,377,000	22,245,050
Shared Spaces	2,944,645	2,373,192	1,543,160
Visual Arts	3,911,440	3,503,760	2,863,120
SUB TOTAL	**43,048,285**	**37,253,952**	**26,651,330**
Project Planning and Administration	600,000	600,000	600,000
Parking Allowance (if required)	1,000,000	800,000	600,000
Site Services and Development	1,500,000	1,500,000	1,500,000
TOTAL	**46,148,285**	**40,153,952**	**29,351,330**
Not included in estimate:			
Financing	Not included		
Estimating Contingency (8%)	Not included		
Construction Contingency (10%)	Not included		
Site acquisition	Not included		
Escalation (all costs in 2024 dollars)	Not included		

Detail capital cost break downs are provided in Appendix B.

No allowance has been made for cost of land, design contingencies, construction contingencies, escalation or applicable taxes.

The cost for the programmes detailed in this document is estimated in the tables. However, some cost savings could result from reconsideration of the sizes of some spaces and/or elimination of some spaces. Unfortunately, significant cost reductions would only be achieved by eliminating major large area facilities. However; this would involve eliminating most of the revenue generating spaces which contribute to the operations financial sustainability shifting the operating revenue from earned income to tax-based funding.

Although the building programme and therefore the projected capital cost reflects the community need and desire it may prove to be too large a project for the community. It would be possible to reduce the scope of the project and therefore the cost by making some of the programming adjustments provided below:

- delete multi-purpose space and some of studio spaces - this would reduce the flexibility of the facility, reduce income and reduce the scope of activities that could take place in the facility;

- reduce the seating capacity of the theatre - this would have a direct impact on revenue generation and force the users into a "two show" scenario to accommodate the audiences they are generating now; and

- generally, reduce the areas of all the spaces in the facility.

This report will give the City the tools to undertake wise decisions if the building programme has to be reduced.

9.0 Facility Footprint

Developing a facility footprint will help in determining if various sites, to be identified, will be large enough to accommodate the facility. The facility footprint is determined by identifying which spaces absolutely have to be on one level, usually taken as the stage level for the theatre. For example, the stage and audience chamber are on the same level (even though the seating is raked) but the dressing rooms could be located in the basement or on a second floor. The facility footprint given here is not a recommendation of the actual footprint but is only a tool in determining a site. For example, the dressing rooms can go in the basement, but it is better if they are adjacent to the stage.

Detailed footprint tables are provided in Appendix C and the table below summarizes the footprint for each option (in Sq Ft):

Option	Total	Ground Floor	Other Floors
Option #1 - All In	49,189	31,423	17,767
Option #2 - Moderate	42,111	31,667	10,444
Option #3 - Spartan	29,538	22,359	7,179

10.0 Functional Relationships

When the design team begins the work one of the first things to be recognised is how the spaces in the building relate to each other and which spaces are in proximity. In this way for example the designer can locate the wardrobe maintenance area adjacent to the dressing

rooms and not beside the public washrooms. A functional or spatial relationship drawings provide this information and are located in Appendix D.

For ease of presentation, it is assumed that all the spaces are on the same floor. The drawing uses the building programme for Option #1 as it has the greatest number of spaces.

11.0 Preliminary Design Guidelines

11.1 Preliminary Design Guidelines – Core Facilities

Design guidelines help the design team understand the intent of the planning documents in the context of the level of finish and design of the facility. It emphasizes information, which is buried, or implied, in the space sheets (Sample of a space is provided in Appendix E) and space programme and can be missed by the reader. The following are general design guidelines:

- The building components would be centred around a "Commons". The Commons connects the users and the patrons so that the visual arts patrons/users would connect with the performing arts patrons/users because they would be sharing the same space. The space should be welcoming and elegant, with flooring that is easy to clean but not noisy when it is full of people. It should promote conversation, this creates an exciting place to be and pulls the community together;

- The Commons would have a coffee shop and would be a meeting place for patrons and the general public. The seating should be comfortable and allow for small and larger groups to gather together;

- The facility would be constructed from local materials and fit in the landscape. Rather than aluminum and glass we would see stone, slates and glass. The community needs to connect with the facility and to feel it belongs to them and to the environment;

- The "view" would be two-fold; the community's view through the facility to the environment and the world's view of the facility in the environment;

- The site would have to be "urban" enough to support an artistic product but "rural" enough so that the community's place in the environment is not lost.

11.2 Design Guidelines - The Commons

This will be the most used space in the facility. All activities will connect through this space. It may be frequented by individuals who have no connection to the arts and use the space because it is a pleasant, warm and welcoming environment experience.

The following should frame the approach to the design of the Commons:

- use of wood and stone and other local materials
- an abundance of windows looking out into the environment, lots of natural light during the day and warm lighting in the evenings;
- an outside deck with gas heaters to extend the use in the fall and early in the spring;
- controlled acoustics so the space is not nosey and does not sound empty;
- a central fireplace; and
- many alcoves and discreet places for people to sit and talk or be comfortable alone.

11.3 Design Guidelines - Theatre

The following should frame the approach to the design of the theatre:

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

Specifically, the design team should address the following issues:

- the facility should support many different activities, not only traditional theatrical events but also non-theatrical activities;

- the design should allow flexibility of use and concurrent use of adjacent spaces to maximize use;

- the change-over between events should be as easy and efficient as possible;

- the facility should be cost effective to operate;

- the infrastructure should be in place to allow the City to add equipment and other features easily and economically as the community grows and their needs change; and

- the venue and the technical facilities should be safe, accessible, easily learned and able to be run by volunteers.

Theatre Form: The theatre should be a classic proscenium theatre with a seating capacity of 500 to 600. The preferred format is a modified British playhouse configuration with a main floor seating approximately 350/400 with the remaining audience seated in a balcony (150/200) and a narrow gallery of boxes which run along the side walls of the audience chamber from the proscenium to the rear. Control rooms will be above the balcony. The proscenium shall be 40 feet wide and a minimum of 28 feet high.

Programming for the theatre will be a variety of activities including drama productions, musical theatre, dance, recitals, concerts, lectures and video/film presentations as well as non-theatrical events. In this way the theatre is a multi-purpose facility and the design solution should reflect the flexibility required for these activities. This would include adjustable acoustics and an orchestra shell which enable the users to "tune" the room to activities which are taking place in the space.

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

The stage will have an orchestra pit, currently planned to be accessed with stage traps. It is possible that a stage lift will be installed in the future. Therefore, the structure and layout of the pit should facilitate this upgrade without significant work to the fabric of the building. For

the purpose of design allow for a Gala Lift (no equal). There will be a double proscenium which will allow an "in one" type of entrance, from stage right or left, down stage of the main drape.

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

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

Control rooms shall be at the rear of the audience chamber and above the balcony. There shall be a minimum of 3 control rooms (lighting, sound and stage management). The stage management control room can be used as a projection room as required. In addition, observer/follow spot booths will be located adjacent to the control rooms.

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

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

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

Acoustics: The acoustical criteria in the audience chamber should strike a balance between the use of the space for spoken word and music. Reverberation time should be RT110 with a target of 1.1 to 1.25 seconds in the mid and high frequencies with the acoustical draperies deployed.

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

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

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

Of utmost important is the acoustical isolation of the performing arts areas from other spaces in the building. This will require the design of walls between these spaces, which attenuate all frequencies and will also require that the two areas be on separate slabs with acoustical isolation.

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

11.4 Design Guidelines - Visual Arts

The following should frame the approach to the design of the visual arts spaces:

- colour corrected light for working and viewing works of art;
- ventilation as per Occupational Health and Safety and WCB Alberta and acceptable practices for this type of facility;

- plumbing appropriate to the different art activities (particle traps in sinks where required and the capture of toxic chemicals);

- flexibility of use (short and long term);

- natural lighting with black out window blinds;

- 12’ high ceilings

- safe storage for flammable and toxic chemicals; and

- common room which supports the meeting of artists, the exchange of ideas and the participation of joint projects.

11.5 Design Guidelines - Gallery

The following should frame the approach to the design of the Gallery space in the theatre lobby:

- large doors between the gallery and the commons;

- plywood backed GWB walls; and

- minimum 12’ high ceilings with track lighting.

11.11 Design Guidelines - Multi-purpose Room

The following should frame the approach to the design of the multi-purpose rooms:

- flexibility of use (short and long term);

- full technological infrastructure for satellite connections and distance conferencing and learning;

- acoustically controlled and isolated;

- natural light (windows with black out blinds);

- warm lighting; and

- rooms electronically tied together.

11.7 Sustainability

Sustainability is an important issue for the community and therefore sustainability will be critical in the design and construction and operation of this building. Any design will have to meet or exceed the criteria set out in the Leadership in Energy and Environmental Design (LEED) Canada or Green Globe rating systems. The sustainability targets will be determined prior to the start of design. It should be noted that fine art facilities especially performance venues have had a great deal of difficulty meeting sustainability targets but with commitment and diligence it is possible. In addition, there have been great improvements in theatre technology in recent years, which will make it easier to achieve real sustainability targets. For example, the use of LED stage lighting fixtures will soon be the norm in theatres, reducing the stage lighting load from 180kw to 115kw.

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

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

11.8 Accessibility

It is envisioned that the facility would go beyond addressing the basic requirements of the building code in accessibility issues. This will include handicapped accessibility in washrooms, visual arts spaces, audience chamber seating and assisted hearing.

11.9 Space Sheets

The space sheets provide detailed information on each room. These will assist in determining the detailed capital cost of the building and will provide detailed information to interested parties ensuring that the community gets the facility that works for them. As these sheets are very detailed they take considerable work and engagement with the community to complete. Therefore, they have been provided as part of the scope of this report however A sample of the format appears in Appendix D of this report.

12.0 Site Selection

The choice of a site is critical to the success of an arts centre capital project and is usually politically sensitive. Stakeholders will have their favourites, and other agendas may try and co-opt a site for self-serving interest. Of course, it is important not to foretell decisions which may artificially inflate the cost of the property in question or those properties and businesses which are adjacent to the selected property. Keeping this section confidential until the time is right for disclosure will ensure decisions are made on an objective basis and in the correct order as the project proceeds forward.

The only site that has been considered at this time is the land just north of the Energy Centre. This site is ideal for the following:

- it has high profile from the main thoroughfare in the City;
- there is enough available land which is owned by the City;
- the site is easy to develop (flat with no existing buildings);
- there is existing parking available on the site however more parking might be required to service the arena and the theatre when both venues have an event at the time. There would be adequate space on the site for some additional parking;
- the arts centre would be close to the high school and college which are located in the Energy Centre. Partnering on events and use would be possible; and
- the location of a new school for the Lakeland Catholic School Division might be located nearby and partnering would be possible.

However, there are some negatives for this site:

- it is not in the core of the City and therefore not near any restaurants or hotels. Theatre going and restaurant attendance go hand in hand. It would be possible to add a restaurant operation to the arts centre but this type od operation would be very risky; and
- additional parking might be required to service the arena and the theatre when both venues have an event at the time.

Using the site selection criteria detailed in the next section and the site scoring sheet also shown in the section the score for this site would be approximately 84 out of 100 points.

The section of Site Selection has been added so that the City could evaluate a number of sites that they could identify. As the scoring is somewhat subjective it would be important that a number of individuals undertake the scoring of the sites at the same time as a group and the scores were combined and averaged out.

12.1 Site Selection Criteria

The site selection criteria will evaluate the relative merits of each of the sites in as objective a manner as possible. This is possible by undertaking the following tasks:

- defining the evaluation criteria;

- developing a relative score for each criterion which reflects how important it is to the overall success of the project; and

- scoring each of the sites against the developed criteria and presenting the list of sites in ranked order.

Total score is 100 and each of the categories has a score. Scores are positive. That is, for example, if the land acquisition costs are zero the score is the maximum and if the acquisition costs are anticipated to be high the score is zero. In this way the site with the overall best score will be the preferred site.

There are 5 categories and 15 subcategories to consider and these are as follows:

- **Land Acquisition Costs** (Weight 10) - Some sites will be owned by the City and therefore could come to the project cost free while other sites would be acquired in a commercial transaction. Still others, school board property for example, could be obtained in some type of land swap. It is possible that some privately owned properties could be obtained through donations, or a combination of donation and purchase.

    - **Development Costs** (Total Weight 10) - This category would assess the development costs of the proposed sites in three subcategories:

    - Demolition (Weight 3 out of 10) - Determines the extent that an existing building, structure or topography would have on site development. Land with no buildings would score high while sites with unusable large buildings would score low.

- **Environmental Issues** (Weight 4 out of 10) - Determines if there are any pollution factors existing on the site which would affect development. Other issues would include such things as flooding and other natural occurrences. If there are any of these factors present it would reduce the possible score.

- **Cost to Develop Site** (Weight 3 out of 10) - It can be determined, as much as possible with the information available, how easily and economically each site could be developed. The simpler it is to develop a site the higher the score.

- **Parking** (Weight of 10) - This is an important factor if a theatre formed part of the arts centre. Attending the theatre is an important event and patrons want to know that they can park close to the facility or within a reasonable walk. If a parking area would need to be constructed this would result in a low score as this would increase the cost of the project. Allow 2.3 patrons/vehicle when estimating the parking load.

  Locating a facility in close proximity to residential neighbourhoods without providing adequate parking can be disastrous for the operation and for the neighbourhood.

- **Location, Site Amenities, Character** (Total Weight of 40) - This category has 8 sub-categories and taken as a unit these are the most important factors to consider when making a site selection.

  - **Proximity to Restaurants** (Weight 7) - Restaurants and arts centres complement each other. If a theatre was included a pre-show dinner or post-show snack are important social events and are part of the event. Patrons want to walk from the restaurant to the theatre so the different activities can have smooth transition. Sites out of the core will score low and those close to restaurants will score high.

  - **Proximity to Hotels** (Weight 3) - Proximity to hotels is not as important as proximity to restaurants but the same criteria applies. Patrons staying in a hotel will want to walk from the hotel to the restaurant to the theatre or arts centre. This category will become more important if the operation considers the tourist a prime patron but if the local patron is the market, then this is not as much of a consideration. For the purposes of this scoring exercise, it is assumed that the main market is local with some tourist activity factored in.

  - **Facility Visibility (**Weight 7) - A facility's visibility or profile is very important in encouraging awareness and use. It will have a great effect on ticket sales and attendance.

- **Noise** (Weight 5) - Consider if traffic noise, aircraft, or railroad noise will have an impact on location or on the cost that is required to isolate the building from these factors. This noise can be high frequency generated by traffic for example or low frequency which is usually caused by railroad activities.

- **View from the Facility** (Weight 5) - Previously the profile of the facility was given a high weighting but almost as important is the view that a patron has from the centre. Ideally this view is of some natural scene, river valley, a view over the city or some pleasant scene.

- **Ability to Partner** (Weight 5) - Ability to partner has 2 factors; the ability to partner during operations with other commercial operations such as restaurants and secondly the ability to partner with other capital projects.

- **Adjacent Activities** (Weight 5) - Activities which take place around an arts centre can have a positive effect on the operation. These would include other cultural activities such as art galleries. Other activities may have a negative effect on the operation such as industrial activities and some sport facilities.

- **Loading Dock Access** (Weight 3) - Access to the back of house in the theatre is important and often forgotten. The ease with which scenery and goods are moved in and out of a facility can determine the frequency of use of the facility, the additional costs that the lessee bears in renting the theatre and the turnaround time between events.

- **Site Size** (Total Weight 30) - This category has 2 sub-categories.

  - **Site Size** (Weight 20) - This sub-category determines if the site is large enough to locate a theatre. It relates to the section of the report which provides a minimum footprint for a proposed theatre. Of course, a site which is too small to accommodate the theatre would be rejected immediately. A site which has just enough area to accommodate a theatre but forces design constraints, affecting the operation of the venue, will score low.

  - **Orientation on the Site** (Weight 10) - Of importance is the orientation of the building on the site. Roadways, site services and adjacent properties may force the building to be oriented on the site in such a way that would not let the facility operate to its full potential. This case the site would score low.

12.2 Site Scores

The following table demonstrates how the site selection criteria and the weighted scoring are applied against each identified site:

Item	Weight	Total Weight	Site 1	Site 2	Site 3	Site 4	Site 5	Site 6	Site 7
1.0 Land Cost	10	10							
2.0 Develop Costs		10							
Demolition	3								
Environmental Issues	4								
Cost to Develop Site	3								
3.0 Parking	10	10							
4.0 Location		40							
Proximity to Restaurants	5								
Proximity to Hotels	5								
Profile on Street (visibility)	5								
Noise (Air, Highway, Rail)	5								
View from Lobby	5								
Ability to Partner	5								
Adjacent Activities	5								
Loading Dock Access	5								
5.0 Site		30							
Size	20								
Orientation on Site	10								
Total	100	100	0	0	0	0	0	0	0

13.0 Partnering Opportunities

The ability to partner with other developments can make the difference between a project proceeding or dying in the concept stage. As with any activity there are positive aspects to partnering and negative aspects.

Positive Aspects

;

- reduction in capital costs;
- reduction in site development costs and design costs;
- reduction in operating costs through sharing of such things as staff, utilities and site services;
- a higher profile of each activity due to the massing of different activities into one area; and
- the synergy of different activities which provides opportunities for each activity to support and develop from the activities of its neighbour.

Negative Aspects:

Each activity in the partnership has its own set of criteria for design and operations which has to be met to ensure success. If too many compromises have to be made to marry the activities together then none of the partners will reach their potential. Arts centres, and especially theatres, have very specific design criteria which if not met will affect the operating sustainability for the life of the building. Conversely if the criteria are so specific for the arts facility, then that component may well be the driver in the partnership and therefore may negatively affect the neighbouring activities.

A theatre and arts centre, and any activity for that matter, require certain spaces to function. These spaces are required in the same size and number whether the facility is a stand alone building or part of a complex of activities. To assume that the space required by the arts could be reduced significantly in a partnership would not be wise and would result in a less than successful arts operation.

In any partnering relationship its strength is the equal sharing of resources, risk and compromises. If the arts, or any partner, is drawn into the relationship for reasons other than the equal success of each of the activities it will be doomed to failure. All the partners have to consider if their cause is being co-opted by other partners for self-serving interests. Also, partners must be wary of being forced into partnerships by third parties for the interests of these parties.

13.1 Workable Partnerships

Some workable partnerships have been considered including:

Theatre/Arts Centre – Library; Theatre/Arts Centre – Art Gallery or all of any combination of the four activities: These are good partnerships and complement each other well. Each partner has the benefit of reduced capital and operating costs and the activities attract a similar demographic. Patron sharing is possible without a negative impact on each activity.

Theatre/Arts Centre – Schools: These partnerships can work but there are some pitfalls. The school gets the benefit of a space which is not funded by the Ministry of Education in the province while the community sees a reduced capital cost for the facility, usually through land acquisition costs. However, it is important that the theatre venue is separate from the school facility; that is a stand alone building with a connection to the school. Facilities which use shared spaces such as a lobby which commonly services the school and the theatre usually do not work for the following reasons:

- the room finishes for schools and a public building are different. The school finishes are usually institutional based on cost and durability while the theatre needs "up scale" finishes to support the attendance of cultural events;

- usually bar and concession activities are not allowed in school facilities and these activities are important to a theatre operation both as an amenity and a source of revenue;

- if the theatre does not have its own profile, symbolized by its own entrance and lobby, it will never be taken seriously by the population as a symbol of their community;

- rarely will this venue be taken seriously by theatre professionals who are part of the regional and provincial touring circuit bringing shows into the community. This will impact revenue generation for the theatre and audience development; and

- school land and new school construction usually occurs on the outskirts of a city away from the amenities that a theatre requires to be successful.

It is not uncommon for the first arts facility to be built in the community to be part of a school especially in smaller communities where the community's expectations are not as high as in more urban centres.

However, if this partnership is undertaken it is important that the facility is operated by an independent body. If it is operated by the school, availability to the community is usually compromised. The planning cycles for school activities are shorter than they are for community cultural events especially if community groups are booking outside events. The most appropriate operating model is a non-profit society or City operated which has a mandate for school and community access.

Theatre/Arts Centre – Arena and Theatre/Arts Centre – Multi-plex: These partnerships can be very successful and can be mutually beneficial. Partnerships can reduce capital and design costs as well as land acquisition costs. Operating costs can also be reduced significantly. However, there are some serious considerations, especially for the arts component. These are:

- the theatre must have its own identity usually meaning its own entrance and profile;

- the activities of sports/recreation are so different that they are not good partners and as a result the theatre/arts centre will not be able to share many spaces with its partner other than loading docks and mechanical spaces. In many ways it will still have to be considered a stand alone building in the context of design. Parking facilities can be

shared given there is enough parking provided for a sold-out capacity in all the venues in the complex; and

- usually the theatre/arts centre is expected to be self sustaining and will not receive significant government funding and a high percentage of its revenue will be realised through ticket sales. The volume of ticket sales will be partially based on the venue, its profile and room finishes. Therefore, the theatre/arts centre will have to have the most ideal location in the complex to ensure its success. This is the same location that the partner needs and unfortunately the arts component is usually the loser.

Appendix A

Building Programme

Building Programme Summary

Summary of the 3 Options:

Option	Net Area	Gross up	Total Gross
Option #1 - All In	31,850	17,339	49,189
Option #2 - Moderate	27,840	14,271	42,111
Option #3 - Spartan	20,000	9,538	29,538

Detailed Summary of Option #1 - All In

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 65%)	22,240	14,456	36,696
Common	4,010	1,203	5,213
Visual Arts	5,600	1,680	7,280
Total	**31,850**	**17,339**	**49,189**

Detailed Summary of Option #2 - Moderate

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 60%)	19,730	11,838	31,568
Common	3,210	963	4,173
Visual Arts	4,900	1,470	6,370
Total	**27,840**	**14,271**	**42,111**

Detailed Summary of Option #3 - Spartan

Component	Net Area	Gross up	Total Gross
Theatre (Gross up 55%)	14,150	7,783	21,933
Common	2,050	615	2,665
Visual Arts	3,800	1,140	4,940
Total	**20,000**	**9,538**	**29,538**

Common Components - Building programme

Common Components	All In	Moderate	Spartan
Gift shop	300	200	200
Gift Shop Storage	50	50	50
Meeting Room Large	260	260	0
Commons (Combine with Lobby & Gallery)	1,200	1,000	1,000
Café	400	400	400
Café Prep	300	300	300
Café Storage	100	100	100
Multipurpose Room Small	400	0	0
Multipurpose Room #1	800	800	0
Multipurpose Room Storage #1	200	100	0
Total Net SF	**4,010**	**3,210**	**2,050**
Gross Up (30%)	1,203	963	615
Total with Gross Up	**5,213**	**4,173**	**2,665**

Theatre Component - Building Programme

Summary Theatre Component

Mayor Components Theatre	All In	Moderate	Spartan
	600 Seats	400 Seats	300 Seats
Public Areas	5,340	3,730	3,240
Stage and Audience Chamber	10,620	10,020	6,400
Stage Support	1,520	1,520	1,160
Performer Support	2,620	2,620	2,220
Production	800	500	0
Adminstration	900	900	690
Building Services	440	440	440
Total Net SF	**22,240**	**19,730**	**14,150**
Gross Up (65%- 60%-55%)	14,456	11,838	7,783
Total with Gross Up	**36,696**	**31,568**	**21,933**

Theatre Components Detailed

Public Areas	All In	Moderate	Spartan
	600 Seats	400 Seats	300 Seats
Main Lobby (Combine with Commons & Gallery)	1,200	1,200	1,000
Balcony Lobby	1,400	n/a	n/a
Box Office	200	200	200
Bars	in gross up	in gross up	in gross up
Bar Stores	50	50	50
Catering Kitchen & Storage	400	400	300
Office - House Manager	150	150	150
First Aid	120	120	120
Coat Room	450	400	300
Janitor Closet	30	30	30
Storage - FOH Operations	300	300	300
Restrooms - Female Public	600	500	450
Restrooms - Male Public	340	280	240
Restrooms - Assisted H'cap't (2)	100	100	100
Total - Public Areas	**5,340**	**3,730**	**3,240**

Stage and Audience Chmaber	All In	Moderate	Spartan
	500 Seats	400 Seats	300 Seats
Sound & Light Locks	in gross	in gross	in gross
Audience Seating	5,400	4,800	3,600
Sound mix position In seating	in gross	in gross	in gross
Stage	1,200	1,200	1,000
Wing space - left and right	3,000	3,000	1,260
Rigging Grid- stage	in gross	in gross	in gross
Catwalks - FOH	in gross	in gross	in gross
Orchestra Pit	480	480	0
Trap Room	0	0	0
Stage Management corner	in gross	in gross	in gross
Control Room - Lighting	120	120	120
Control Room - Sound	140	140	140
Control Room - Stage Management	100	100	100
Projection Booth	in above	in above	in above
Follow Spot/Observation Booth (2)	180	180	180
Total - Stage and Audience Chamber	**10,620**	**10,020**	**6,400**

Stage Support	All In	Moderate	Spartan
	500 Seats	400 Seats	300 Seats
Performers Waiting	200	200	200
Stage Receiving/Scene Dock	400	400	300
Rigging Store	120	120	0
Lighting storage	120	120	0
Sound storage	120	120	0
Piano storage	75	75	75
Platforms, stands & Chair store	300	300	400
Production office 1	120	120	120
Restrooms - Backstage - Unisex	35	35	35
Janitor Closets	30	30	30
Total - Stage Support	**1,520**	**1,520**	**1,160**

Performer Support	All In	Moderate	Spartan
	500 Seats	400 Seats	300 Seats
Dressing Room - 2 person (1)	120	120	120
Dressing Room - 4 person (1)	240	240	240
Dressing Room - Chorus (3 - 12 person)	1,600	1,600	1,200
Wardrobe Maintenance and Laundry	200	200	200
Green Room	400	400	400
Kitchen area	in above	in above	in above
Vending Area	in above	in above	in above
Restroom - Unisex	60	60	60
Total - Performer Support	**2,620**	**2,620**	**2,220**

Production	All In	Moderate	Spartan
	500 Seats	400 Seats	300 Seats
Workshop	600	400	0
Tool Room	200	100	0
Total - Production	**800**	**500**	**0**

Adminstration	All In	Moderate	Spartan
	500 Seats	400 Seats	300 Seats
Reception	100	100	50
General Manager	140	140	100
Marketing Office	120	120	0
Accounting/Payroll Office (By Energy Centre)	0	0	0
General Office suite	300	300	300
Mail Room/Photocopy	120	120	120
Computer Server Room	60	60	60
Restrooms - Unisex	60	60	60
Total - Adminstration	**900**	**900**	**690**

Building Services	All In	Moderate	Spartan
	500 Seats	400 Seats	300 Seats
Loading Dock	200	200	200
Sprinkler Room	in gross	in gross	in gross
Stage Door	in gross	in gross	in gross
Dumpster Pad	in gross	in gross	in gross
Mechanical Rooms	in gross	in gross	in gross
Telephone Equipment/Service Room	in gross	in gross	in gross
Storage - Custodial Supply	120	120	120
Storage - General	120	120	120
Total - Building Services	**440**	**440**	**440**

Visual Arts Component - Building Programme

Visual Arts Components	All In	Moderate	Spartan
Gallery (Combine with Commons & Lobby)	600	600	400
Gallery Prep	200	0	0
Storage	100	0	0
Offices	400	400	300
Common Workroom	800	600	400
Fabric Arts	600	400	0
Fabric Arts Storage	100	100	0
Finishing/Framing Room (common)	400	400	300
General Storage	200	200	200
Printmaking	400	400	400
Printing making support	300	300	300
Pottery Workroom	600	600	600
Pottery Storage	200	200	200
Kiln Room	200	200	200
Photography Workroom	300	300	300
Photography Storage	200	200	200
Total Net SF	**5,600**	**4,900**	**3,800**
Gross Up (30%)	1,680	1,470	1,140
Total Visual Arts with Gross Up	**7,280**	**6,370**	**4,940**

Appendix F
Capital Cost Estimate Details

CAPITAL COST ESTIMATES - SUMMARY

Component	Estimate Option 1	Estimate Option 2	Estimate Option 3
Theatre	36,192,200	31,377,000	22,245,050
Shared Spaces	2,944,645	2,373,192	1,543,160
Visual Arts	3,911,440	3,503,760	2,863,120
SUB TOTAL	**43,048,285**	**37,253,952**	**26,651,330**
Project Planning and Administration	600,000	600,000	600,000
Parking Allowance (if required)	1,000,000	800,000	600,000
Site Services and Development	1,500,000	1,500,000	1,500,000
TOTAL	**46,148,285**	**40,153,952**	**29,351,330**
Not included in estimate:			
Financing	Not included		
Estimating Contingency (8%)	Not included		
Construction Contingency (10%)	Not included		
Site acquisition	Not included		
Escalation (all costs in 2024 dollars)	Not included		

CAPITAL COST ESTIMATES - THEATRE

Component	Estimate Option 1	Estimate Option 2	Estimate Option 3
Seating Capacity	600	400	300
Gross Area	36,696	31,568	21,933
Construction Costs per sq foot	750	750	750
Professional Fees %	15.00	15.00	15.00
FF & E %	5.00	5.00	5.00
Estimating Contingency	0.00	0.00	0.00
Construction Contingency	0.00	0.00	0.00
Project Planning and Administration	0.00	0.00	0.00

CATEGORY	COST	COST	COST
Construction Costs	27,522,000	23,676,000	16,449,375
Theatre Equipment Allowance			
Performance Draperies	95,000	95,000	85,000
Performance Rigging	1,200,000	1,200,000	900,000
Performance Lifts	0	0	0
Performance Lighting Instruments and Accessories	400,000	400,000	400,000
Sound and Communications	600,000	600,000	600,000
Video	120,000	120,000	120,000
Wardrobe Maintenance	800	800	800
Loose Equipment	150,000	150,000	150,000
Orchestra Shell Future purchase)	0	0	0
Acoustical Allowances (in Audience Chamber)	300,000	200,000	100,000
Audience Seating	300,000	200,000	150,000
Kitchen Equipment and Banquet Equipment	0	0	0
Furnishing, fixtures and equipment	1,376,100	1,183,800	822,469
Professional fees and disbursements	4,128,300	3,551,400	2,467,406
SUB TOTAL	**36,192,200**	**31,377,000**	**22,245,050**
Estimating Contingency	0	0	0
Construction Contingency	0	0	0
TOTAL	**36,192,200**	**31,377,000**	**22,245,050**
Not included in estimate:			
site acquisition	Not included	Not included	Not included
escalation (all costs in 2024 dollars)	Not included	Not included	Not included

CAPITAL COST ESTIMATES - COMMON SPACES

Component	Estimate Option 1	Estimate Option 2	Estimate Option 3
Gross Area	5,213	4,173	2,665
Construction Costs per sq foot	450	450	450
Professional Fees %	12.00	12.00	12.00
Estimating Contingency	0.00	0.00	0.00
Construction Contingency	0.00	0.00	0.00
Project Planning and Administration	0.00	0.00	0.00

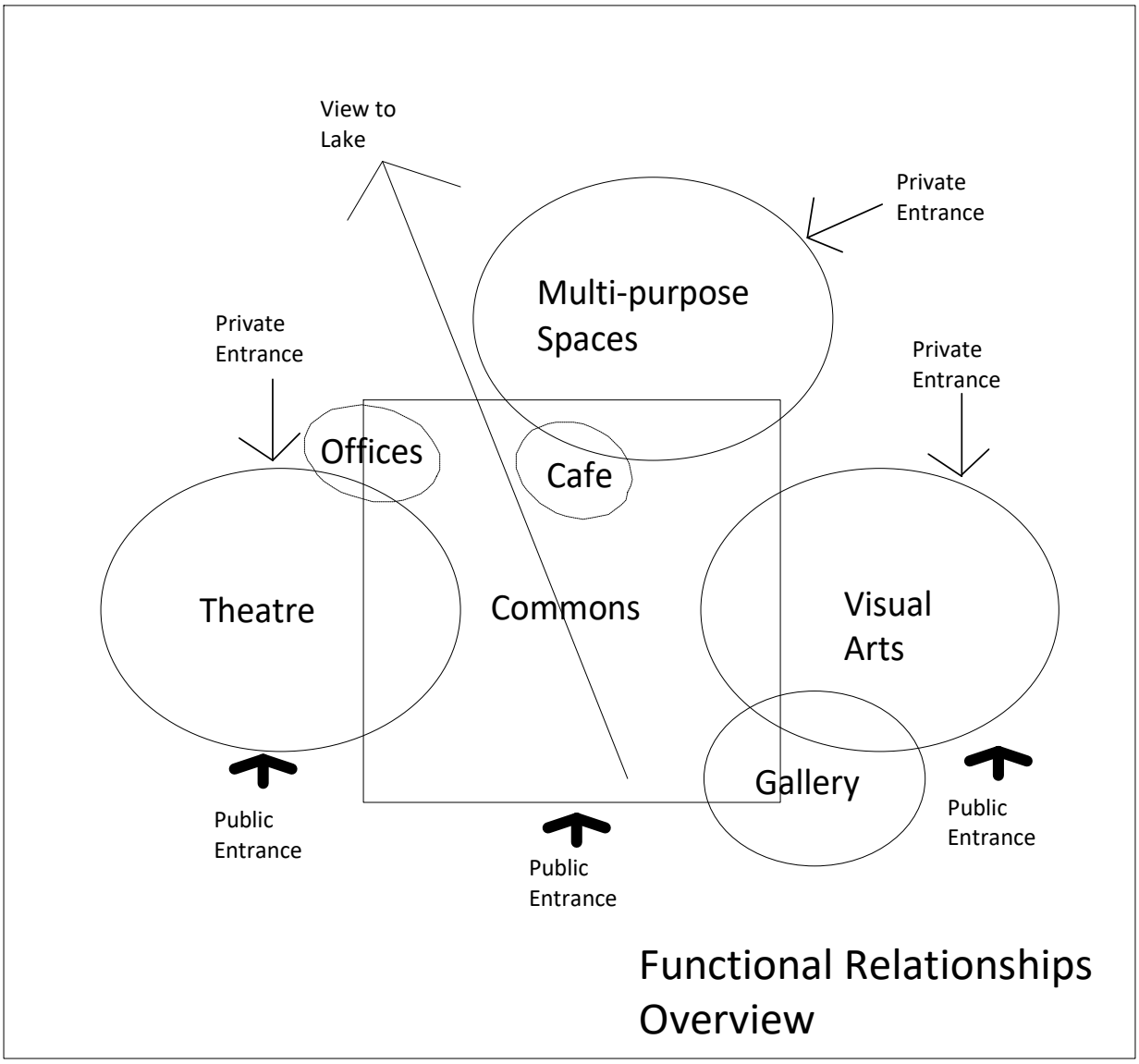
CATEGORY	COST	COST	COST
Construction Costs	2,345,850	1,877,850	1,199,250
Kitchen Equipment and café seating etc	200,000	200,000	150,000
Furnishing, fixtures and equipment	117,293	70,000	50,000
Professional fees and disbursements	281,502	225,342	143,910
Project planning and administration	0	0	0
SUB TOTAL	**2,944,645**	**2,373,192**	**1,543,160**
Estimating Contingency	0	0	0
Construction Contingency	0	0	0
TOTAL	**2,944,645**	**2,373,192**	**1,543,160**
Not included in estimate:			
site acquisition	Not included	Not included	Not included
escalation (all costs in 2024 dollars)	Not included	Not included	Not included

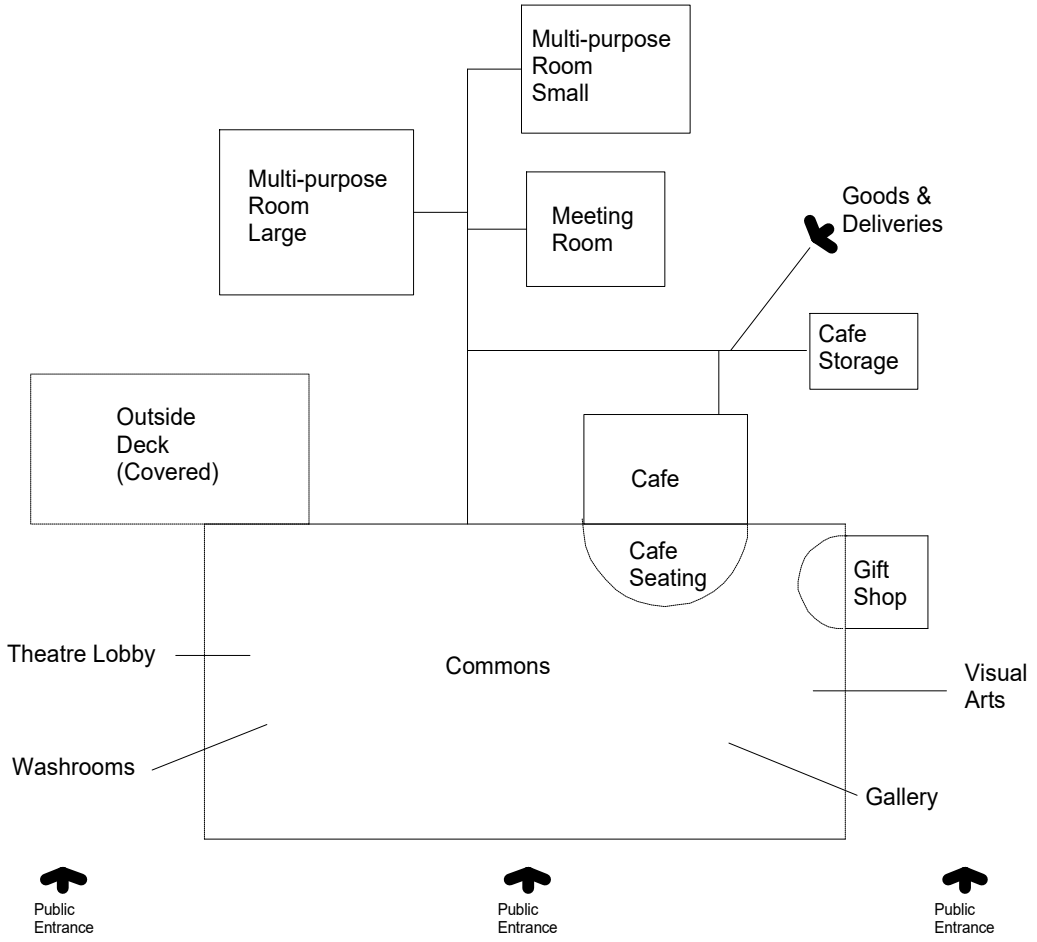
CAPITAL COST ESTIMATES - VISUAL ARTS

Component	Estimate Option 1	Estimate Option 2	Estimate Option 3
Gross Area	7,280	6,370	4,940
Construction Costs per sq foot	400	400	400
Professional Fees %	12.00	12.00	12.00
Estimating Contingency	0.00	0.00	0.00
Construction Contingency	0.00	0.00	0.00
Project Planning and Administration	0.00	0.00	0.00

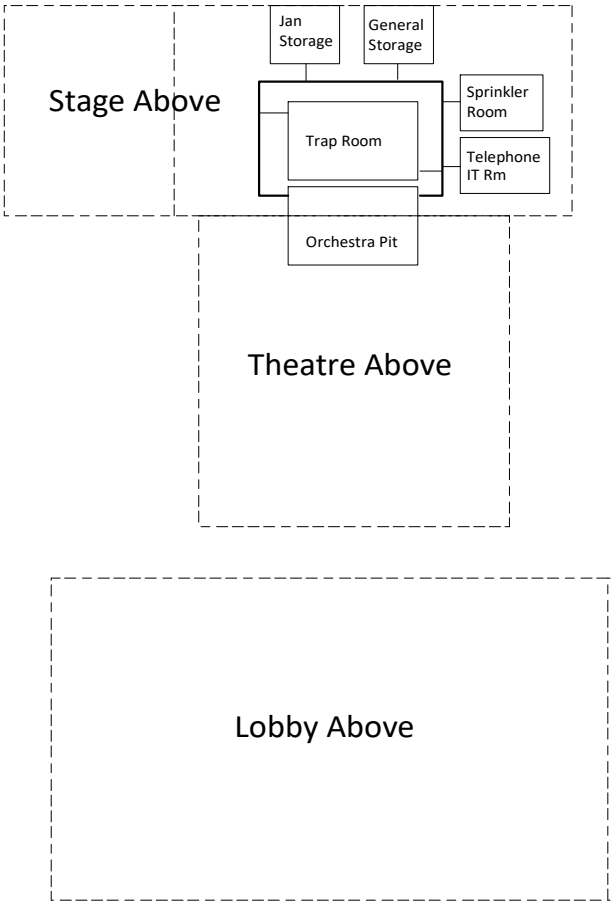
CATEGORY	COST	COST	COST
Construction Costs	2,912,000	2,548,000	1,976,000
General Furnishing, fixtures and equipment	250,000	250,000	250,000
Visual Arts Equipment allowance	400,000	400,000	400,000
Professional fees and disbursements	349,440	305,760	237,120
Project planning and administration	0	0	0
SUB TOTAL	**3,911,440**	**3,503,760**	**2,863,120**
Estimating Contingency	0	0	0
Construction Contingency	0	0	0
TOTAL	**3,911,440**	**3,503,760**	**2,863,120**
Not included in estimate:			
site acquisition	Not included	Not included	Not included
escalation (all costs in 2024 dollars)	Not included	Not included	Not included

Appendix C
Functional Relationships
Core Facility

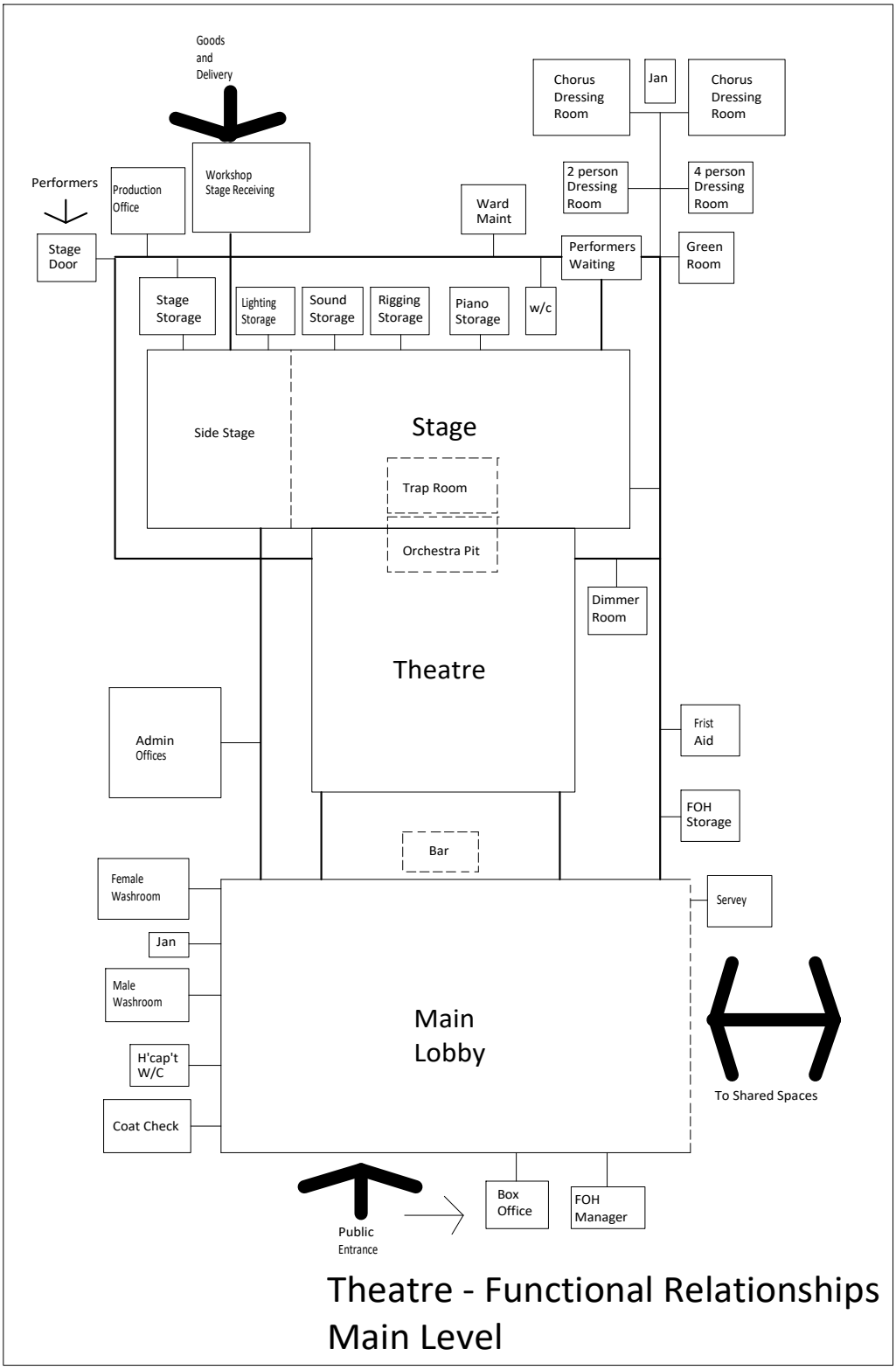

View to
Lake
Private
Entrance
Multi-purpose
Spaces
Private
Entrance
Private
Entrance
Offices
Cafe
Theatre
Commons
Visual
Arts
Gallery
Public
Entrance
Public
Entrance
Public
Entrance
Functional Relationships
Overview

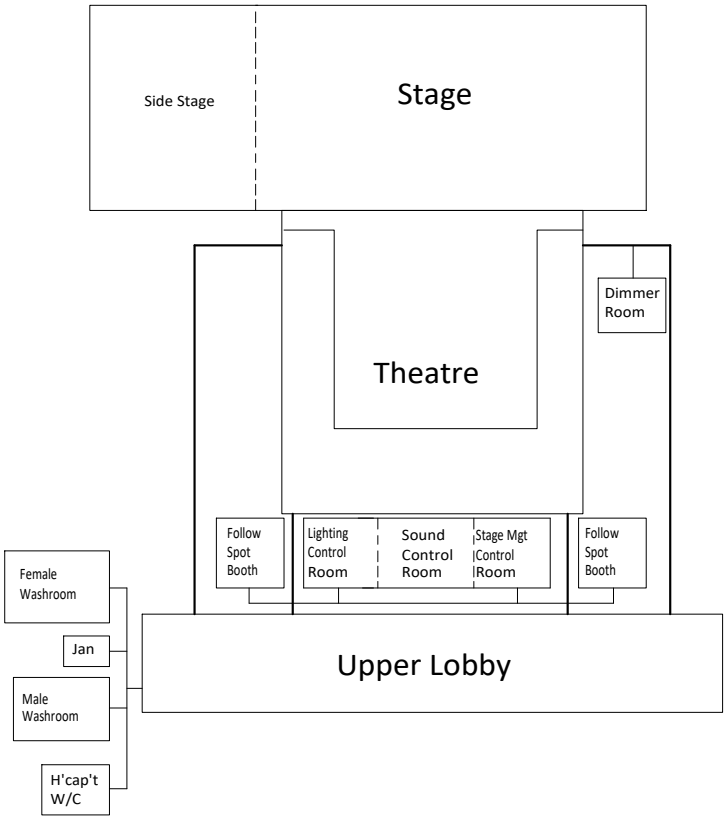


Commons
Functional Relationships

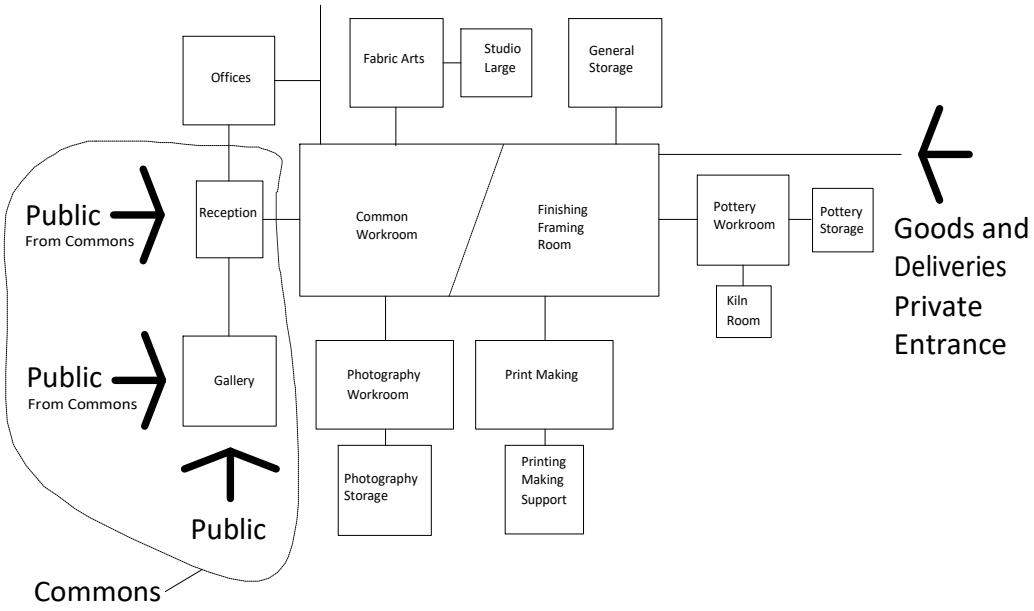


Theatre - Functional Relationships
Lower Level


Goods and Delivery
Chorus Dressing Room
Jan
Chorus Dressing Room
Performers
Production Office
Workshop Stage Receiving
2 person Dressing Room
4 person Dressing Room
Ward Maint
Stage Door
Performers Waiting
Green Room
Stage Storage
Lighting Storage
Sound Storage
Rigging Storage
Piano Storage
w/c
Side Stage
Stage
Trap Room
Orchestra Pit
Dimmer Room
Theatre
Admin Offices
Frist Aid
FOH Storage
Bar
Female Washroom
Jan
Male Washroom
H'cap't W/C
Coat Check
Servey
Main Lobby
To Shared Spaces
Public Entrance
Box Office
FOH Manager
Theatre - Functional Relationships
Main Level



Theatre - Functional Relationships
2nd Level



Visual Arts
Functional Relationships

Appendix D
Minimum Footprint
Core Facility

Minium Footprint Summary

Summary of the 3 Options:

Option	Total	Ground Floor	Other Floors
Option #1 - All In	49,189	31,423	17,767
Option #2 - Moderate	42,111	31,667	10,444
Option #3 - Spartan	29,538	22,359	7,179

Detailed Summary of Option 1 - All In:

Component	Total	Ground Floor	Other Floors
Theatre	36,696	24,338	12,359
Common	5,213	3,055	2,158
Visual Arts	7,280	4,030	3,250
Total	**49,189**	**31,423**	**17,767**

Detailed Summary of Option #2 – Moderate:

Component	Total	Ground Floor	Other Floors
Theatre	31,568	25,232	6,336
Common	4,173	3,835	338
Visual Arts	6,370	2,600	3,770
Total	**42,111**	**31,667**	**10,444**

Detailed Summary of Option #3 – Spartan:

Component	Total	Ground Floor	Other Floors
Theatre	21,933	17,484	4,449
Common	2,665	2,665	0
Visual Arts	4,940	2,210	2,730
Total	**29,538**	**22,359**	**7,179**

Common Components - Detailed Footprint Calculation

Common Components	All In			Moderate			Spartan		
	Total	Ground Floor	Other Floors	Total	Ground Floor	Other Floors	Total	Ground Floor	Other Floors
Gift shop	300	300	0	200	200	0	200	200	0
Gift Shop Storage	50	50	0	50	50	0	50	50	0
Meeting Room Large	260		260	260	0	260	0	0	0
Commons	1,200	1,200	0	1,000	1,000	0	1,000	1,000	0
Café	400	400	0	400	400	0	400	400	0
Café Prep	300	300	0	300	300	0	300	300	0
Café Storage	100	100	0	100	100	0	100	100	0
Multipurpose Room Small	400		400	0	0	0	0	0	0
Multipurpose Room #1	800		800	800	800	0	0	0	0
Multipurpose Room Storage #1	200		200	100	100	0	0	0	0
Total Net SF	**4,010**	**2,350**	**1,660**	**3,210**	**2,950**	**260**	**2,050**	**2,050**	**0**
Gross Up (30%)	1,203	705	498	963	885	78	615	615	0
Total with Gross Up	**5,213**	**3,055**	**2,158**	**4,173**	**3,835**	**338**	**2,665**	**2,665**	**0**

Visual Arts Component - Detailed Footprint Calculation

Visual Arts Components	All In			Moderate			Spartan		
	Total	Ground Floor	Other Floors	Total	Ground Floor	Total	Spartan	Ground Floor	Other Floors
Gallery	600	600	0	600	600	0	400	400	0
Gallery Prep	200	200	0	0	0	0	0	0	0
Storage	100	100	0	0	0	0	0	0	0
Offices	400	400	0	400	400	0	300	300	0
Common Workroom	800	800	0	600	0	600	400	0	400
Fabric Arts	600	0	600	400	0	400	0	0	0
Fabric Arts Storage	100	0	100	100	0	100	0	0	0
Finishing/Framing Room	400	0	400	400	0	400	300	0	300
General Storage	200	0	200	200	0	200	200	0	200
Printmaking	400	0	400	400	0	400	400	0	400
Printing making support	300	0	300	300	0	300	300	0	300
Pottery Workroom	600	600	0	600	600	0	600	600	0
Pottery Storage	200	200	0	200	200	0	200	200	0
Kiln Room	200	200	0	200	200	0	200	200	0
Photography Workroom	300	0	300	300	0	300	300	0	300
Photography Storage	200	0	200	200	0	200	200	0	200
Total Net SF	**5,600**	**3,100**	**2,500**	**4,900**	**2,000**	**2,900**	**3,800**	**1,700**	**2,100**
Gross Up (30%)	1,680	930	750	1,470	600	870	1,140	510	630
Total Visual Arts with Gross Up	**7,280**	**4,030**	**3,250**	**6,370**	**2,600**	**3,770**	**4,940**	**2,210**	**2,730**

Theatre Component - Detailed Footprint Calculation

Mayor Components Theatre	All In			Moderate			Spartan		
	Total	Ground Floor	Other Floors	Total	Ground Floor	Other Floors	Total	Ground Floor	Other Floors
Public Areas	5,340	3,610	1,730	3,730	3,730	0	3,240	3,240	0
Stage and Audience Chamber	10,620	7,800	2,820	10,020	9,000	1,020	6,400	5,860	540
Stage Support	1,520	1,520	0	1,520	1,520	0	1,160	1,160	0
Performer Support	2,620	820	1,800	2,620	820	1,800	2,220	820	1,400
Production	800	800	0	500	500	0	0	0	0
Adminstration	900	0	900	900	0	900	690	0	690
Building Services	440	200	240	440	200	240	440	200	240
Total Net SF	**22,240**	**14,750**	**7,490**	**19,730**	**15,770**	**3,960**	**14,150**	**11,280**	**2,870**
Gross Up (65%- 60%-55%)	14,456	9,588	4,869	11,838	9,462	2,376	7,783	6,204	1,579
Total with Gross Up	**36,696**	**24,338**	**12,359**	**31,568**	**25,232**	**6,336**	**21,933**	**17,484**	**4,449**

Theatre Component - Detailed Footprint Calculation

Public Areas	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
	600 Seats			400 Seats			300 Seats		
Main Lobby	1,200	1,200	0	1,200	1,200	0	1,000	1,000	0
Balcony Lobby	1,400	0	1,400	n/a	0	0	n/a	0	0
Box Office	200	200	0	200	200	0	200	200	0
Bars	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up
Bar Stores	50	50	0	50	50	0	50	50	0
Catering Kitchen & Storage	400	400	0	400	400	0	300	300	0
Office - House Manager	150	150	0	150	150	0	150	150	0
First Aid	120	120	0	120	120	0	120	120	0
Coat Room	450	450	0	400	400	0	300	300	0
Janitor Closet	30	30	0	30	30	0	30	30	0
Storage - FOH Operations	300	300	0	300	300	0	300	300	0
Restrooms - Female Public	600	400	200	500	500	0	450	450	0
Restrooms - Male Public	340	260	80	280	280	0	240	240	0
Restrooms - Assisted H'cap't (2)	100	50	50	100	100	0	100	100	0
Total - Public Areas	**5,340**	**3,610**	**1,730**	**3,730**	**3,730**	**0**	**3,240**	**3,240**	**0**

Stage and Audience Chamber	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
	600 Seats			400 Seats			300 Seats		
Sound & Light Locks	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Audience Seating	5,400	3,600	1,800	4,800	4,800	0	3,600	3,600	0
Sound mix position In seating	in gross	in gross	0	in gross	in gross	0	in gross	in gross	0
Stage	1,200	1,200	0	1,200	1,200	0	1,000	1,000	0
Wing space - left and right	3,000	3,000	0	3,000	3,000	0	1,260	1,260	0
Rigging Grid- stage	in gross	0	in gross	in gross	0	in gross	in gross	0	in gross
Catwalks - FOH	in gross	0	in gross	in gross	0	in gross	in gross	0	in gross
Orchestra Pit	480	0	480	480	0	480	0	0	0
Trap Room	0	0	0	0	0	0	0	0	0
Stage Management corner	in gross	in gross	0	in gross	in gross	0	in gross	in gross	0
Control Room - Lighting	120	0	120	120	0	120	120	0	120
Control Room - Sound	140	0	140	140	0	140	140	0	140
Control Room - Stage Mgt	100	0	100	100	0	100	100	0	100
Projection Booth	in above	0	in above	in above	0	in above	in above	0	in above
Follow Spot/Observe Booth (2)	180	0	180	180	0	180	180	0	180
Total - Stage and Audience Chamber	**10,620**	**7,800**	**2,820**	**10,020**	**9,000**	**1,020**	**6,400**	**5,860**	**540**

Stage Support	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
Performers Waiting	200	200	0	200	200	0	200	200	0
Stage Receiving/Scene Dock	400	400	0	400	400	0	300	300	0
Rigging Store	120	120	0	120	120	0	0	0	0
Lighting storage	120	120	0	120	120	0	0	0	0
Sound storage	120	120	0	120	120	0	0	0	0
Piano storage	75	75	0	75	75	0	75	75	0
Platforms, stands & Chair store	300	300	0	300	300	0	400	400	0
Production office 1	120	120	0	120	120	0	120	120	0
Restrooms - Backstage - Unisex	35	35	0	35	35	0	35	35	0
Janitor Closets	30	30	0	30	30	0	30	30	0
Total - Stage Support	**1,520**	**1,520**	**0**	**1,520**	**1,520**	**0**	**1,160**	**1,160**	**0**

Performer Support	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
Dressing Room - 2 person (1)	120	120	0	120	120	0	120	120	0
Dressing Room - 4 person (1)	240	240	0	240	240	0	240	240	0
Dressing Room - Chorus (3 - 12)	1,600	0	1,600	1,600	0	1,600	1,200	0	1,200
Wardrobe Maint &Laundry	200	0	200	200	0	200	200	0	200
Green Room	400	400	0	400	400	0	400	400	0
Kitchen area	in above	in above	0	in above	in above	0	in above	in above	0
Vending Area	in above	in above	0	in above	in above	0	in above	in above	0
Restroom - Unisex	60	60	0	60	60	0	60	60	0
Total - Performer Support	**2,620**	**820**	**1,800**	**2,620**	**820**	**1,800**	**2,220**	**820**	**1,400**

Production	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
Workshop	600	600	0	400	400	0	0	0	0
Tool Room	200	200	0	100	100	0	0	0	0
Total - Production	**800**	**800**	**0**	**500**	**500**	**0**	**0**	**0**	**0**

Adminstration	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
Reception	100	0	100	100	0	100	50	0	50
General Manager	140	0	140	140	0	140	100	0	100
Marketing Office	120	0	120	120	0	120	0	0	0
Accounting/Payroll Office	0	0	0	0	0	0	0	0	0
General Office suite	300	0	300	300	0	300	300	0	300
Mail Room/Photocopy	120	0	120	120	0	120	120	0	120
Computer Server Room	60	0	60	60	0	60	60	0	60
Restrooms - Unisex	60	0	60	60	0	60	60	0	60
Total - Adminstration	**900**	**0**	**900**	**900**	**0**	**900**	**690**	**0**	**690**

Building Services	All In			Moderate			Spartan		
	Total	Ground	Other	Total	Ground	Other	Total	Ground	Other
Loading Dock	200	200	0	200	200	0	200	200	0
Sprinkler Room	in gross	in gross	0	in gross	in gross	0	in gross	in gross	0
Stage Door	in gross	in gross	0	in gross	in gross	0	in gross	in gross	0
Dumpster Pad	in gross	in gross	0	in gross	in gross	0	in gross	in gross	0
Mechanical Rooms	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Telephone Equipment Room	in gross	0	in gross	in gross	0	in gross	in gross	0	in gross
Storage - Custodial Supply	120	0	120	120		120	120		120
Storage - General	120	0	120	120		120	120		120
Total - Building Services	**440**	**200**	**240**	**440**	**200**	**240**	**440**	**200**	**240**

Appendix E

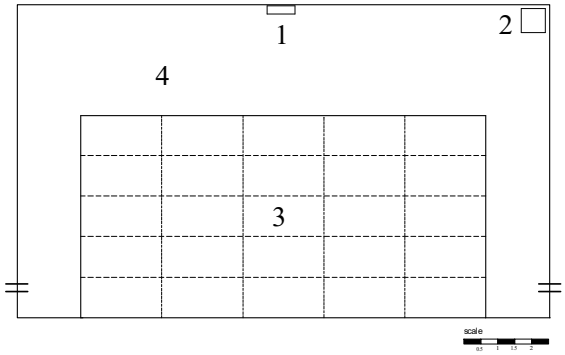
Sample Space Sheet

Camrose Performing Arts Centre - Pro Forma Space Programme

Group / Sub-Group: Performance / Proscenium Theatre ***Date*** 03-Dec-08

Space: Trap Room ***Space #*** TBD

Diagram:



Description:

Room located under the stage which has a trapped ceiling to allow access to the stage

Area: 56 sm

Occupancy: occasional

Elements:

1- 100 amp disconnect
2- laundry type sink
3- removable traps above
4- storage area (users to provide enclosures as required)

Theatre Systems:

headset:	yes (2)
programme sound:	yes with private switch
lobby sound:	no
stage lighting ethernet:	yes
video:	yes
microphone lines:	yes (6)
speaker lines:	yes (4)
stage lighting circuits:	yes (6)
cue light:	yes (1)

Shell:

critical dimensions:	
plan:	to suit stage
height:	10' min
floor loading:	150 kg/m2
access:	from stage circulation and orchestra pit
acoustics:	see Acoustical Report
finishes:	
floor:	concrete
walls:	concrete, concrete block or GWB
ceiling:	stage traps
natural light:	no requirement
outdoor access:	no requirement
locks	key lock
doors	double doors no mullion

Services:

illumination:	work lighting (fluorescent - electronic ballast type A sound rating) and running lights (blue - dimmed)
power:	6 - 15 amp 120v circuits, 4 - 15amp/120v isolated ground circuits, 100 amp disconnect
communications:	headset,
data:	no requirement
water:	yes
drainage:	laundry type sink and general floor drain
HVAC:	as theatre silent operation
other:	

Notes:

Cable pass-throughs are required to the orchestra pit.

Trap size: 4' x 8'; traps must fit flush to stage level to facilitate dance (provide shimming mechanism); traps must be substantial enough to give the same "feel" as the stage floor (construction: use 2.5" x 2.5" steel frame with 1 layer of 3/4" plyron on 3x4" plywood on 2 x 4 sleepers on neoprene pads on 3/4" plywood and fibreglass insulation between sleepers.)
Compress air line (2)

Schick Shiner and Associates Page:

Appendix F

Profiles
Canadian Performing Arts Consumer

Over the past fifteen years there have been many studies profiling the Canadian performing arts consumer. The most recent studies **Linking Artists and Audiences** (1989 Ekos Research Associates Inc.) and **Canadian Arts Consumer Profile 1990-1991** (1992 - Decima Research/Les Consultants Cultur'inc Inc.) profiled the demographic composition of the performing arts consumer by performing arts discipline. Although it is difficult to simplify the complex attendance patterns and statistics included in these studies the demographic profile for each of the major performing arts disciplines is summarized below:

- **Ballet:** The demographic characteristics of ballet (classical) performance show that a high percentage of audiences are women (62% to 75%), tend to be older (41% above 55 years of age) and have higher levels of education and incomes.

- **Contemporary Dance:** A large percentage of audiences for contemporary dance appear to be female (58% to 66%) however unlike ballet performances the audiences tend to be younger (approximately 50% of the audience surveyed were under the age of 35 years while only 15% were over the age of 55 years). Due to the relatively young age of the audience, household income tends to be lower however the level of education appears to be the same as that for audiences of ballet.

- **Theatre-Drama:** Again a high proportion of the audience are women and there are a high proportion of seniors in committed audiences for this discipline. In addition, a higher percentage of the audiences have higher incomes.

- **Theatre-Comedy:** Among frequent audience members there appears to be close to an even split between male and female. The audiences tend to be younger than for the theatre-drama audiences (under 45 years) and have a lower income at $60,000 although this is still high compared to the general population. Audiences show a high proportion of individuals with post-secondary education.

- **Theatre-Avant-Garde:** The demographic characteristic for these audiences tend to be the same as those for contemporary dance. They are younger (59% are 35 years and less) and therefore have lower household incomes. Again audiences show a high proportion of post-secondary education.

- **Opera:** Of individuals surveyed at opera performances 62% tend to be female and 50% of the audience are over 55 years of age. Opera audiences tend to be more affluent (49% earn more than $50,000 per year) and better educated (54% holding at least a bachelor's degree). In addition, as frequency of attendance increases so does income.

- **Symphonic/Classical Music:** Audiences for symphonic music are generally comprised of equal numbers of men and women. The audience tends to be older with 63% to 76% 45

years of age and older. Like traditional performing arts audiences symphonic audiences are more affluent (27% report household incomes in excess of $75,000) and are better educated (52% have post-secondary educations).

- **Pop/Rock Music:** As expected pop/rock audiences are made up of the young singles and students. Of the frequent audience members 70% are under 35 years of age, 62% have a high school or college education and 55% have an annual household income of less than $50,000.

- **Musicals:** Women more frequently attend musicals than men (58% to 64% are women). Audiences for musicals tend to be evenly spread throughout age groupings with a slight bias to the 16 to 34 years of age. Although there is a tendency for the audience to be higher educated and more affluent this is not as pronounced as in the more traditional performing arts.

- **Country and Western Music:** Country and western audiences are overwhelmingly women (69%) while the age of the over-all audience tends to be 35 to 54 years of age with household incomes of less than $50,000. Individuals with up to a high school education are more likely to attend country and western performances.