

Feasibility Study for a Cultural Arts Centre in the VMC

Phase I: Needs Assessment Report

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ARCHITECTS



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Introduction

The City of Vaughan, working with Hariri Pontarini Architects, engaged AMS Planning & Research in 2018 to conduct a Needs Assessment/Feasibility Study (Phase I) and a Management/Business Plan and Financial Pro Forma (Phase II) for a new cultural arts centre, to be developed within the Vaughan Metropolitan Centre. This report, along with Appendix G: May 9 Presentation to Evaluation Team, represents the conclusion of Phase I.

Study Goals, Approach, and Objectives

The overall goal of this study is to address the following points:

- Is a Cultural Arts Centre in the VMC **economically sustainable and viable**?
- What are the tangible **inputs and needs that will fuel a vibrant Cultural Arts Centre**?
- How will the Centre **attract creativity and jobs**?
- How will the Centre become a **transformative cultural anchor in the VMC**?
- How will this project **benefit the identity, values, and character of Vaughan** and the greater GTA?
- How will the Centre **create a cultural legacy for Vaughan** and how can this be a **driver for economic growth**?

Using a range of data collection tools and techniques,¹ AMS gathered feedback and ideas from Vaughan's creative industries

¹ Research included the following: 24+ background documents provided by the City of Vaughan; an online survey distributed to 100+ Vaughan creative industries stakeholders; interviews with 20+ Vaughan arts and civic leaders; an analysis of consumer trends and projections using data from Environics Research; and public

stakeholders, elected leadership, City staff, and creative sector leaders in York Region and Toronto, to inform a response to this set of priorities.

Vaughan's Context

The City of Vaughan is experiencing dramatic growth, both in terms of its population and real estate development and in terms of the City's social and cultural aspirations. The Vaughan Metropolitan Centre (VMC) is at the heart of the City's goals for a vibrant, densely developed, and attractive 21st century city.

The VMC is being designed for 25,000 residents and is envisioned to become **Vaughan's downtown**, the highest density node within the City and **a focus for civic activities, business, shopping, entertainment and living** (*Active Together Master Plan, May 2018*).

City representatives express enthusiasm for a new cultural facility to serve as an anchor institution in the VMC, as do creative economy stakeholders. As the City of Vaughan continues its growth trajectory, making such an asset available to existing and future community stakeholders (as well as visitors) is of significant value.

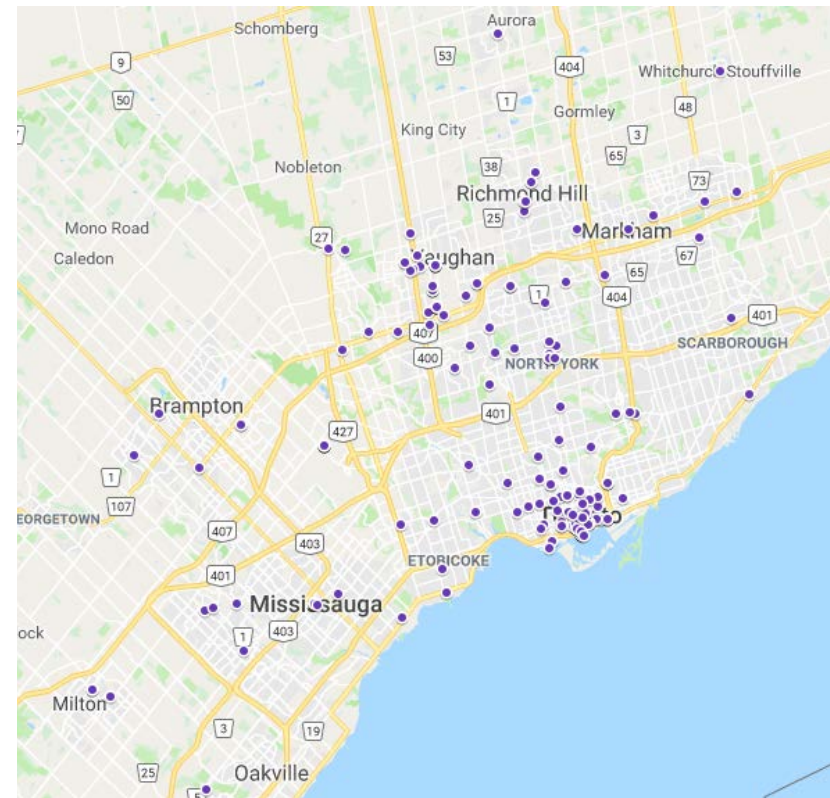
feedback sessions with attendance by over 30 cultural and creative industries stakeholders. Additional detail on sources and methodology is in Appendix A: Situation Analysis Presentation.

A Cultural Centre in the VMC

The marketplace is primed for experimentation and growth.² The data illustrate a community full of growing, active families, with a diversity of cultural and heritage practices. Rapid immigration from outside of Vaughan – ranging from nearby Toronto suburbs to distant countries – suggests that diversity of programming in any new cultural enterprise will be key to success. The population is educated and affluent, which correlates with participation in arts and cultural activities. Finally, sensitivity to brand and aesthetics presents opportunities for engagement between residents and a cultural centre through membership programs and private donor cultivation.

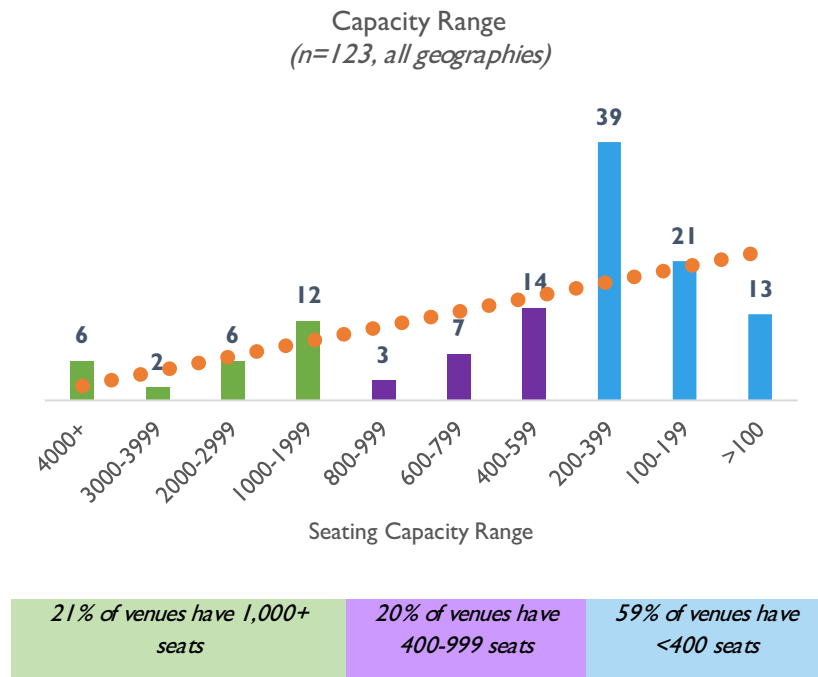
	Vaughan	Ontario
Population	332,000	14,280,000
Households	103,000	5,497,000
% with University Degree	32.3%	28.2%
% Visible Minority	38.9%	30.1%
% HHs with Children	63.2%	44.0%
Average HH Income	\$136.2k	\$106.5k

An environmental scan informs considerations for a cultural centre's size and design. Over 200 venues were inventoried from Vaughan to Mississauga, Toronto, and throughout the Greater Toronto Area. This analysis shows that, while Toronto and Mississauga both feature 'clusters' of cultural venues, for the most part cultural space is distributed, with significant variation in seating capacity and venue amenities.



Larger venues are in established population centers; there is an apparent gap in midsize venues throughout the region, or those with seating capacity between 400-999. Education spaces, built within high school or college campuses, are prevalent, as are banqueting facilities. Based on the environmental scan and feedback from a survey of potential venue users, there are gaps in production, rehearsal, and performance space quality and availability outside of Toronto.

² Based in data from Environics Research. For more detail, see Appendix B.



Learning from Others

In parallel to the conversations with Vaughan leadership, an analysis of cultural centres in ten comparative markets³ highlights the importance of a clear vision, partnership, and sustainable operating support.

Ten facilities were selected – one from each market – representing a diversity of programmatic, governance, and funding models. In-

depth discussion of trends and implications among comparative market facilities can be found in Appendix C: *Current Trends and Impact Analysis Report*.

Key findings that emerged from this analysis include:

- Two paths have typically led to facility development: a desire for specific economic development outcomes, and a commitment to generating specific community outcomes
- Many facilities in the comparative market area have two venues: a traditional main hall and a flexible, smaller hall
- Several facilities have resident companies, organizations that are guaranteed certain access to space and calendaring in exchange for regular programming
- Programming reflects either primarily local groups or primarily a touring model, but it is challenging for both to be housed effectively in one centre
- Partnership is key to the successful development of any space; collaboration may engage universities, City agencies, private developers, and area not-for-profits, each with unique skills and capacity to drive the development process
- Funding for capital development comes from every level of government, and there is a modest trend toward increased private sector contributions
- Operating support comes from a mix of public and private sources, with public subsidy complemented by earned revenue and private support (e.g., naming agreements)

³ These markets are: St. Catharine's, Hamilton, Burlington, Oakville, Milton, Mississauga, Brampton, Richmond Hill, Markham, and Toronto.

Comparative Market Venues

Facility	Opened	City	Venues	Capital Cost
FirstOntario Performing Arts Centre	2015	St. Catharine's	775 - Partridge Hall 300 - Cairns Recital Hall 210 - Robertson Theatre 187 - Film House	\$60M
FirstOntario Arts Centre Milton	2015	Milton	500 (main) 200 (secondary)	\$39.3M
Burlington Performing Arts Centre	2011	Burlington	718 (main) 150 (studio)	\$29M
Richmond Hill Centre for the Performing Arts	2009	Richmond Hill	631 (main)	\$30M
The Rose Theatre	2006	Brampton	870 (main) 150 (secondary)	\$55M
Young Centre for the Performing Arts	2006	Toronto	315 – Baillie 207 - Young Theatre 110 - Tank House Theatre 90 - Garland Cabaret	\$14m
Living Arts Centre	1997	Mississauga	1,315 - Hammerson Hall 110 - RBC Theatre 382 - Rogers Theatre	Unknown
Dofasco Centre for the Arts	1991	Hamilton	750	\$12M
Harbourfront Centre Theatre	1986	Toronto	422	
Flato Markham Theatre	1985	Markham	527	Unknown
Oakville Centre for the Performing Arts	1977	Oakville	485 (main) 150 (studio)	Unknown

A “Deep Dive” into Daniels Spectrum

In addition to the ten comparative markets, AMS facilitated a site visit to Artscape’s Daniels Spectrum, a multi-tenanted facility in Toronto’s Regent Park neighbourhood.

Daniels Spectrum is owned by the Regent Park Arts Non-Profit Development Corporation (RPAD), and operated by Artscape, which pays RPAD a nominal rent.

Mission

The Regent Park arts and cultural centre is a platform for cultural exchange and collaboration rooted in Regent Park and open to the world. It is a place where people come to be inspired, to learn, to share, to create.

With capital funding from the federal and provincial government (\$12 million each) and \$10 million in private sector support, Daniels Spectrum opened in 2014. Several anchor tenants operate spaces within the 60,000-square foot facility, providing unique lines of programming that serve people of all ages in the Regent Park community, as well as draw visitors and rental users from throughout Toronto and beyond.

A community-based approach to facility development and activation (where programming was initiated well before groundbreaking) has paved the way for improved community social and economic outcomes, as well as measurable economic development in the surrounding area. Based on these three distinct and overlapping sets of metrics, the venue is widely considered a successful cultural hub for both local users and more distant renters and visitors.

A briefing paper on Daniels Spectrum can be found in Appendix F: *Daniels Spectrum Site Visit Briefing Paper*.

Drawing on the comparative market research and the priorities stated by Vaughan leadership, AMS observed that among these comparative venues, the ones that align best with the City of Vaughan’s goals and cultural assets are **flexible, rich in partnerships, and offer a wide range of programming.**

Additionally, **financing for facility development, implementation, and operations remains a critical question**, regardless of the physical form a centre takes.

Comparative market venues developed for the purpose of driving earned revenue to City coffers, for example, have not all been successful; some, such as the FirstOntario Performing Arts Centre in St. Catharine’s, have restructured their governance and funding model in order to reduce the amount of subsidy required from City budgets. **At the core, while cultural centre development is often grounded in projections of economic growth and community vitality, the subsidy required for any model demands careful consideration and planning.**

Building on these learnings, AMS developed a set of decision-making scales to assist in defining success for the VMC cultural centre.

A Framework for Decision-Making

Seven key areas of decision-making express the preferred purpose, design, and impacts of the VMC cultural centre. Stars indicate the anticipated “sweet spot” for the centre.

Vision

The driving purpose of the centre.



A cultural hub: *A hub of creative and cultural activity, the space drives creative output and engagement.*

A gathering place: *High foot traffic (with attendant economic activity) is the core purpose of the space.*

City revenue focus: *Driving net economic outcomes for the City of Vaughan is the threshold for venue development.*

The purpose of the space is to gather people together, drawing on and building foot traffic and driving economic benefit to the VMC. Rather than envisioning an earned income driver that accrues revenues solely to the City, the intent is to create a space that activates Vaughan’s people and creative industries in a ‘hub’ setting.

Programming

The activities that animate the facility (or facilities) and spaces under the purview of the cultural centre.



National Brands: *Programming comes from national and international producers; the centre presents it with limited or no risk. The venue’s brand represents content from across Canada and around the world.*

Showcase: *Community groups have a target number of days to activate the centre. This is balanced by presentations of regional, national, and international content.*

Locally Driven: *Programming emerges from local providers and producers, drawing Vaughan’s creative sector deeply into the venue’s activation.*

Balancing locally-created work along with presentations of regional, national, and international content is preferred. A commitment to high-quality offerings, regardless of course, is key to success.

Partnerships & users

The organizations and individuals engaged with the centre to develop, implement, and/or evaluate programs and services.

Partners may also refer to collaborators and sponsors.



All Users Are Equal: *all users are offered the same rates, access to calendaring, and amenities.*

A Partners' Program: *Partners are selected based on several factors, such as not-for-profit status or Vaughan residence. They receive certain benefits such as discounted rental rates or first choice of dates.*

Resident Companies: *A small number of resident companies are selected and have a guaranteed number of days' use each year, and priority access to the calendar and some amenities.*

A select group of partners receive defined access and benefits, such as discounted rental rates, priority access to the venue calendar, and access to specific facility amenities or services. These may be called 'resident companies,' however it is likely that these tenants would provide only a portion of programs directly.

Design

The physical features and structure, including seating capacity, finishes, and technical infrastructure (e.g., fly tower for scenery, live-streaming capabilities).



Flat-floor: *A flat-floor design includes infrastructure and equipment to accommodate a wide range of activities*

Flexible seating: *A venue with configurable seating, accommodating a combination of creative disciplines*

Traditional: *A proscenium space with conventional performing and/or visual arts amenities*

Flexible space, capable of accommodating a range of creative disciplines and activities is a clear preference – while accommodating high-quality arts experiences in a wide range of disciplines – dance, theatre, media, and much more.

Capital Funding

The financial resources necessary to develop and implement a facility, from planning through ribbon-cutting.



Private Sector Driven: *The City recruits a private sector developer to drive design and capital financing.*

Public-Private Partnership: *The City engages private sector partners, and a collaboration agreement supports venue development.*

Fully Subsidized: *Public funds are designated through tax districts and other initiatives to support the cost of development.*

Recognizing the need for public contributions to capital development, there is interest in engaging private sector partners as well. A collaboration agreement to support venue development is warmly anticipated.

Operating Finances

The financial resources necessary to run the facility itself, as well as any programs implemented directly by centre personnel. Operating support is typically a mix of earned revenue and subsidy from public and/or private sources.



Revenue-driven: *Operations are covered entirely by revenues, and marginal profits are placed in a reserve fund to offset future expenses.*

Partial Subsidy: *Public funds cover most operating costs, and earned revenues offset the costs of programming and certain operating expenses, such as a reserve fund for experimental programming.*

Fully Subsidized: *Operations are supported through designated public funds.*

Operations are partially subsidized by public funds, with earned revenues offsetting the costs of programming. There is interest in a reserve fund to support experimental programs and initiatives.

Governance

The structure that provides oversight and strategic direction, creates and reviews policies, and provides crucial access to key institutional stakeholders and resources.



Not-for-profit: *A not-for-profit operator is created or designated, with regard for City priorities related to the project.*

A (New) City Subsidiary: *An agency or board of governors is created through an act of Council. It is populated with City representatives and community members.*

A City Agency: *The centre is governed by an existing City agency, with staff added or reallocated as appropriate.*

Acknowledging that City policies and priorities will naturally influence the governance of a new cultural centre, oversight will be handled through a not-for-profit that is created or designated during the development process. One solution may be a subsidiary of the City, designed to align City goals with cultural centre objectives and opportunities.

The VMC cultural centre is...

A flexible hub, engaged with the private sector and operated by an independent agency, the cultural centre showcases high-quality and unique content and features ‘preferred’ local content providers.

For more detail on these seven areas, see Appendix B: *Situation Analysis Presentation*.

Success, Defined

Based on the findings to date, the vision for success in a VMC cultural centre is built on five themes. The successful cultural centre will:

Activate: *The VMC cultural centre will activate not just the VMC’s built infrastructure, but connections between the people of Vaughan.*

As the heart of the City, the cultural centre will be a destination deeply connected to the public realm, indoors and outdoors. Adapting and responding to emergent needs, in the creative sector and in Vaughan specifically, will ensure it remains relevant and animated for the long term.

“Have a main hub, but let activations spill out to other streets/neighborhoods across Vaughan so the whole city bubbles to life while still connected to a core space.”⁴

Inspire: *The VMC cultural centre will inspire creativity, providing creative opportunities to people of all ages, heritage, and means.*

It will house extraordinary experiences and enhance a sense of place. Reaching diverse people of and providing access to both ‘packaged’ experiences and opportunities to create, the cultural centre will bring people together prompt conversation and inspire connection.

“Engage in joyful expression with families, meet new people.”

⁴ Quotes from Public session participants

“Pay attention to diversity – there are 49 languages in the neighborhood! Different cultural norms, activities, what is important, styles of engagement.”

Collaborate: The VMC cultural centre will collaborate (and foster collaboration) within and across sectors, driving activity, connectedness, and economic outcomes for the City of Vaughan and its many stakeholders.

Local creators and community members will find space and support for collaboration in the cultural centre. Building connections between creative people, between Vaughan and other near and distant communities, and building awareness of Vaughan’s creative industries and resources will be key.

“Give local businesses exposure – opportunities.”

“In-person connections.”

Educate: The VMC cultural centre will educate Vaughan’s residents and visitors in a diversity of arts- and culture-related areas, complementing Vaughan’s existing strengths and filling critical gaps in arts, culture, heritage, wellness, and more.

Affordable learning opportunities are a key need, particularly for multigenerational groups. There is strong interest in educational experiences that bridge arts, culture, heritage, and wellness, with a focus on youth and seniors. Leveraging partnerships with colleges and universities, professional performing arts organizations, and other private sector stakeholders is of significant interest.

“Help establish an educational outlet for youth who don’t get it in their current schooling environment.”

“Partner with York University or Niagara University.”

“Professional level offerings to complement recreation/amateur classes.”

Innovate: The VMC cultural centre will innovate new technologies and business models, engaging the private sector in one-of-a-kind initiatives that showcase Vaughan’s distinctive brand and respond to emergent opportunities.

Offering technology and programs that are distinct within the regional marketplace, the centre showcases experience that are unique to Vaughan. New models, in terms of collaboration and creative expression, are a welcome and substantial part of overall programming.

“Give us a reason not to leave Vaughan to fulfill our creative/cultural/artistic needs.”

“It will bring the creative part of Vaughan into the open. Opportunity for visual and performing arts to stimulate creativity in the city.”

Two Paths for a Cultural Facility at the VMC

In successful cultural centres the vision's grounding principles – community artistic engagement or economic development – significantly inform the development approach as well as both function and form of the resulting project. Input from Vaughan's civic leadership noted that while several nearby markets have endeavored to drive economic development through the creation of traditional cultural arts centres, outcomes in many of these cases have fallen short of expectations. Therefore, a distinctive and innovative approach is desired – suggesting a unique form and function.

A Community-Based Approach

This approach typically emerges from a robust, local creative sector, and hinges on the sector's stakeholders uniting to solve a known gap in facilities. Facilities that come of this path are usually operated by City community services departments – an approach that about a third of community-based centres in the study have taken. For these centres, the core charge is to foster the growth or stabilization of the local creative ecosystem. National and international brands are a secondary consideration, if they are present at all in the programming mix.

Based on the data collected, AMS does not find that this model would be likely to be effective for the City of Vaughan. Given the aspirations of creative industry leadership and other City stakeholders, a more far-reaching vision for the development process is understood to be preferred. For a community-based approach to succeed, a more substantial grassroots arts sector

would be necessary; the data suggests that Vaughan's cultural sector has nascent potential but does not yet have the capacity to drive success at a new venue with the desired level of quality.

An Economic Development Approach

Framing the development of the VMC cultural centre as a matter of economic development and creative industry advancement aligns with most comparative markets. It would open opportunities for Vaughan's burgeoning creative industries to engage with regional, provincial, national, and international content providers and audiences. Functioning as a showcase for artists permanently or temporarily in residence would enhance and elevate Vaughan's brand, while leveraging talent from a diverse marketplace. By centering economic outcomes, the cultural centre can engage a

broad definition of activity, enhance the creative sector of Vaughan, and support the recruitment and satisfaction of workers and residents.

The economic development approach would also engage substantial, and likely long-lasting,

private sector partnerships. These would, ideally, drive far-reaching economic outcomes through the facility itself (as a rent-able asset and showcase), and through programs and services offered through the facility.

Two Scenarios Emerge from the Economic Development Model

Two potential scenarios emerge from the recommended economic development framework. Considering the City's robust commitments to growth in population, creative industry strength

The vision's grounding principles – community artistic fulfillment or economic development – significantly inform both function and form.

and diversity, and the vibrancy of the VMC itself, we find that **program and content are at the core of the vision for a VMC cultural centre.** The form of this centre will necessarily follow its envisioned functions.

The five key impacts of the centre – to activate, inspire, collaborate, educate, and innovate – suggest that a physical design of high quality and some flexibility is needed, and that the sources of content would range from local private sector providers to international brands. Two approaches are offered for the City of Vaughan’s consideration.

A “Palace of Culture”

This approach, reflective of many 20th Century arts venues, would be designed as a central home of traditional fine arts including orchestral music, ballet, theatre, and possibly visual arts galleries. This approach has implications for the ability of the centre to accommodate changing art forms. A more traditional design may also constrain creative industries development opportunities; as the tools used to make art (digital studios, for example) and the styles of presentation (such as immersive environments) become more prevalent and diverse, classical arts centre designs are less able to adapt to artist and audience expectations.

The operation of a traditional cultural centre such as this typically has high fixed overhead costs, suggesting a need for robust revenues from subsidy or earned income. Likely sources of subsidy would include government, corporations, and potentially private foundations and individuals. Sponsorship linked to naming rights of key facilities or flagship programs is another potential funding

stream, although it would likely represent a small percentage of overall subsidy.

As Vaughan does not presently have an abundance of mature, traditional performing arts organizations, sourcing content may require significant investment and/or risk in identifying and contracting with touring artists. Given the stated preference for high-quality, innovative programming from a mix of local and more distant providers, a ‘palace of culture’ would be unlikely to accommodate the programmatic mandate.⁵ This, in turn, would constrain the VMC cultural centre’s capacity to achieve desired economic outcomes. Lukewarm consumer interest in traditional programming would likely fail to drive earned revenue, once operations have stabilized. Additionally, business development, partnerships, and the advancement of Vaughan-based creative industries would be limited by the functional capacities of such a space – constraining important economic and community outcomes even further.

A Creative Hub

This model, resembling Daniels Spectrum, would match a flexible physical form with expansive programmatic functions. Rather than building to suit only traditional, Western fine arts disciplines such as ballet or symphonic music, this approach would maximize flexible components and “blank canvas” gathering and creative spaces. While no less elegant than a traditional performing arts hall, this approach has the added advantage of supporting the diverse programming envisioned by newer entrants into Vaughan’s creative industries.

⁵ This scenario has played out in nearby markets in Ontario; see AMS’s 2010 report on the Living Arts Centre and Meadowvale Theatre,

http://www5.mississauga.ca/forms/corporateservices/communications/pdf/appendix_4_mssissauga_comparable_facilities_report.pdf

A flexible design would also enable the five impacts – to activate, inspire, collaborate, educate, and innovate – to happen through not just performance programming, but also through initiatives that support community creative engagement and youth development through the arts. Vaughan’s existing (and growing) diversity of culturally-specific and heritage groups would particularly stand to benefit from a physically flexible space. Qualitative feedback gathered through the user survey, interviews, and in the public input sessions suggests that an accommodative space, capable of supporting both traditional performing arts activity as well as participatory or interactive activity, would be welcomed by heritage groups. Such a venue would be particularly appreciated by groups that offer varied programming (such as culinary, social, and performance activities) and by emergent groups with organizational capacity-building needs that would benefit from having access to an attractive rent-able space that is distinct from hotel and banquet facilities.

In addition, this ‘hub’ would enable the City of Vaughan and the centre’s prospective operating partners to provide an array of resources to support residents’ creativity – from equipment to mentorship and more.

In either case, predictable, ongoing operating subsidy would be required to support the initiatives; conversations with Vaughan’s leaders suggest that this subsidy could come from an array of public and private sources. Government and corporate support would likely be the most substantial resource streams, with additional support coming from private foundations and individuals. Sponsorship may also be part of the mix, for both capital financing and ongoing (though probably time-limited) operating support.

Looking Ahead

Understanding that the emergent vision for a VMC cultural centre is grounded in economic development priorities, AMS observes that flexibility and partnership are paramount, and should be deployed in service to the vision. Feedback from the public and City of Vaughan leadership suggest there is an appetite for investment in both facilities and other resources to support the continued evolution of Vaughan’s creative industries. Demand for programming, while still nascent, clearly aligns with a flexible approach to animating space in the VMC through not just fine arts and traditional performances, but through a range of new, distinctive programs and services that celebrate Vaughan, reinforce the city’s unique brand, and position the city to continue its remarkable growth trajectory.

At this stage, we offer for the City of Vaughan’s consideration two broad recommendations.

Through this planning process and beyond, the City of Vaughan is encouraged to **continue refining the vision for a design that supports current and potential future aspirations** and the elements of success outlined in this paper. This would be grounded in the following foundational principles:

- **A flexible space** (with, for instance, moveable seating) is aligned with the diversity of activity envisioned by Vaughan’s creative industries stakeholders
- **A right-sized space** would be able to accommodate 400+ attendees (in some configurations), and might flex to host significantly more or less depending on the use of chairs, tables, and other performance elements

Financing the development and operation of such a space is a key consideration. As the absolute size and complexity of the facility increases, so too will the financial resources needed to

design, construct, and operate the building(s). We recommend the City undertake a **cultural policy development process**, to continue to engage key stakeholders and to guide investment in both program initiatives and capital development. This process would address the following questions:

- What investment can the City of Vaughan make (taking into consideration the possibility of private philanthropy and private sector development partnerships) to advance **facility development**?
- What avenues are open for **operating subsidy**, and what do these revenue streams suggest for the **scale of the facility, ability to invest in content, and amenities offered to users or the general public**?
- **Given the City's expressed commitments to activating the public realm in the *Active Together Master Plan***, among other documents, how can the VMC cultural centre be connected to outdoor public space programmatically?

In addition, while Vaughan residents have expressed high satisfaction with City services, there is less warmth to the prospect of increased taxes for programs and services – a potential challenge for a cultural centre that may rely on substantial operating subsidy. Managing the mix and sources of subsidy, as well as the messaging around capital funding and operating financing, will be key to ensuring continued public support of the VMC cultural centre's development.

The Next Phase of Planning

This report represents the culmination of Phase I of AMS's work.

In Phase II, a clear definition of activity for the envisioned VMC cultural centre will be crafted with input from the City and key stakeholders. This activity profile will form the basis for a pro forma operating model, with accompanying management and business plan. Also in this phase, HPA will advance a facility and site assessment consistent with the recommendations above, as well as a capital analysis (order of magnitude capital cost estimate and a life cycle capital analysis).

AMS looks forward to our continued partnership with the City of Vaughan and Hariri Pontarini Architects as this work progresses.

Appendices

Appendix A: Kickoff Presentation

Appendix B: Situation Analysis Presentation

Appendix C: Current Trends and Impact Analysis Report

Appendix D: Public Meeting Presentation

Appendix E: Public Meeting Posters

Appendix F: Daniels Spectrum Site Visit Briefing Paper

APPENDIX A



Feasibility Study for a
Performing and Cultural Arts Centre in the VMC

AMS + HPA + FDA

November 1, 2018

“Vaughan’s new downtown will be the heart of the City, its art and cultural resources are the soul, expressing the cultural diversity of the community as it invigorates the public realm.”

*“The VMC will be a **destination of choice**, reflecting the City’s diversity, growth and emergence as an **urban centre**.”*

Today's Objectives

- Agree on project scope and schedule
- Confirm key questions for this study
- Define the geographic areas for analysis
- Initiate conversation about future success for a new Cultural Center

Agenda

- I. Introductions
- II. Project scope review
- III. Background material review
- IV. Strategic framework for VMC and (possible) future Cultural Centre
- V. Review study objectives
- VI. Defining Success
- VII. Identify key project stakeholders
- VIII. Review draft project schedule
- IX. Next steps

Project Scope: Phase I

Part 1

- Background review
- Kick-off ←

Part 2

- Market Analysis
- Environmental Scan/Inventory
- User Needs

★ *Deliverable*

Part 3

- Industry Trends
- Gap Analysis

Part 4

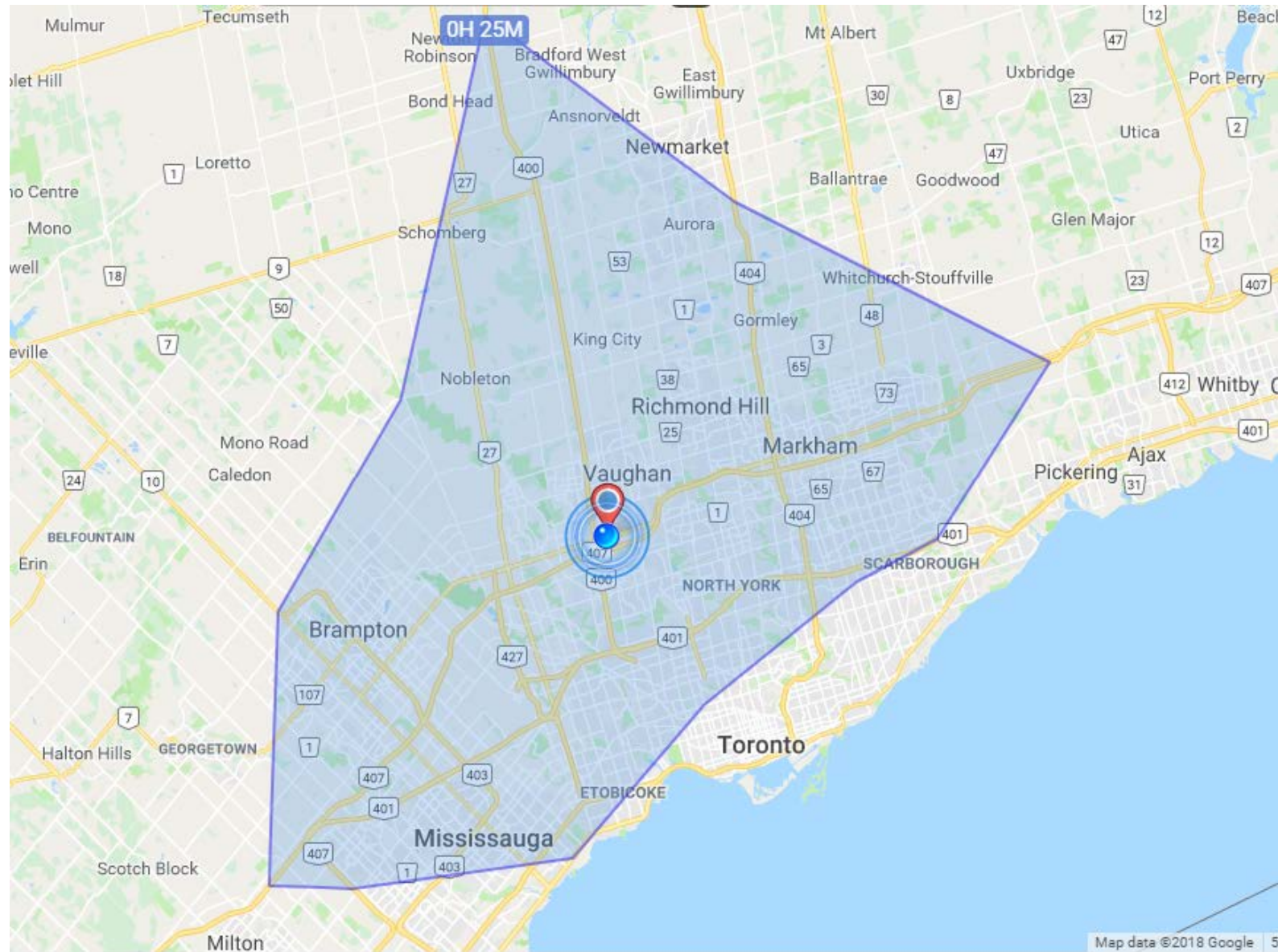
- Community Meetings

Part 5

- Scenarios
- Facility and Site Assessment

★ *Deliverable*

6



7

Needs Assessment

Exhibitions



Public Art



Design



**Programs,
Celebrations
and Annual
Events**



**Heritage
Month
Celebrations**

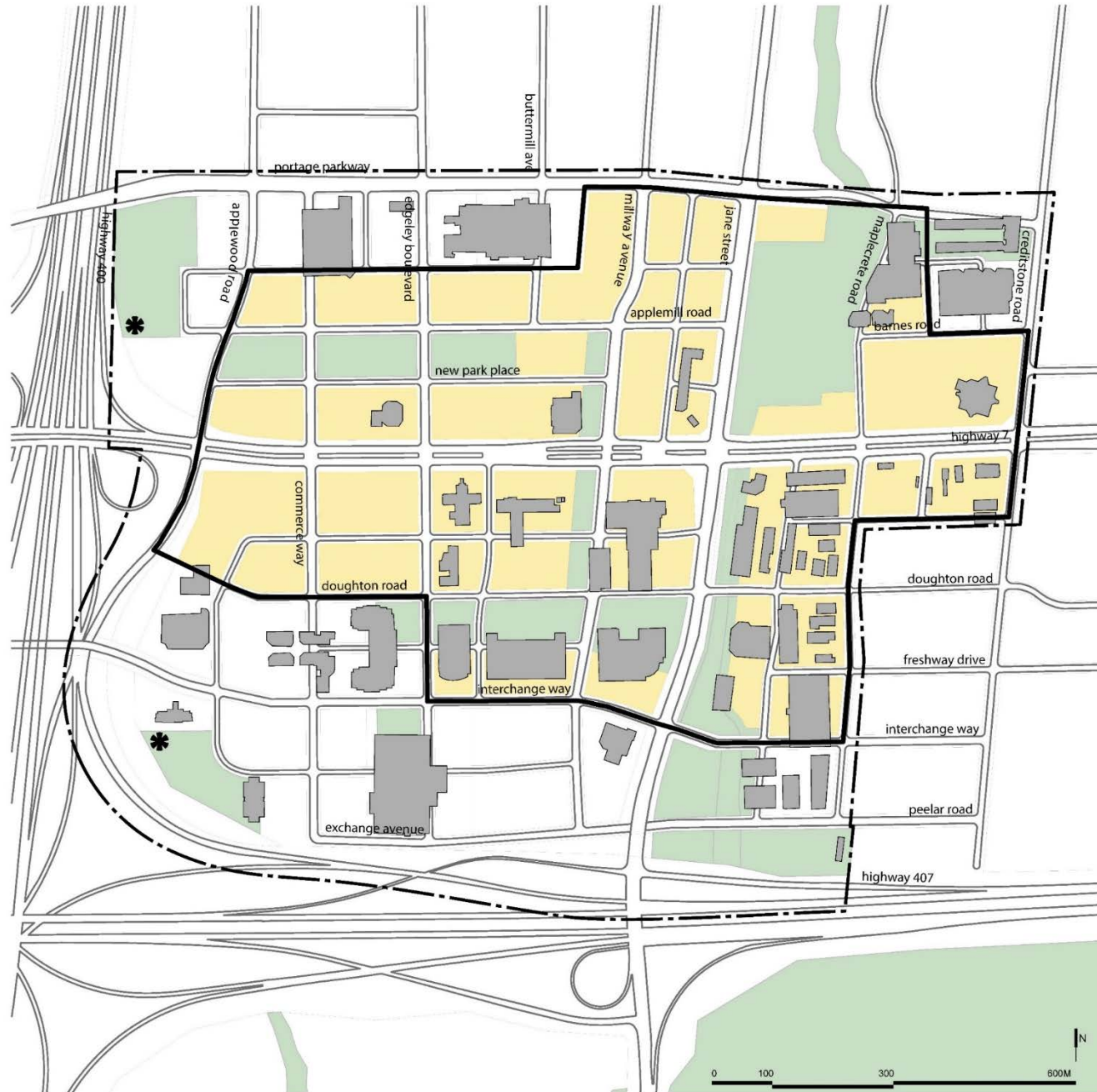


**Get
Involved**



Current Trends and Impacts





...to meet its bold ambitions, the VMC will need a ***Cultural Attractor***



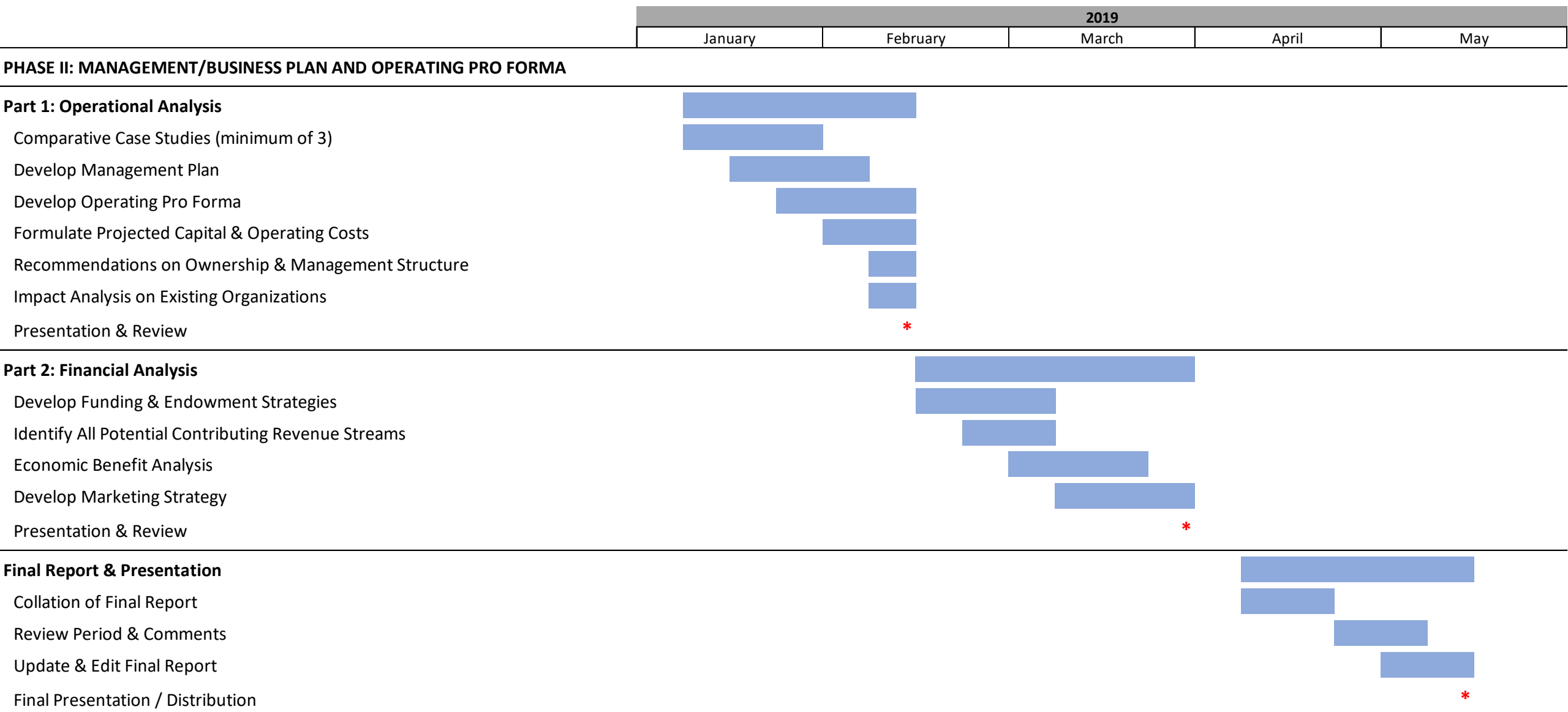
Programming Synergy

- The development of a dynamic and unique cultural program will differentiate the VMC and its potential Performing and Cultural Arts Centre
- The focus of our market analysis and needs assessment will be to identify what can make Vaughan's Cultural Arts Centre unique
- Combining synergies, and clustering programs will foster innovation and creativity
- Our stakeholder engagement strategy will aim to bring a host of cultural entrepreneurs into the mix; resident arts companies should make the Cultural Arts Centre their home
- Promote a robust program that focuses on all ages
- Intertwine professional companies, entertainment promoters, students, and active citizens
- Flexibility is not always the answer; a unique focus may be more appropriate
- The eventual addition of a strong post secondary educational anchor is a key objective

A Cultural Village

- Large main venue anchor which may be leased to a private entertainment company
 - *allowing Vaughan to program and use the venue intermittently through the year*
- A mix of intimate performing arts spaces at differing sizes and levels of configuration
 - *providing a robust opportunity to showcase culture*
- Recital Hall
- Rehearsal Hall / Event Hall
- Film and Screen Theatre
- Studio / Black Box Theatre
- A University or College performing arts or applied arts program
- Resident performing arts companies
 - *offering dance, drama, music, and comedy instruction and workshops to children, youth, adults, seniors*
- The Collective and Connective Space
 - *a place for Vaughan to come together creatively*

	2018		2019
	November	December	January
PHASE I: NEEDS ASSESSMENT			
Part 1: Review Existing Community Studies, Reports and Strategic Plans			
Part 2: Market Analysis / Needs Assessment			
Demographic/Psychographic Market Analysis			
Economic and Social Impact Analysis of the Market			
Assessment of Current Facilities / Inventory Scan			
Develop Vision for Programming of New Venue			
Draft Needs Report Presentation			*
Part 3: Current Trends and Impact Analysis in Other Communities			
Assess Current & Industry Trends / Future Projections			
Review Existing Performing Arts Facilities in the Regiona			
Gap Analysis Workshop			
Produce Comparative Business Reports / Impact Analysis			
Part 4: Community Engagement			
Community & Stakeholder Meetings / Needs & Desires			
Analysis & Report on Data Collected			
Part 5: Facility and Site Assessment			
Identify Technical and Industry Requirements for this Type of Facility			
Develop Site Selection Criteria			
Consider Potential Site Locations within the VMC / Compare Pros & Cons			
Phase I Draft Report Review & Presentation			*



Background materials received or collected

- *Creative Together: A Cultural Plan for the City of Vaughan* (May 2010)
- *Vaughan Metropolitan Centre Secondary Plan*, approved by the Ontario Municipal Board on June 12, 2017
- *Canadian Framework for Culture Statistics*, Culture Statistics Program (2004)
- City of Vaughan Economic Development Strategy (approved August 18, 2010)
- City of Vaughan Facility Allocation Policy
- City of Vaughan Fairs and Festivals Support Program policy
- "Recreation Vaughan" 2018/2019 Fall & Winter
- Vaughan Metropolitan Centre Culture & Public Art Framework (November 2015)

We will ask for:

- Editable data files with inventories of arts and cultural organizations and facilities
- GIS files of the VMC and internal districts
- Additional studies, planning documents, and data representing Vaughan priorities and aspirations

“A strong and diverse economy includes a focus on fast-growing creative and cultural industries”

VMC Culture and Public Art Framework proposes strategic priorities for cultural facility development and activation:

Strategic Direction 1: Design and Build Great Public and Private Spaces

Objective 2: Establish Rich Cultural Resources

Recommendation: Invest in major cultural facility(s) as anchors for creative and social development in the VMC

- a) Examine precedents in multi-purpose cultural facilities (e.g. performing arts centre) as model for future cultural facilities in the VMC (including privately-operated cultural facilities).

Strategic Direction 2: Attract creative people and jobs

Objective 3: Leverage Creativity and Culture to Attract and Retain People as Key Drivers of Innovation and Economic Growth

“A strong and diverse economy includes a focus on fast-growing creative and cultural industries”

Vision for VMC

The VMC will be a destination of choice, reflecting the City's diversity, growth and emergence as an urban centre. **Public art and cultural development will work to create extraordinary experiences in the VMC and enhance the sense of place.** Together, the cultural framework and public art policy will be key drivers in the creative economy and will advance economic development in Vaughan's new downtown.

Culture and Public Art Framework: Innovative, transformative, authentic

Innovation

- New policies and practices are welcome
- Cultural sector engagement with public agencies is encouraged
- Beyond traditional financing options

Collaboration

- Messaging, capital development, and asset activation are to be supported by partnerships
- Inclusive communication/feedback processes are expected

Sustainability

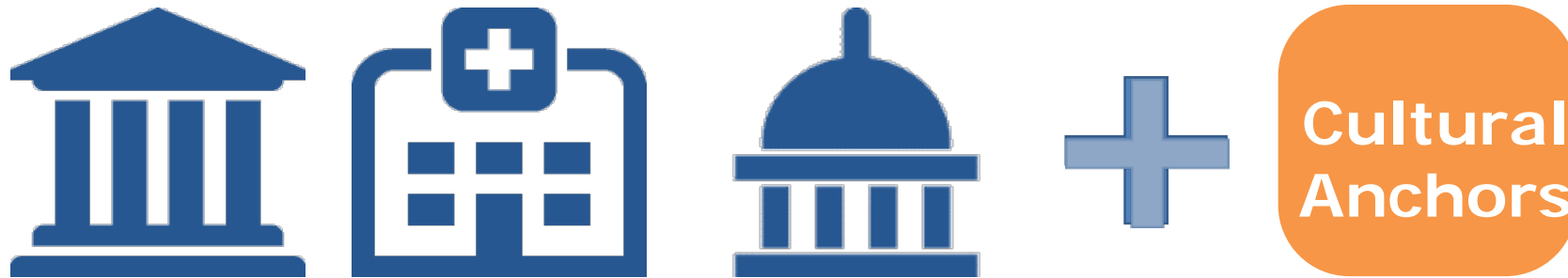
- Economic vitality and vibrancy are core desired outcomes
- Project development and financing are to engage a variety of public and private sector investment types

Affirming study goals

The ultimate goal of this study will be to provide the City of Vaughan with a comprehensive feasibility report addressing the following points:

- Is a Cultural Arts Centre in the VMC **economically sustainable and viable**?
- What are the **tangible inputs and needs** that will fuel a vibrant Cultural Arts Centre?
- How will the Centre **attract creativity and jobs**?
- How will the Centre **become a transformative cultural anchor** in the VMC?
- How will this project benefit the **identity, values, and character** of Vaughan and the greater GTA?
- How will the Centre **create a cultural legacy for Vaughan** and how can this be a **driver for economic growth**?

With a Public Value focus venues can be Cultural “Anchors”



Cultural Anchor [*Working*] Definition

As place-based entities that engage in and with numerous, diverse partners (directly through partnerships and indirectly through their personnel), anchor cultural institutions have the potential to **bring crucial, and measurable, benefits to local children, families, and communities** as well as the field and beyond.

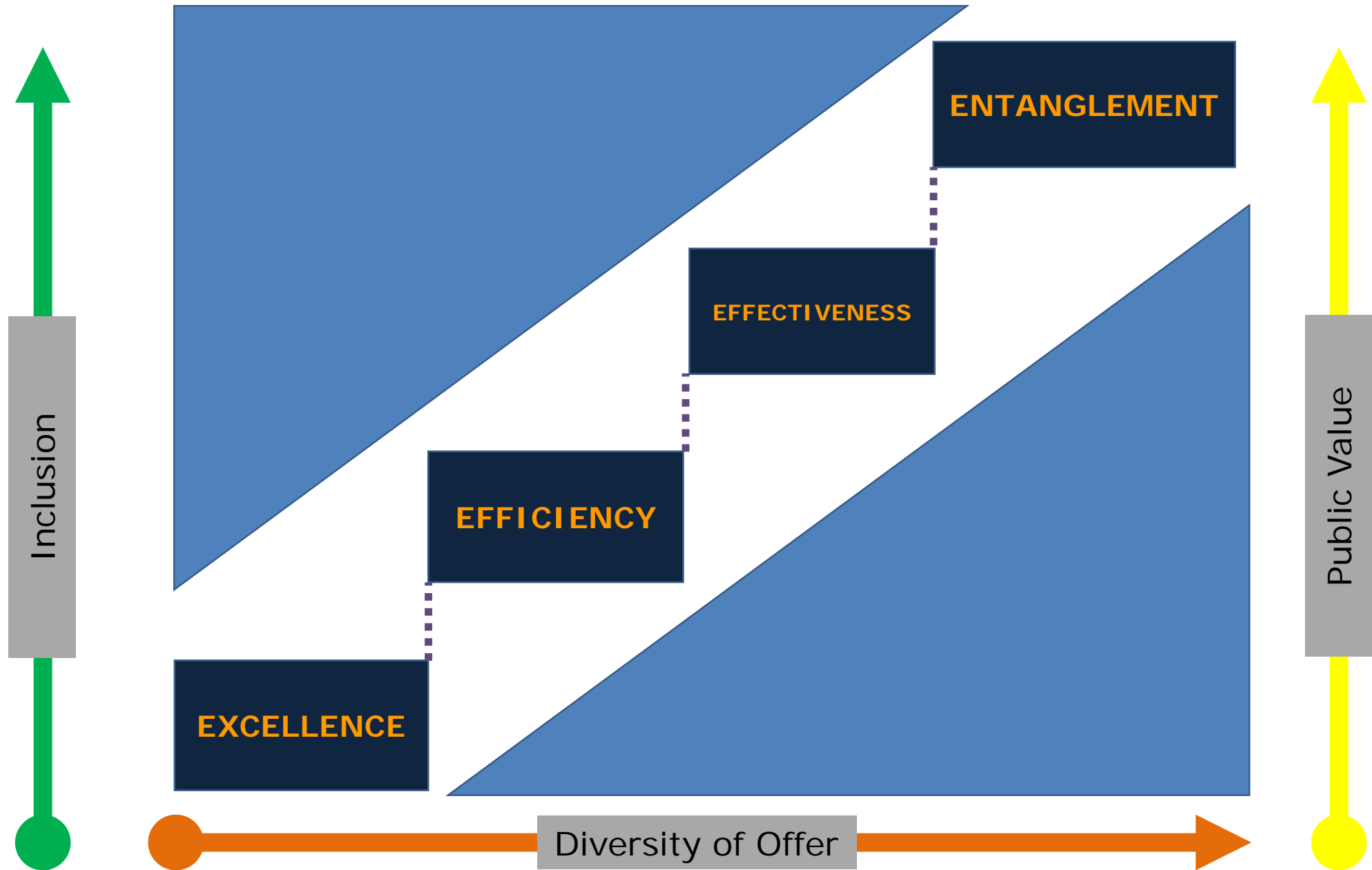
Anchor cultural institutions are poised to serve as the front door for a community and **enable opportunities for community building and knowledge sharing.**

An introduction to 'success'



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Characteristics of success

- Celebrating communities
- Stewardship
- Innovative partnerships
- Activating the public realm
- Embracing arts education
- Giving back



Moving from instrumental to public value

PACs can drive **value for a place** through content, stewardship and activation of spaces and neighborhoods



Early Questions

What is the regional environment for arts and culture venues and activity?

What are the 'gaps' and how can we respond to them?

What are the unique market characteristics of the City of Vaughan?

Who is most likely to activate a new cultural facility?

What promising partnerships and collaborations may set the stage?

Next Steps

- Background Materials – request to be issued
- Interviews
- User Needs Survey



Situation Analysis

Feasibility Study for a Cultural Arts Centre in the Vaughan Metropolitan Centre

22 January 2018



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Today's Objectives

- Review & affirm preliminary findings
- Begin developing a definition of success
- Next steps

Also during this site visit:

- Continue stakeholder interviews
- Debrief / prepare for site visit

Agenda

- I. Study Progress
- II. Situation Analysis
- III. Discussion – Defining Success
- IV. Next steps

Project Scope: Phase I

Part 1

- Background review
- Kick-off

Part 2

- Market Analysis
- Environmental Scan/Inventory
- User Needs



★ *Deliverable*

Part 3

- Industry Trends
- Gap Analysis

Part 4

- Community Meetings

Part 5

- Scenarios
- Facility and Site Assessment

★ *Deliverable*

“Vaughan’s new downtown will be the heart of the City, its art and cultural resources are the soul, expressing the cultural diversity of the community as it invigorates the public realm.”

*“The VMC will be a **destination of choice**, reflecting the City’s diversity, growth and emergence as an **urban centre**.”*

Background Review: Interviews

Completed

- Sunny Bains, Director, Recreation Services, City of Vaughan
- Pat Di Rauso, Chief Executive Officer, Arcadia Academy of Music/Arcadia Music Group
- Maurizio Di Rauso, CEO Arcadia Music Group/Arcadia Academy of Music
- Sharon Gaum-Kuchar, Senior Art Curator and Planner, City of Vaughan
- Antonio Ienco, Co-Founder, Vaughan International Film Festival
- Alex Karolyi, Artistic Director, Shadowpath Theatre Productions
- Amber Cardona-Lombardi, Operations Supervisor, City Playhouse, City of Vaughan
- Katie Maginn, Manager, Municipal Partnerships, City of Vaughan
- Mark Pagliaroli, Co-Founder, Vaughan International Film Festival
- Sandra Quiteria, Field Manager - York, Central Counties Tourism

- Mirella Tersigni, Creative + Cultural Officer, City Wide, City of Vaughan
- Samantha Wainberg, Executive Director, York Regional Arts Council

Scheduled

- Mayor Maurizio Bevilacqua, City of Vaughan
- Sandra Yeung Racco, Councillor, Ward 4, City of Vaughan
- Tony Carella, Councillor, Ward 2, City of Vaughan
- Tim Simmonds, Interim City Manager, City of Vaughan
- Pru Robey, President, Pru Robey Consulting (on behalf of Quadreal)
- P. Bustard, S. Kaiser and M. Simone, SmartCentres

Proposed (telephonic)

- Ontario College of Art and Design
- Vaughan Public Library
- York University
- Ontario Ministry of Tourism and Culture

12 interviews completed with more scheduled

Background Review: 24 items and counting

City plans, reports, and studies

- *Creative Together: A Cultural Plan for the City of Vaughan* (May 2010)
- *Vaughan Metropolitan Centre Secondary Plan*, approved by the Ontario Municipal Board on June 12, 2017
- VMC Updates Downtown Under Construction
- VMC RFI Renderings Final
- VMC Residential Units under construction, built/approved, in progress, and proposed
- Vaughan Metropolitan Centre Culture & Public Art Framework (November 2015)
- Vaughan Facility Allocation Policy
- Vaughan Fast Facts 2017
- City of Vaughan Economic Development Strategy (approved August 18, 2010)
- RFI Community Centre Space, SmartCentre Place
- "Recreation Vaughan" 2018/2019 Fall & Winter
- Map of Ward Councillor Areas
- Live Work Learn Play Reconnaissance & Strategic Assessment

- Feasibility Study – Vaughan Centre for the Visual Arts (2010)
- City of Vaughan Fairs and Festivals Support Program policy
- Committee Terms Heritage Vaughan
- Active Together Master Plan 2018 (Review and Update)
- VMC Land Ownership Map (September 2016)

Central Counties Tourism

- York Region Arts Council Tourism Update (2017)
- York, Durham and Headwaters Visitor Statistics
- Central Counties Tourism Audience Research Presentation of Findings

City Playhouse

- City Playhouse Renters December 2016-December 2018
- City Playhouse Rental Agreement

Provincial and federal reports and plans

- *Canadian Framework for Culture Statistics*, Culture Statistics Program (2004)
- Ontario Arts Council Blueprint for 2014-2020, *Vital Arts and Public Value*

What we know



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Key stakeholders describe priorities and constraints – the basis for the core vision

Priorities

- Key stakeholders are interested in a 'hub' that hosts a variety of activities
- Integrated pre-professional and high caliber training is of interest
- A place to go (destination) and a place to stay (community)
- Public access to space, programs, decision-making
- Align with and accommodate rapid growth

Constraints

- Net positive financial results are expected to fund operations
- The operator must be nimble with programming and able to collaborate with City agencies
- A venue with capacity to host major events and performances, right-sized for the market's needs
- Program content for audiences diverse in age, local tenure, and cultural affinities

“A strong and diverse economy includes a focus on fast-growing creative and cultural industries”

Vision for VMC

The VMC will be a destination of choice, reflecting the City's diversity, growth and emergence as an urban centre. **Public art and cultural development will work to create extraordinary experiences in the VMC and enhance the sense of place.** Together, the cultural framework and public art policy will be key drivers in the creative economy and will advance economic development in Vaughan's new downtown.

City and project leadership intent still emerging

Guiding Principles: Recreation and library facilities, parks and trails are (or should be):

1. Accessible and inclusive;
2. Integrated and coordinated;
3. Collaborative and innovative;
4. Multi-use and flexible;
5. Animated and optimized;
6. Responsive and progressive;
7. Supported and renewed;
8. Respecting our heritage and diversity;
9. Resilient and environmentally responsible; and
10. Affordable and financially sustainable.

The VMC is being designed for 25,000 residents and is **envisioned to become Vaughan's downtown**, the highest density node within the City and **a focus for civic activities**, business, shopping, **entertainment and living**.

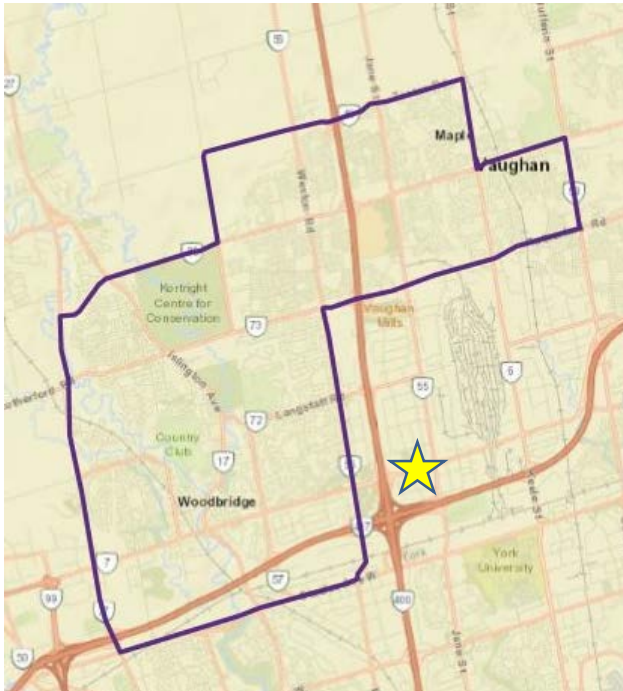
Connections to the public realm are ... requirements for successful public facilities and spaces.

...Facility design should emphasize **barrier-free access and linkages, sociability, comfort and activities**. New facility design should also...**provide superior and inclusive experiences, including casual and flexible spaces for people to gather and socialize.**

Vaughan Market Areas

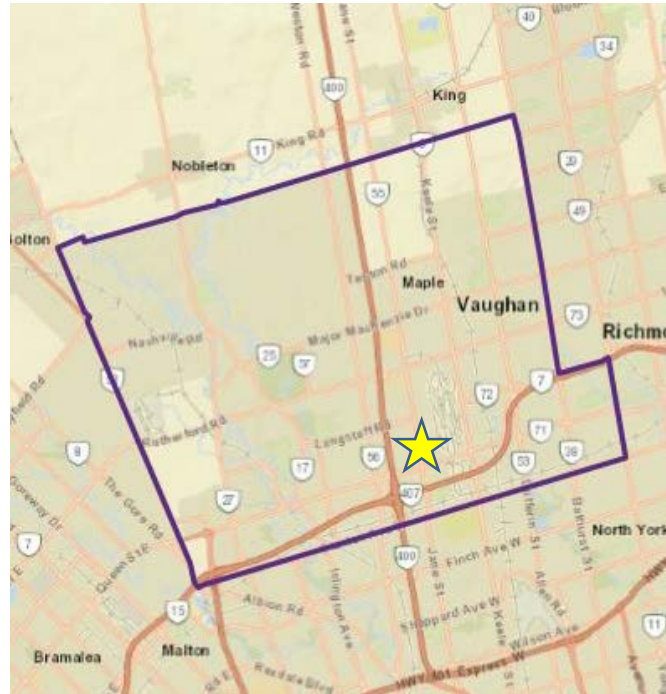
Primary Market Area

- Woodbridge
- **Population:** 193,000
- **Households:** 58,000



Secondary Market Area

- City of Vaughan
- **Population:** 332,000
- **Households:** 103,000



Province

- Ontario
- **Population:** 14,280,000
- **Households:** 5,497,000



Primary and secondary market characteristics correlate with participation in arts and culture

Woodbridge | City of Vaughan | Ontario

% with
University Degree

24.5%
32.3%
28.2%

% HHs with
Children in the
Home

65.3%
63.2%
44.0%

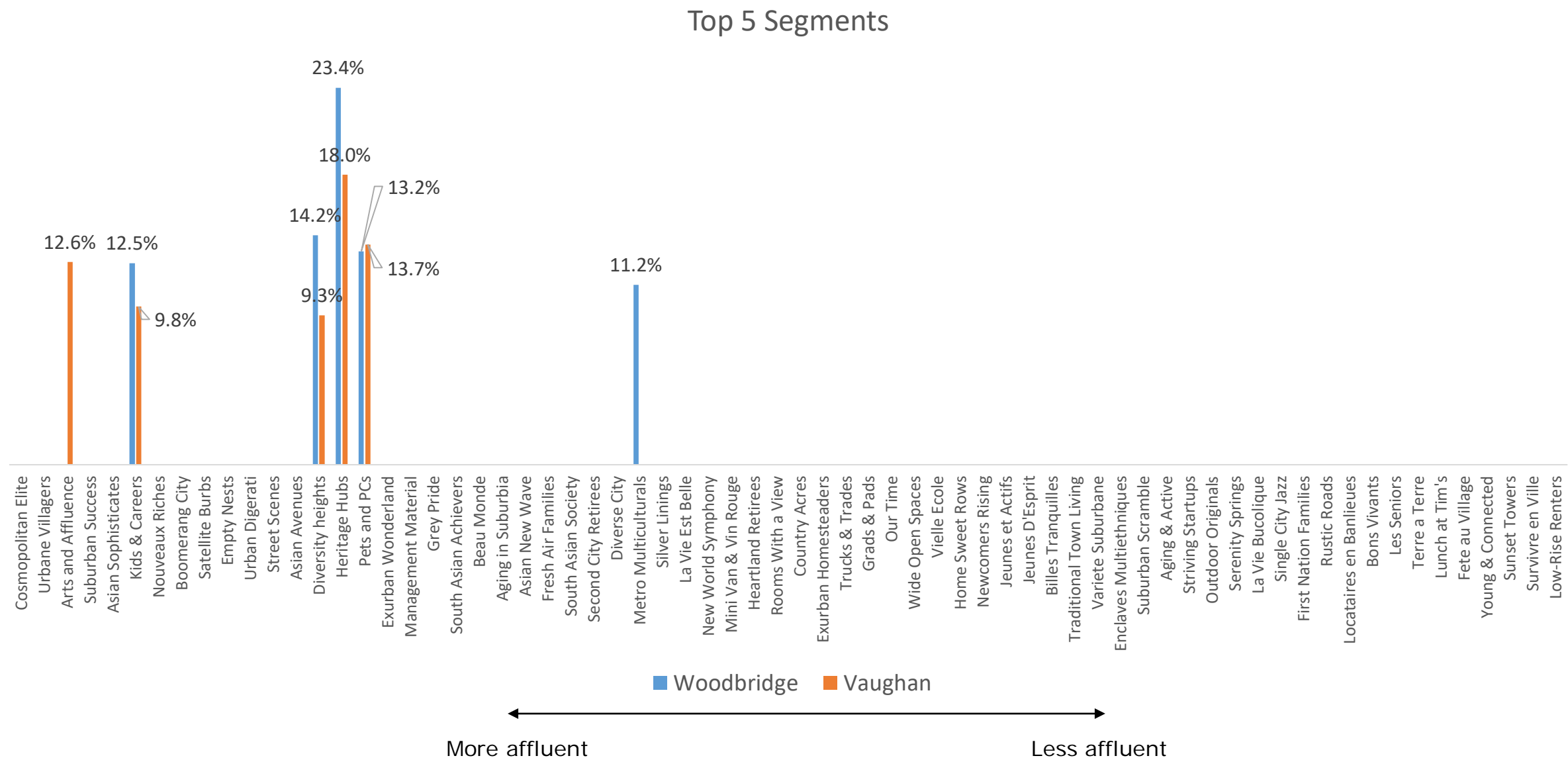
% Visible
Minority

39.0%
38.9%
30.1%

Average
HH Income

\$135.8k
\$136.2k
\$106.5k

Top market segments possess higher than average affluence



Segments are primarily affluent and active multi-cultural families



Heritage Hubs

Primary: 23.4%
Secondary: 18%



Diversity Heights

Primary: 14.2%
Secondary: 9.3%

Middle-aged families with dual incomes	Culturally diverse Baby Boomers and Gen-Xers who immigrated from China, India, Italy and the Philippines between 1960 and 1990
More than 40 percent of households contain immigrants, though no one cultural group dominates	Multi-lingual neighbourhoods with high concentration of older children
Seasoned travellers, often visiting China, Florida and Jamaica; booked with discount online travel services at all-inclusive resorts	Activities: sports (soccer, baseball, tennis and football), nightclubs, amusement parks, aquariums and hockey games, bowling alleys, video arcades and ski resorts
Activities: basketball, swimming and bowling, theme parks, zoos and aquariums	

Segments are primarily affluent and active multi-cultural families



Pets & PCs
Primary: 13.2%
Secondary: 13.7%



Kids & Careers
Primary: 12.5%
Secondary: 9.8%

Younger families with pre-school children and upscale incomes

Strong presence of immigrants from South Asia, China and the Caribbean

Active, child-centred lifestyle including team sports, kid-friendly destinations (zoos, aquariums and amusement parks)

Occasional date night to go out to a movie or enjoy dinner at a fine restaurant

One of the **wealthiest suburban lifestyles** with average incomes around \$170,000 and large families of 4+ people

More than a quarter of households contain immigrants who have achieved success and moved to the suburbs

Belong to golf and fitness clubs, **shop at upscale malls** and big-box stores, and attend and participate in team sports

Segments are primarily affluent and active multi-cultural families



Metro Multiculturals
Primary: 11.2%
Secondary: --



Arts & Affluence
Primary: --
Secondary: 12.6

Pre-1990 multi-lingual immigrants from a number of countries in Europe and the Middle East	Educated, wealthy and overwhelmingly urban with incomes topping \$180,000
Middle-aged families and older couples enjoying a middle-income lifestyle	First- and second-generation Canadian Jews —the segment is nearly a third Jewish
Likely to attend historical sites, comedy clubs , tennis matches and basketball games	Attend nearly every form of art and performance: opera, ballet, symphony, art galleries, film festivals and museums
	Well travelled , frequently flying to various sunny destinations, major cities in the northeastern U.S., Europe and Israel

Consumers in Woodbridge and Vaughan place high value on consumption and explore new things

Highest Indexing Psychographic Measures

Psychographics (National Average = 100)	INDEX Woodbridge	INDEX Vaughan
Concern for Appearance	115	117
Skepticism Toward Small Businesses	115	119
Importance of Aesthetics	114	113
Pursuit of Novelty	114	113
Ostentatious Consumption	114	118
Importance of Brand	113	122
Need for Status Recognition	111	113
Confidence in Advertising/Advertising as Stimulus	111	113

(Source: Environics)

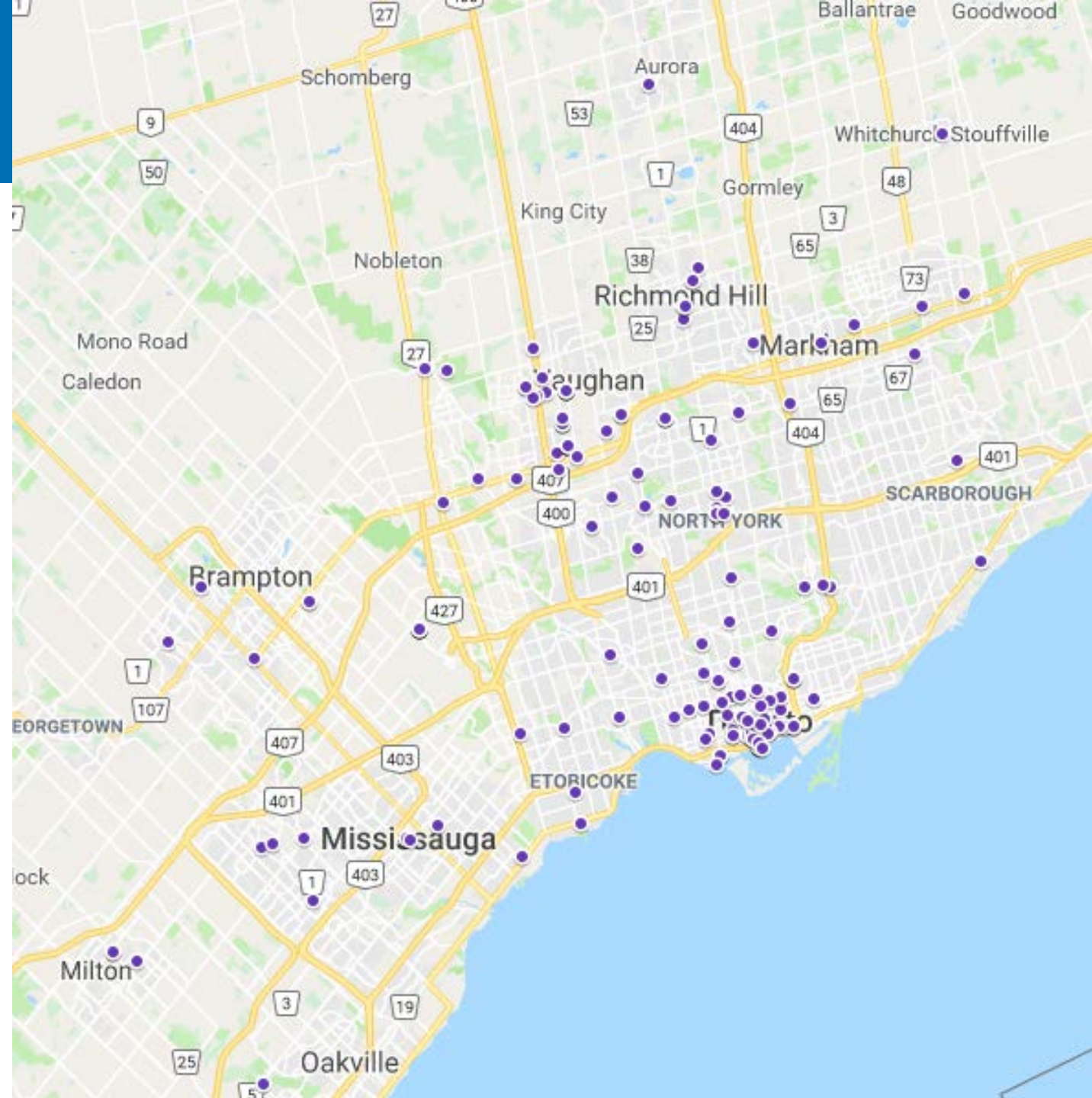
A marketplace primed for experimentation and growth

- Growing, active **families**
- **Multi-cultural** with no single, dominant group
- Rapid in-migration from other metros and countries suggests **programming diversity will be essential**
- **Education and affluence** tend to correlate with **arts participation**
- Higher incomes suggest **capacity to purchase upscale tickets and packages**
- **Sensitivity to brand and aesthetics** presents opportunities for membership programs and private donor engagement

20

A dense inventory in Toronto and York

- 205 total venues
- The 'environment' stretches from York Region to St. Catherine's
- Data collection focused on Vaughan and adjacent municipalities



Big cities drive capacity; local inventory is skewed to Concord; education & community priorities are significant functions for arts facilities

Capacity & Design

1,004

Average seating capacity including Toronto & Mississauga venues

493

Average seating capacity not including Toronto & Mississauga venues

17

Banquet hall or ballroom venues
(8.3% of total inventory)

Location

84

Venues in Toronto
(41% of total inventory)

41

Venues in Vaughan
(20% of total inventory)

21

Vaughan venues in the Concord neighbourhood
(50% of Vaughan venues)

Activity & Programs

40

Venues are libraries, community centres, or primarily for education
(20% of total inventory)

34

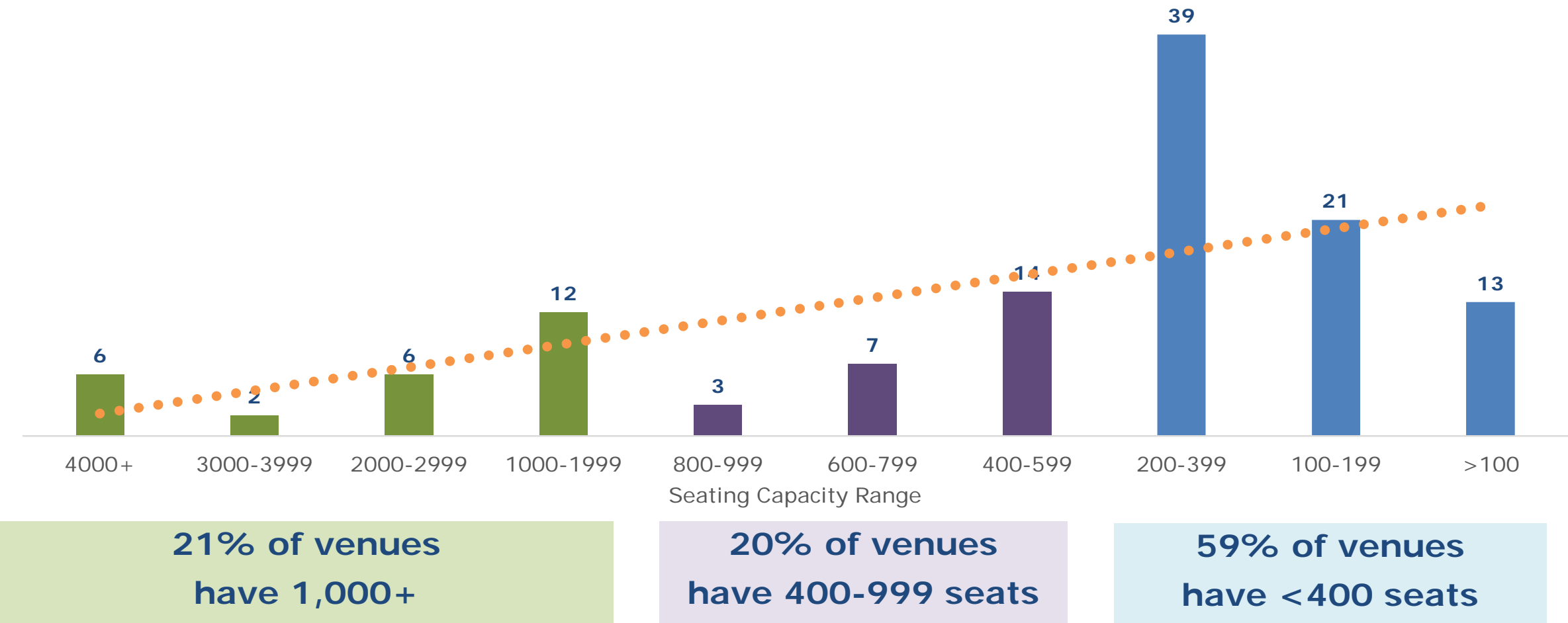
Venues that primarily do Presentations
(17% of total inventory)

7

Vaughan arts venues that program education
(15% of Vaughan venues)

Smaller venues are broadly available; midsize venues (400-999 seats) are smallest category

Capacity Range
(n=123, all geographies)



(Source: Environmental Scan)

Environmental scan begins to inform considerations for a new centre's size and design

- **Arts and cultural venues are distributed**, with clusters in Toronto and Mississauga
- **Seating capacity varies significantly** between major cities and outlying municipalities
- **There is a gap in midsize venues**, ranging from 400-999 seats
- **Educational spaces are prevalent** in the greater environment and in Vaughan
- **Banquet and ballroom spaces are abundant**, but comparable spaces for production, rehearsal, and performance are not readily available outside Toronto

Comparative markets



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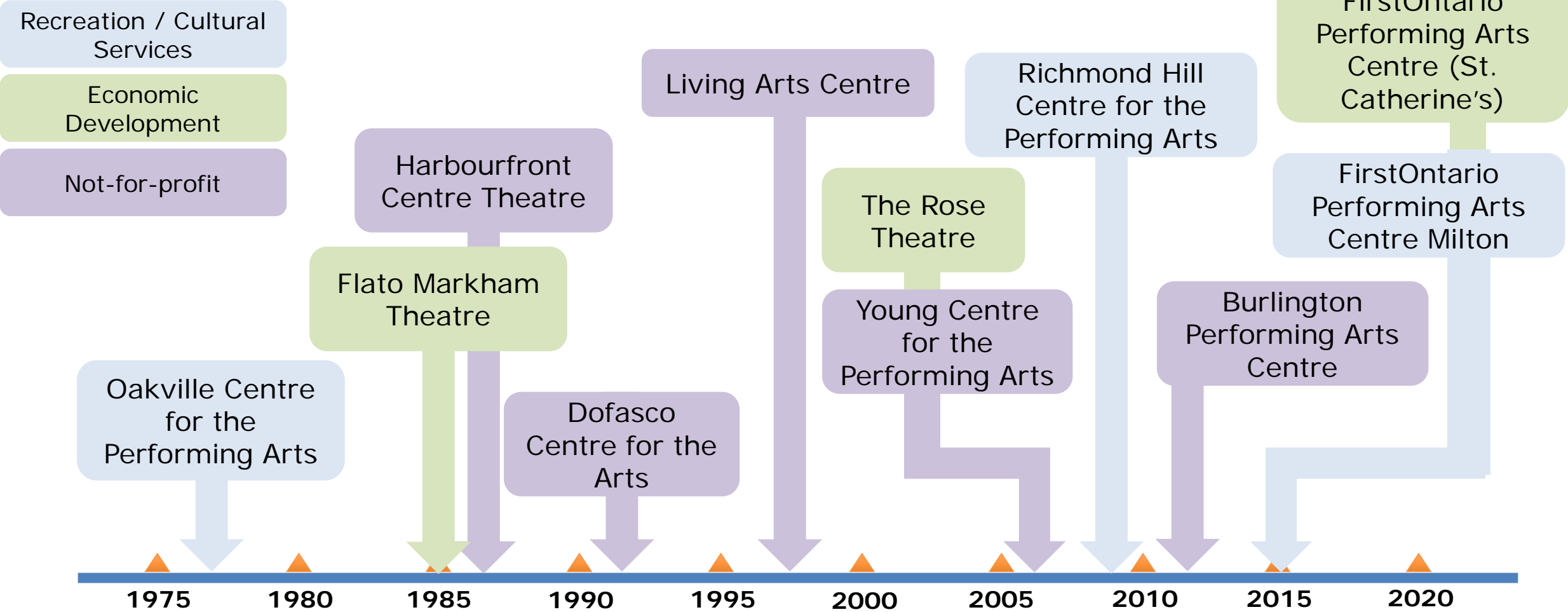
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Current Trends and Impacts



Comparative facilities represent a range of operating models, with 6 of 11 opening after 2005

Facility Operating Structure



<i>Facility</i>	<i>Opened</i>	<i>City</i>	<i>Venues</i>	<i>Capital Cost</i>
FirstOntario Performing Arts Centre	2015	St. Catherine's	775 - Partridge Hall 300 - Cairns Recital Hall 210 - Robertson Theatre 187 - Film House	\$60M
FirstOntario Arts Centre Milton	2015	Milton	500 (main) 200 (secondary)	\$39.3M
Burlington Performing Arts Centre	2011	Burlington	718 (main) 150 (studio)	\$29M
Richmond Hill Centre for the Performing Arts	2009	Richmond Hill	631 (main)	\$30M
The Rose	2006	Brampton	870 (main) 150 (secondary)	\$55M
Young Centre for the Performing Arts	2006	Toronto	315 – Baillie 207 - Young Theatre 110 - Tank House Theatre 90 - Garland Cabaret	\$14m
Living Arts Centre	1997	Mississauga	1,315 - Hammerson Hall 110 - RBC Theatre 382 - Rogers Theatre	Unknown
Dofasco Centre for the Arts	1991	Hamilton	750	\$12M
Harbourfront Centre Theatre	1986	Toronto	422	
Flato Markham Theatre	1985	Markham	527	Unknown
Oakville Centre for the Performing Arts	1977	Oakville	485 (main) 150 (studio)	Unknown

Learnings from others can inform the vision for the VMC cultural centre

Vision

Design

Capital
Funding

Governance

Programming

Partnerships
& Users

Operating
Finances

Two core types of vision are prevalent in the comparative markets

Economic Development

- Prioritizes break-even / profitable operating results
- Part of district- or city-wide initiative
- 'Destination' approach

Community/ Recreation Services

- Prioritizes community engagement
- Driven by city agency or private not-for-profit
- Content-driven approach

What is the core purpose of the space?

Vision

City revenues

Driving net economic outcomes for the City of Vaughan is the key threshold for venue development.

A gathering place

High foot traffic (with attendant economic activity) is the core purpose of the space.

A cultural hub

A hub of creative and cultural activity, the space drives creative output and engagement.

A pair of spaces –
one **traditional**, the other **flexible**

FACILITY	CAPACITY	
The Rose Theatre	870	150
Burlington Performing Arts Centre*	718	225
Richmond Hill Centre for the Performing Arts*	631	200
FirstOntario Arts Centre Milton*	500	200
Oakville Centre for the Performing Arts	485	150

Trends

- Configurable venues to house both performances and events
- Newer facilities* have larger 'flat-floor' spaces and smaller 'traditional' spaces
- Designed to extend the public's stay

What does the design accommodate?

Design

Traditional

A proscenium space with conventional performing arts amenities

Visual art space that accommodates exhibitions and demonstrations

Flexible Seating

A venue with configurable seating, accommodating a combination of creative disciplines

Flat-floor

A flat-floor design includes infrastructure and equipment to accommodate a wide range of activities

Trends

- Public support for the arts is robust
- Private philanthropy more prominent in newer development
- Development partnerships are increasingly common

Young Centre for the Performing Arts

Developed through a partnership between the Soulpepper Theatre Company and the George Brown Theatre School

FirstOntario Performing Arts Centre in St. Catherine's

Formed a development partnership with Brock University, and the two organizations now have adjacent facilities

How is development funded?

Capital
Funding

Fully subsidized

Public-Private Partnership

Private Sector Driven

Public funds are designated through tax districts and other initiatives to fully support the cost of development.

The City engages private sector partners, and a collaboration agreement supports venue development.

The City recruits a private sector developer to drive design and capital financing.

Municipal Facilities

Structure

- Governance grounded in municipal priorities
- Oversight by council or another designated body

Examples

- FirstOntario Performing Arts Centre
- The Rose
- Flato Markham Theatre
- FirstOntario Arts Centre Milton
- Burlington Performing Arts Centre
- Richmond Hill Centre for the Performing Arts
- Oakville Centre for the Performing Arts

Not-for-profit Facilities

Structure

- Governance processes established through bylaws and articles of incorporation
- Oversight by a board of directors

Examples

- Young Centre for the Performing Arts
- Living Arts Centre
- Dofasco Centre for the Arts
- Harbourfront Centre Theatre

As facilities develop, the initial governance model may need to adapt (i.e. FirstOntario Performing Arts Centre in St. Catharines)

How are policy decisions made?

Governance

A City agency

The centre is governed by an existing City agency, with staff added or reallocated as appropriate.

A (new) City subsidiary

A new agency or board of governors is created through an act of Council. It is populated with both City representatives (e.g., professionals and elected officials) and with community representatives.

Not-for-profit

A not-for-profit operator is created or designated, with regard for established City priorities related to the project.

- **Defining the desired programmatic mix is key**, and definitions of the 'right' mix varied widely between facilities in the comparative markets
- **Larger venues like the Living Arts Centre are more likely to house national and international acts**, as well as private rentals such as corporate gatherings or product launches
- **Smaller, secondary venues are seen as more appropriate for regional and local programs**, and may be described as 'community' spaces like the Community Studio Theatre at the Burlington Performing Arts Centre
- **Educational programs** may be aligned to core performance programs, or designed as a separate track for schools, children, and families

What activities are housed inside?

Programming

Locally Driven

Programming emerges from local providers and producers, drawing Vaughan's creative sector deeply into the venue's activation.

Showcase

Community groups have a target number of days to activate the centre. This is balanced by presentations of regional, national, and international content.

National Brands

Most programming comes from national and international producers, and is presented at the centre. The venue's brand is crafted to represent content from across Canada and around the world.

Trends

- **Operating support from city agencies** offsets the cost of administration, IT, and some amount of facility maintenance
- **Operating support from private philanthropy** is of increasing importance, tends to be time-limited, and provides for some degree of control by the donor

FirstOntario Arts Centre Milton

- \$1 million naming gift shortly from the FirstOntario Credit Union.
- Gift is restricted to children's programming.

Flato Markham Theatre

- Operated by the Recreation, Culture & Library department.
- 10-year naming gift from Flato Developments, Inc. → \$780K in annual support.
- An executive of Flato Developments sits on the theatre's advisory board.

How are operations funded?

Operating Finances

Fully subsidized

Operations are supported through designated public funds.

Partial subsidy

Public funds cover most operating costs, and earned revenues offset the costs of programming and certain operating expenses, such as a reserve fund for experimental programs.

Revenue-driven

Operations are covered entirely by revenues, and marginal profits are placed in a reserve fund to offset future expenses.

- **Partnerships with educational and community entities are prevalent yet diverse**, with agreements that link cultural facilities with universities, high schools, and libraries
- **A majority of centres promote the diversity of users** who can be accommodated within the facilities, emphasizing technical capabilities and public amenities
- **Resident companies are more common in bigger facilities**, such as the Living Arts Centre, while in smaller facilities they are less common
- **Parking and transit accessibility are priorities** for many comparative market venues. While most provide access to parking, sensitivity to local parking conditions and practices guide the cost to venue users and attendees. In some markets, facility membership perks include parking privileges or discounts.

What is the role of partnerships?

Partnerships & Users

Resident companies

A small number of resident companies are selected, and have a guaranteed number of days' use each year, and priority access to the calendar and some amenities.

A partners' program

Partners are selected based on several factors, such as not-for-profit status, or Vaughan residence. They receive certain benefits – discounted rental rates, or first choice of dates.

All users are equal

All users, regardless of market or business model, are offered the same rates, access to calendaring, and amenities.

Discussion



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Next steps

- User survey
- Site visit to 'deep dive' comparative facility
- Industry trends
- Gap analysis workshop

Thank you!



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Current Trends and Impact Analysis: Comparative Markets

Feasibility Study for a Cultural Arts Centre in the Vaughan Metropolitan Centre

March 2019

AMS Planning & Research Corp.

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Introduction

In November 2018, Hariri Pontarini Architects contracted with AMS Planning & Research to perform a feasibility study for a cultural arts centre in the Vaughan Metropolitan Centre.

As part of the study City leadership identified ten comparative markets within the Greater Toronto Area (GTA) that were of interest. In each market, AMS researched cultural arts venues to understand trends in venues' early visioning, capital development, governance, operations, programming, and impacts. The comparative markets with relevant key venues are noted in the following chart.

Using interviews with venue representatives and organizational leaders in these markets, coupled with secondary research, AMS has prepared the following report.

Market	Venue	Venue Capacity
Brampton	The Rose	870 (main); 150 (secondary)
Burlington	Burlington Performing Arts Centre	718 (main); 225 (studio)
Hamilton	Dofasco Centre for the Arts	750 (main)
Markham	Flato Markham Theatre	527 (main)
Milton	FirstOntario Arts Centre Milton	500 (main); 200 (secondary)
Mississauga	Living Arts Centre	1315 (Hammerson Hall), 110 (RBC Theatre), 382 (Rogers Theatre)
Oakville	Oakville Centre for the Performing Arts	485 (main); 150 (studio)
Richmond Hill	Richmond Hill Centre for the Performing Arts	631 (main); 200 (multipurpose hall)
St. Catharine's	FirstOntario Performing Arts Centre	775 (Partridge Hall), 300 (Cairns Recital Hall), 210 (Robertson Theatre), 187 (Film House)
Toronto	Harbourfront Centre Theatre	422 (main)
Toronto	Young Centre for the Performing Arts	315 (Baillie), Young Theatre (207), Garland Cabaret (90), Tank House Theatre (110)

Table I: Comparative Markets and Key Venues

Vision: Economic, Social, Cultural Impact

Two distinct paths emerged to realizing venues within the 10 comparative markets, depending on primacy of civic goals: economic development and community engagement.

Economic development is the stated priority underlying most of the comparative market venues, both for venues operated by municipal economic development agencies and for venues operated by other types of entities. Downtown revitalization and other economic impacts are key measures of success for these venues.

The Rose Theatre is operated by Cultural Services, a division of Brampton's Economic Development and Culture department. As an early cornerstone in Brampton's downtown development plan,¹ the theatre was developed on a challenging site atop a multi-level parking deck, winning a Brampton urban design award.

The **Dofasco Arts Centre** is the permanent home of Theatre Aquarius, a not-for-profit theatre company in operation for over 45 years. Drawing on extensive public and private sector support, the Centre illustrates its positive impacts on Hamilton's economy with a series of maps and charts on its website, estimating more than \$12 million in annual economic impact as a result of the company's programs and initiatives.

While the direct and indirect financial impacts of new cultural facilities (and their attendant programs) are well-documented,² the vision of how these impacts will be made manifest has shifted over

time. Governance models are changing to emphasize partnership and private sector engagement – and the pace of this change may be accelerating. These themes will be discussed in sections that follow.

For centres with a priority to grow **community and artistic engagement**, the scope of both programming and support focuses on a smaller geographic range.

The **Oakville Performing Arts Centre** opened in 1977 and is committed to showcasing community work, programming 230 of 300 annual presentations from local and regional providers. The Centre is operated by the Recreation and Culture Department of the Town of Oakville.

The **Richmond Hill Performing Arts Centre** opened in 2009, and is integrated with Richmond Hill High School and Covernotes Tea and Coffee House. The guiding intention of the building is to “be a theatre for the community,” and in addition to a season of professional presentations, the Centre offers a range of opportunities for students to engage with the performing arts, and financially accessible rates for community users.

¹ <https://canada.constructconnect.com/dcn/news/others/2007/07/rose-theatre-takes-centre-stage-at-urban-design-awards-dcn023504w>

² *Economic Contribution of Culture in Canada*, 2004.
<http://www.publications.gc.ca/Collection/Statcan/81-595-MIE/81-595-MIE2004023.pdf>

Governance

The comparative market venues showcase three distinct operating models, shown in the chart that follows.

For municipally-operated centres, governance policies are fully or primarily aligned with existing city policies. City personnel oversee operations and report to Council and other bodies as appropriate, based on municipally-defined financial and performance objectives. Frequently, these centres present programs created elsewhere, minimizing the financial risk to the venue and the city.

Two of the four not-for-profit centres, by contrast, are operated by entities that also produce a significant amount of content within their walls, putting most of the risk in the operators' hands. These are the Young Centre and the Dofasco Centre, both of which are run by theatre companies that each produce a robust annual season in their home facility. The Living Arts Centre, while not a producer in its own right, is home to several resident companies including the Mississauga Symphony Orchestra and Mississauga Symphony Youth Orchestra. This arrangement ensures the Centre's activation by leading community arts providers, while insulating it from the financial risks of program development.

Centre	Year Opened
Operator: Municipal Economic Development Agency	
FirstOntario Performing Arts Centre	2015
The Rose	2006
Flato Markham Theatre	1985

Operator: Municipal Recreation / Culture Agency

FirstOntario Arts Centre Milton	2015
Burlington Performing Arts Centre	2011
Richmond Hill Centre for the Performing Arts	2009
Oakville Centre for the Performing Arts	1977

Operator: Not-for-Profit Entity

Young Centre for the Performing Arts	2006
Living Arts Centre	1997
Dofasco Centre for the Arts	1991
Harbourfront Centre Theatre	1986

Table 2: Comparative Market Centres by Governance Model

The governance of arts centres has lasting implications for programming, operations, financial risk and the attendant available types of financial support.

The **FirstOntario Performing Arts Centre in St. Catharine's** opened in 2015, a \$60 million capital development adjacent to Brock University's Marilyn I. Walker School of Fine and Performing Arts. Initially operated by the City of St. Catharine's, it was announced in late summer 2018 that operational control would shift to a newly created nine-member municipal service board. The board's mandate is to "promote, develop, and encourage the performing arts in the City of St. Catharine's as well as to operate the PAC."³

³ <https://www.stcatharines.ca/en/News/index.aspx?feedId=b0165e24-355d-46e4-8ce3-0fb066f4f843&newsId=843740fd-864f-4a53-91a9-42cc3259a37c>

Designing for Flexibility

More recently developed venues are more likely to be configurable, with fully or partially modifiable spaces for performances, receptions, classes, and concerts. Certainly, many traditional proscenium-style venues serve the Greater Toronto Area and enjoy robust activity and revenues, however more recent investments indicate a trends toward flat-floor spaces paired with traditional proscenium venues.

The traditional main venue paired with a flat-floor space is a recurring theme. Five of the eleven comparative market facilities follow this design approach, identified in the table that follows.

<i>Facility</i>	<i>Traditional Venue (Cap.)</i>	<i>Flat-Floor Venue (Cap.)</i>
The Rose	Main Hall – 870	Secondary Hall – 150
Burlington Performing Arts Centre	Main Hall – 718	Secondary Hall – 225
Richmond Hill Centre for the Performing Arts	Main Hall – 631	Plaza Suite – 200
FirstOntario Arts Centre Milton	Main Hall – 500	Secondary Hall – 200
Oakville Centre for the Performing Arts	Main Hall – 485	Studio – 150

Table 3: Comparative Market Facilities with Two Venue Design

The three most recently opened venues among these are the FirstOntario Arts Centre Milton which opened in 2015, the Burlington Performing Arts Centre which opened in 2011, and the Richmond Hill Centre for the Performing Arts, which opened in

2009. These facilities have comparatively smaller traditional halls and larger flat-floor venues – a shift toward more flexible cultural spaces that is evident in many North American markets.

Partnerships and Residencies

Colocation with key partners is a clear trend, particularly in more recent developments.

The **Young Centre for the Performing Arts** opened in 2006 and is operated by a partnership between the not-for-profit Soulpepper Theatre Company and the George Brown Theatre School. Soulpepper Theatre personnel handle much of the venue management and maintenance, while the school contributes avid student workers and attendees and programs a season of performances featuring students in the space.

The **FirstOntario Performing Arts Centre** in St. Catharine's (2015) formed a development partnership with Brock University, and is located adjacent to the Marilyn I. Walker School of Fine and Performing Arts. Programming and audience development synergies are built into the operating assumptions of both institutions.

The **FirstOntario Arts Centre Milton** (2015) is collocated with the Milton Library. While naturally-occurring program synergies have been noted, recent master planning for the Library calls for

more coordinated, intentional alignment between Library and Arts Centre program development and deployment.⁴

Research also suggests new business models are emerging. Not-for-profit real estate development entities, community investment funds, and social enterprise development are considered promising models, as are public-private partnerships, or P3s. As in the case of the FirstOntario Performing Arts Centre in St. Catharines, for municipalities that wish to share operating costs with private parties over the long term, P3s offer a way to shift the cost of doing business away from taxpayers while retaining some control over programs and operations.⁵

Programming: Achieving the Vision

Content providers influence both how the vision of a cultural centre is defined and how the venue or venues are operated. For centres envisioned as hubs of community creativity, there may be key performance indicators tied to the percentage of activity drawn from community sources. For those centres intending to bring national or international content to a local audience (or local audiences), diversity of activity as well as earned revenue may play a bigger role in defining ‘success.’

The **Rose Theatre** was envisioned in the early 2000s as a “magnificent centerpiece shaping the arts and culture renaissance in

the City’s historic downtown,” and its opening was predicted to generate significant economic activity. Brampton’s 2005 annual report notes that programming assumptions are geared toward “sophisticated live theatre and film-TV productions,” drawing national and international talent to the city.⁶

In some cases, tension may arise when early visions of community-focused activity give way to demands for efficiency in operations.

The **Living Arts Centre** (along with the Meadowvale Theatre) engaged AMS Planning & Research in 2010 to examine how the venues might best align mission, operations, and programming. An analysis demonstrated that, although the language of mission and vision placed the arts community at the core of the venues’ work, patterns of actual use reflected a more revenue-driven approach to programming.⁷ At the time of this report, the Living Arts Centre’s 2017 annual report indicates that while a majority of rental uses still come from corporate sales, this is balanced by robust education programming sourced from and targeted to the community.⁸

The **Oakville Centre for the Performing Arts**, a division of the Recreation and Culture department of the Town of Oakville, is a professionally-staffed facility whose core purpose is to “serve the performing arts needs of Oakville residents.” A series of professional touring presentations represents approximately 30% of

⁴ Milton Public Library master Plan, July 2015, page 46.

https://www.mpl.on.ca/images/documents/masterplans/2015_09MPLMasterPlan.pdf

⁵ *Under Construction: The State of Cultural Infrastructure in Canada, Volume 2*, 2008.

https://www.researchgate.net/publication/291333000_Under_Construction_The_State_of_Cultural_Infrastructure_in_Canada_Volume_2

⁶ Brampton 2005 annual report, <http://www.brampton.ca/en/City-Hall/Annual-Report/Documents/annual-report-05.pdf>

⁷ Living Arts Centre & Meadowvale Theatre study,

http://www5.mississauga.ca/forms/corporateservices/communications/pdf/appendix_4_mssissauga_comparable_facilities_report.pdf

⁸ Living Arts Centre 2017 annual report, <http://cdn.agilitycms.com/mississauga-living-arts-centre/Annual%20Report%202017%20Web.pdf>

facility's annual uses, with over 70% of activity coming from community users.

While the programmatic focus of a centre may shift over time, the initial programming mandate often responds to significant local or regional needs. Where economic development is a core priority, as in Brampton, sourcing programs from third parties over a national range may be the most efficient means of activating a facility. Where community self-actualization is the top concern, key performance indicators may be crafted to encourage activating the centre with primarily community-based content providers. Where the programmatic intent seeks to balance both efficiency and community arts providers, there is often a stated annual goal defining the desired mix of touring programs and community-driven content.

Staffing

Among the venues studied for this report, staff size ranges from eight at the FirstOntario Arts Centre Milton to 50 at the Living Arts Centre, not including casual-hire ushers, technicians, or other hourly personnel. Three discrete areas drive staffing needs:

Facility design. The physical plant's size and sophistication, and the technical equipment contained in each performance space, have implications for the amount of professional staff support required for safe and efficient operations.

The **FirstOntario Performing Arts Centre** in St. Catharine's has a staff of 30, with nine of these professionals in Operations – correlating with the PAC's four dedicated performance venues, as well as the three lobbies, an outdoor plaza, and ancillary spaces.

Programming. For centres with robust in-house programming, dedicated staff are needed to create and deliver this work to the

public. For those with a presentation- or rental-oriented model, fewer staff may serve in production and operations-focused roles.

The **Young Centre for the Performing Arts** has 19 permanent staff and, through the operating partnership of the Soulpepper Theatre Company and the George Brown Theatre School, produces a substantial amount of programming in-house. Similarly, the **Dofasco Arts Centre**, operated by Theatre Aquarius, has 18 permanent staff and programs robust performance and educational programming in-house.

Governance. The governance model of a centre influences the staff support necessary for operations. Centres under the umbrella of municipal agencies are typically able to use city resources to support administrative, IT, and maintenance functions. The centres operated by nonprofits tend to have staff to support the same functions, and may have staff formally designated to support board development and coordination.

The **Burlington Performing Arts Centre**, a not-for-profit, has a staff of 13 and 10 board members. The staff includes a dedicated Web & Graphic Designer; Marketing functions are shared between a Marketing & Development Manager and a Marketing & Sponsorship Coordinator.

The **Flato Markham Theatre**, part of the Recreation, Culture & Library department, has a staff of 9. In addition to the staff, who fulfill core operational functions, an advisory board includes representatives from the naming sponsor, Flato Developments, Inc., as well as several other city agencies.

Funding

Public support for the arts is robust among the comparative markets, although more recent developments have leveraged private investment as well. Where capital support is initially provided by a town or city, parallel investment is often drawn from provincial and federal resources.

For the **FirstOntario Arts Centre Milton**, capital support came first from the Milton Town Council in 2009, and was followed by a \$16.2 million investment from the Communities Component of the Building Canada Fund. Additional support in the form of provincial and federal grants for community infrastructure projects was forthcoming. Shortly after the 2015 opening of the facility, a naming rights agreement was finalized with FirstOntario Credit Union for a \$1 million gift in support of children's programming.⁹

Private sector contributions typically emerge from individual or organizational stakeholders that already have a close connection to the development, or where the donor prioritizes giving within a specific city or town. These gifts are increasingly time-limited rather than perpetual, giving centres and donors leeway to revisit their goals and priorities over time.

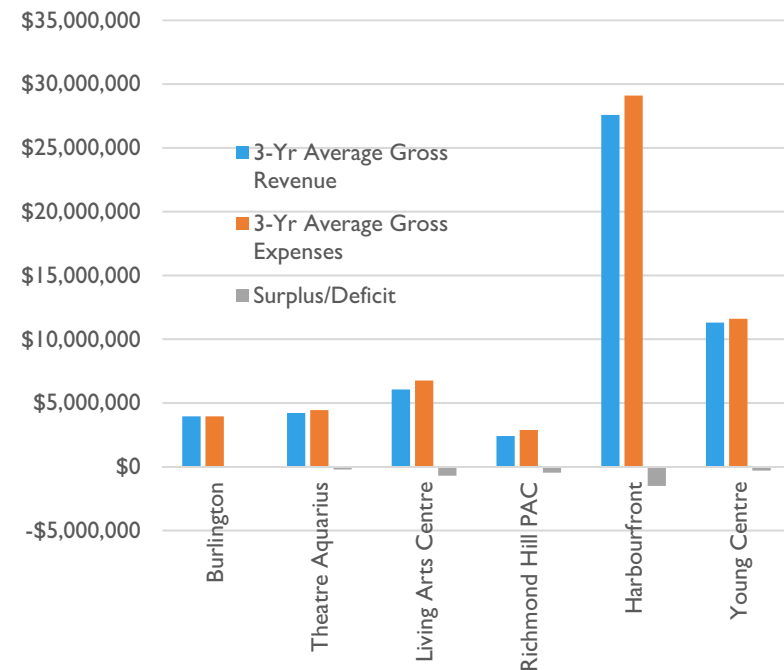
In 2012, the **Flato Markham Theatre** accepted its first naming gift from Flato Developments, Inc. At the time, the venue had been in operation for 27 years. Flato Developments founding principal Shakir Rehmatullah has a personal commitment to giving within his home city and region. This naming agreement provides \$780,000 annually for theatre operations and programs.

⁹ <https://www.insidehalton.com/news-story/7108150-council-approves-milton-arts-centre-naming-rights-sale/>

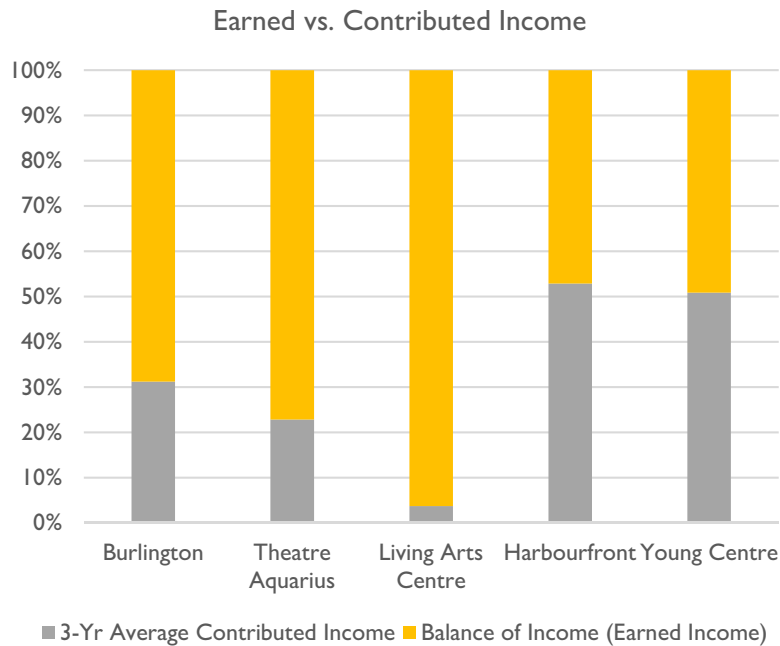
Operating Results

Financial data were collected for six of the comparative market centres. A three-year average of gross revenues and expenses demonstrates that most centres have a modest but persistent structural deficit.

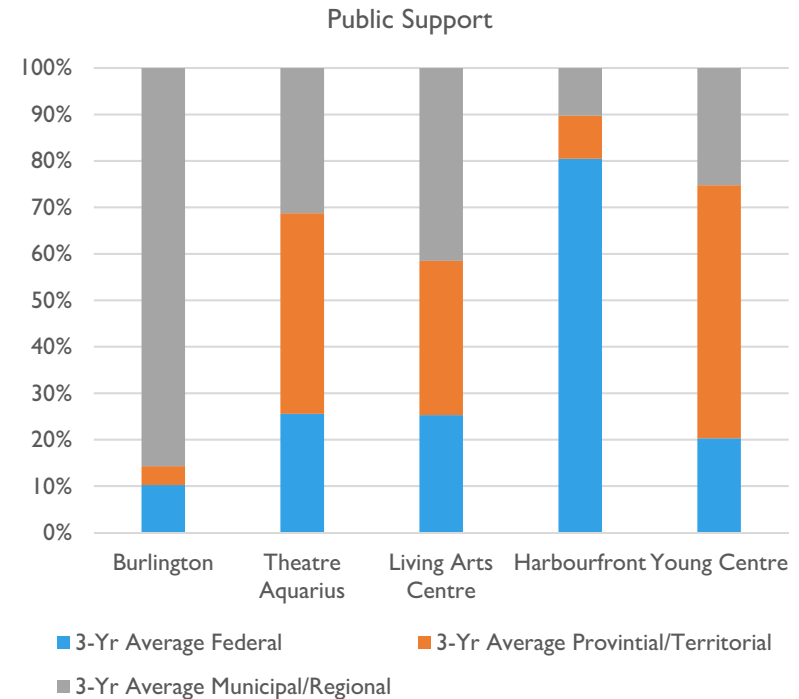
Comparative Market Revenue, Expenses, and Surplus or Deficit
3-year averages are shown for all centres



This analysis also found that dependence on contributed income from public and private sources varies widely.



Drilling deeper into public support streams, there is little evident connection between the level of government and the percentage of support received. Based on broad industry experience, AMS has observed that municipal and regional governments tend to provide more substantial support than federal or provincial sources, however this should not be considered predictive of Vaughan's opportunity to leverage public resources for operating support.



Measuring Success: Form Follows Function

As the City of Vaughan probes the nature of a cultural facility that might best support the VMC, it is evident from this research that clarity of stated objectives determines the definition of future success. As the VMC's civic leaders and thinkers, private sector stakeholders, and the growing residential population bring their energy and vision to this opportunity, robust agreement is needed as to the purpose of the venue, its programming, and core anticipated outcomes related to facility development and operations.

Appendices

Following are case studies for the comparative market venues.

Brampton: The Rose Theatre

Main theatre	870 seats
Secondary Hall	150 seats
Capital Cost (2006)	\$55M
Design	Page + Steele
Operator	City of Brampton, Department of Economic Development
Operator Structure	Town Agency

The Rose opened in 2006, and offers two performance venues, as well as a two-level atrium lobby, separate assembly space, and a 600-car underground parking garage beneath the facility.

The design by Page + Steele includes robust acoustic isolation from both street-level and garage noise, a full fly tower, and infrastructure for TV and video broadcast.

The facility is operated by the City of Brampton, with Cultural Services (venue personnel) reporting to the department of Economic Development and Culture. A robust presentation series features international performers in a range of disciplines including comedy, music, spoken word, dance, theatre, and more. The Rose also offers a robust arts education program onsite and in Brampton public schools.

Burlington Performing Arts Centre

Main Theatre	718 seats
Community Studio Theatre	225 seats
Capital Cost (2011)	\$29M
Design	Diamond Schmitt Architects
Operator	Burlington Performing Arts Centre
Operator Structure	Not-for-profit
3-Yr Avg. Revenues	\$3,941,613
3-Yr Avg. Expenses	\$3,941,613
Mission	To offer the best in performing arts to Burlington, nurture and support local presenters and producers, engage the citizens of Burlington in meaningful arts experiences, animating the community and enriching people's lives

The Burlington PAC offers two performance spaces, as well as the Family Lobby, suitable for receptions, exhibitions, and other functions. A parking garage is located beside the Centre, and offers a pedestrian bridge connecting patrons to the Centre.

The design by Diamond Schmitt Architects is LEED Gold Certified. The Main Theatre has a full fly tower and orchestra pit, while the Community Studio Theatre is a flexible black box design with room to accommodate rehearsals, receptions, meetings, and exhibits. For larger Main Theatre productions, the Community Studio Theatre functions as a holding or staging area.

In 2017, the Centre reported 195 uses of the Main Theatre, with a majority of use days from the Burlington PAC Presents series and the balance from not-for-profit and commercial rentals.

Programming includes a mix of music, dance, theatre, and more, with nationally and internationally known artists as well as some local groups performing.

Education outreach is also part of the Centre's programming. Matinee performances on school days, student and teacher workshops, a free ticket distribution program, and a theatre industry mentorship program for high schoolers combined reached over 14,000 students and teachers in 2017.¹⁰

The Burlington PAC states in its 2017 Annual Report that it has over 75 community users and partners. Among these is the City of Burlington, which describes the PAC as a key cultural partner that "help to define and strengthen the fabric of our community."¹¹

Hamilton: Dofasco Centre for the Arts

Irving Zucker Auditorium	750 seats
Louise Haac Studio Theatre	125 seats
Capital Cost (1991)	\$12M
Operator	Theatre Aquarius
Operator Structure	Not-for-profit
3-Yr Avg. Revenues	\$4,210,200
3-Yr Avg. Expenses	\$4,429,133
Mission	To create outstanding, accessible live theatre that entertains, challenges and educates.

The Dofasco Centre for the Arts offers two performance venues, as well as the two-storey glass and steel Ron and Donna Patterson Lobby and the Michael and Jane Schwenger Director's Lounge. The lobby is used for public events, while the lounge is exclusively for Director's Circle Members. The Centre received capital support from federal, provincial, and local government sources, as well as a number of private gifts.

A separate facility, the Theatre Aquarius Arts Education Centre, houses Outreach, Development, and Education programming, offering three studios that support training in music and dance, acting, and creation.

Theatre Aquarius produces nine productions each year for a total of 148 public performances, and estimates its economic impact on the City of Hamilton to be more than \$12 million annually. Ticket

¹⁰ Annual Report, page 11. https://burlingtonpac.ca/wp-content/uploads/2018/09/BPAC_2017_Annual_Report.pdf

¹¹ <https://www.burlington.ca/en/live-and-play/cultural-partners.asp>

buyers come from households throughout the Golden Horseshoe, from St. Catherine's to the eastern suburbs of Toronto.

In recent years, the Theatre Aquarius Audience Accessibility Project has garnered capital support from the Canada Cultural Spaces Fund, Department of Canadian Heritage, the Hamilton Future Fund, the Patrick J. MacNally Charitable Trust and the Great-West Life Assurance Company.¹² Facility improvements have included a new canopy, automatic doors, curbside improvements for patrons with impaired mobility, and improvements to hearing-assistive devices. A new digital marquee has also been installed, adding to the venue's street presence.

A \$600,000 naming rights agreement was made in 1996, following a period of upheaval at the company.¹³ In the past 20 years, Theatre Aquarius has stabilized and experienced steady growth.

Flato Markham Theatre

Big Spaces Auditorium	527 seats
Opening Year	1985
Operator	City of Markham, Recreation, Culture & Library (within Culture & Economic Development)
Operator Structure	Town Agency
Governance	9 Staff and a 22-person governing board comprised of civil servants, elected officials, a School Board trustee, and community members

The Flato Markham Theatre opened in 1985 and presents 300 performances from September to May, offering film, drama, music, and dance with a focus on diverse international artists. A robust education program called 'Discovery' provides children opportunities to see performances each year. The Theatre also offers educational camps that align with school holidays, as well as community outreach programming.

The auditorium offers state of the art technical equipment, a professional staff, and catering and bar services. Free parking is available adjacent to the venue. A rehearsal hall and Artists' Lounge are also available to rental users for smaller meetings, presentations, and corporate events.

A 10-year naming rights agreement with Flato Developments, Inc. provides \$780,000 in annual operating support.

¹² <https://theatreaquarius.org/wp-content/uploads/2018/11/Media-Release-Theatre-Aquarius-recognized-by-Hamilton-Burlington-Society-of-Architects.pdf>

¹³ <https://www.thespec.com/community-story/6868187-1991-du-maurier-centre-now-dofasco-centre-for-the-arts-opens/>

FirstOntario Arts Centre Milton

Mattamy Theatre	500 seats
MinMaxx Hall	200 (flexible)
Capital Cost (2015)	\$39.3M
Operator	Community Services, within the Department of Culture and Community Investment
Operator Structure	Town Agency

The FirstOntario Arts Centre Milton offers two dedicated performance spaces, as well as the Holcim Gallery for exhibitions of community artwork; the Tim Hortons Children's Art Studio and Robert Bateman Art Studio, for arts programs and workshops, and the Del Ridge Community Room, a flexible space for programs, receptions, and other group activities. In addition to these offerings, the Milton Public Library is housed within the same facility, offering some coordinated programming.

Funding for capital development came from the Building Canada Fund (\$16.2M), as well as provincial capital grants and the Town of Milton Investment in the Arts Campaign. A naming rights agreement with the FirstOntario Credit Union secured \$1M for childrens programming.

Programming includes a mix of presented performances, as well as some community programming. Through the Town of Milton Affiliation Program, some rental users qualify for reduced rates. In addition, 'off-peak' rates apply to reservations for Monday-Wednesday on most weeks.

Mississauga: Living Arts Centre

Hammerson Hall	1,315 seats
RBC Theatre	382 seats (flexible)
Rogers Theatre	110 seats
Opening Year	1997
Design	Zeidler Partnership Architects
Operator	Living Arts Centre
Operator Structure	Not-for-profit
3-Yr Avg. Revenues	\$4,210,200
3-Yr Avg. Expenses	\$4,429,133
Mission	To be the centre of global engagement in arts, culture and entertainment in Mississauga.

The Living Arts Centre offers three performance spaces, a spacious Atrium, and nine conference and meeting rooms of various sizes and technical capabilities. Hammerson Hall is among the largest theatres in the Greater Toronto Area. The RBC Theatre is a configurable venue capable of hosting traditional performances as well as weddings, banquets, and other events. The Rogers Theatre is a fixed-seat, classroom-style theatre equipped for audio, video, or film presentation, and can be used for interactive video conferencing. In addition, the Centre offers in-house food and beverage service through LIVE Restaurant, housed within the Centre. Heated indoor parking spaces are available for 450 vehicles in a garage connected to the Centre.

Centre is operated by a not-for-profit entity with a staff of 50 and 23 members on the Board of Directors.

In 2017, the Centre reported 60 Centre-produced performances, 153 days of community rentals, and 1,800 corporate rental uses. While there has been some concern within the local arts community regarding the balance of activity, no significant programmatic redirection has been announced.

Community partners make up a key segment of Centre users, ranging from traditional performing arts groups to colleges, the Mississauga School Board, and TEDx Mississauga. The Centre also has an operating partnership with the City of Mississauga.

Oakville Centre for the Performing Arts

AEG Liebherr Auditorium	485 seats
Studio Theatre	120 seats (flexible)
Opening Year	1977
Operator	Town of Oakville, Recreation and Culture Department
Operator Structure	Town Agency
Mandate	To provide the public with experiences and performances from the cultural world and to foster an appreciation of the arts where culture inspires, engages and thrives within the community.

The Oakville Centre for the Performing Arts has two performance spaces. Amenities include two fully licensed bars, a catering kitchen, and box office and marketing services for users. Paid parking is available at curbside and at nearby municipal lots. There are also limited accessible and 'quick stop' parking spaces near the Centre.

Operating support comes from the Town of Oakville, with additional support from the Ontario Arts Council, Canadian Heritage, and private sector sponsors.

The Centre is committed to presenting local and community performances, with approximately 230 of 300 annual uses by community providers. Seventy professional presentations round out the season. Performances include music, comedy, theatre, culturally-specific celebrations and productions, school performances, film, and spoken word/lecture events.

Oakville Centre for the Performing Arts is currently conducting a feasibility study to understand future renovation opportunities. The study is expected to be made public in 2019. Improved physical accessibility within the building is a key consideration, as it does not currently have an elevator, and the main auditorium's seating area has a steep incline with steps leading to each row.

Richmond Hill Centre for the Performing Arts

Main Auditorium	631 seats
Plaza Suite	200 seats (flexible)
Capital Cost (2009)	\$30M
Design	Diamond Schmitt (Jack Diamond)
Operator	Town of Richmond Hill, Recreation and Culture Department
Operator Structure	Town Agency
3-Yr Avg. Revenues	\$2,407,824
3-Yr Avg. Expenses	\$2,878,851

The Richmond Hill PAC has two performance spaces as well as a corporate lounge for intimate gatherings, and two lobbies suitable for receptions and exhibitions. The Main Auditorium has a full fly tower and hydraulic orchestra pit, and the Plaza Suite is capable of hosting private events and a variety of performance types. An onsite catering kitchen supports food and beverage service from an approved list of providers, and a fully licensed bar is available.

The Centre is the largest capital project ever undertaken by the Town of Richmond Hill.

Adjacent to the Centre is Richmond Hill High School, and Covernotes Tea and Coffee House is housed in the Centre itself. The intention of the facility is to “be a theatre for the community,” serving the diverse residents of Richmond Hill and providing world

class cultural programming. In 2017 the Centre programmed 470 events, serving over 100,000 patrons.¹⁴

St. Catharine's: FirstOntario Performing Arts Centre

Partridge Hall	775 seats
Cairns Recital Hall	304 seats
Robertson Theatre	200 seats (flexible)
Film House	199 seats
Capital Cost (2015)	\$60M
Design	Diamond Schmitt
Operator	City of St. Catharine's, Economic Development Department
Operator Structure	City Agency

The FirstOntario Performing Arts Centre offers four performance spaces with a variety of technical capabilities. The Centre also offers outdoor space: the Mann Raceway Plaza hosts performances, festivals, and community activities. Three lobbies and the RBC Innovation Studio can also be rented for public and private events.

While there is no onsite parking, there are several nearby parking garages, surface lots, and curbside spaces. The Centre is located across the street from the city's main bus terminal.

Both the federal and provincial governments gave \$18 million for capital development, and the city gave \$19 million. A community

campaign brought in \$7.5 million, exceeding an expected \$5 million. A \$3 million naming gift from the FirstOntario Credit Union gave the Centre its name.¹⁵ Operating support comes from the private sector and the Department of Canadian Heritage, the Ontario Arts Council, the Niagara Investment in Culture, and other agencies.

A partnership between the city and Brock University, which operates its theatre program in an adjacent building, was key to the Centre's development. Brock students have access to the PAC's facilities and personnel, and the Centre and its users have access to approximately 500 students in or near the facility daily. The Centre is a cornerstone of an economic development plan intended to drive stable growth and 'clustering' of creative businesses.

Most of the Centre's programming is comprised of presentations, supplemented by a small number of community programs and private rentals. While the Centre intends to bolster both the city's arts community and bring widely-known talent to local audiences, revenue challenges have been voiced due to the rising costs of operations.¹⁶ Centre leaders have also noted that local users have difficulty paying to use the venues, and that regional and provincial operating support may be a more sustainable path than earned revenues.

In August 2018, the Centre began shifting from a City-operated entity to being controlled by a new municipal service board. The mandate will be to promote, develop, and encourage the performing arts in the City of St. Catharine's as well as operate the

¹⁴ https://www.richmondhill.ca/en/shared-content/resources/documents/2017_RH-Report-on-Culture-Final-online.pdf

¹⁵ <https://web.archive.org/web/20151116155854/http://www.stcatharinesstandard.ca/2015/11/12/opening-puts-arts-centre-in-spotlight>

¹⁶ <https://www.niagarafallsreview.ca/news-story/8192045-revenue-biggest-challenge-for-performing-arts-centre/>

PAC. A nine-member board is being created, to include two members of council, two Brock University appointees, and up to five citizen members.¹⁷

Toronto: Young Centre for the Performing Arts

Baillie Theatre	315 seats (configurable)
Young Theatre	207 seats (configurable)
Garland Cabaret	90 seats (multipurpose studio)
Tank House Theatre	110 seats (black box)
Capital Cost (2006)	\$14M
Design	KPMB Architects
Operator	Soulpepper Theatre Company and George Brown Theatre School
Operator Structure	Not-for-profit partnership
3-Yr Avg. Revenues	\$11,291,721
3-Yr Avg. Expenses	\$11,597,230

The Young Centre for the Performing Arts has four dedicated performance spaces, each of which can accommodate a variety of uses. The Baillie Theatre, Young Theatre, and Tank House Theatre can each be configured into multiple settings. The Garland Cabaret has sprung floors and is designed to support meetings, rehearsals, and receptions, with a control booth and high windows that can let in natural light or be covered for traditional presentations. In addition to these spaces, the Centre offers five classrooms of varying size and configuration, and the Sandra Faire and Ivan Fecan

Atrium, a reception and performance space with a full-time Café/Bar offering food and beverage service.

Located in the Distillery District, the Centre is convenient to the bus and subway options linking it with all of Toronto. District parking lots are also available.

The Centre was supported by a lead gift of \$3 million from the Michael Young Family Foundation. This was followed by a \$2 million gift from the Ontario Ministry of Culture, and \$600,000 from the Canadian Department of Heritage Cultural Spaces Program. For the balance of the \$14 million capital cost, the Soulpepper Theatre Company and George Brown Theatre School ran separate capital campaigns.

The operating partnership provides the two organizations primary use of the space, with the theatre company providing most of the administrative and operational staff and offering a majority of public programming. Two classrooms are reserved for theatre school use most of each year. In addition, the theatre school produces a season of two or more fully-realized professional plays each year, using one of the dedicated performance venues.

In addition to the programs supplied by the Soulpepper Theatre Company and the George Brown Theatre School, corporate and other rentals are welcome. While rehearsal hall and classroom rentals are only available on a daily basis, the performance venues may be rented weekly for amounts ranging from \$4,240-\$10,600.

¹⁷ <https://www.stcatharines.ca/en/News/index.aspx?feedId=b0165e24-355d-46e4-8ce3-0fb066f4f843&newsId=843740fd-864f-4a53-91a9-42cc3259a37c>



Public Input

Feasibility Study for a Cultural Arts Centre in the Vaughan Metropolitan Centre

20-21 March 2019



HARIRI PONTARINI
ARCHITECTS

FDA

Today's Agenda

- Welcome
- Share study process and findings
- “Bringing the future to now” – gather responses to the opportunity

Introductions



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Project Scope: Phase I & II



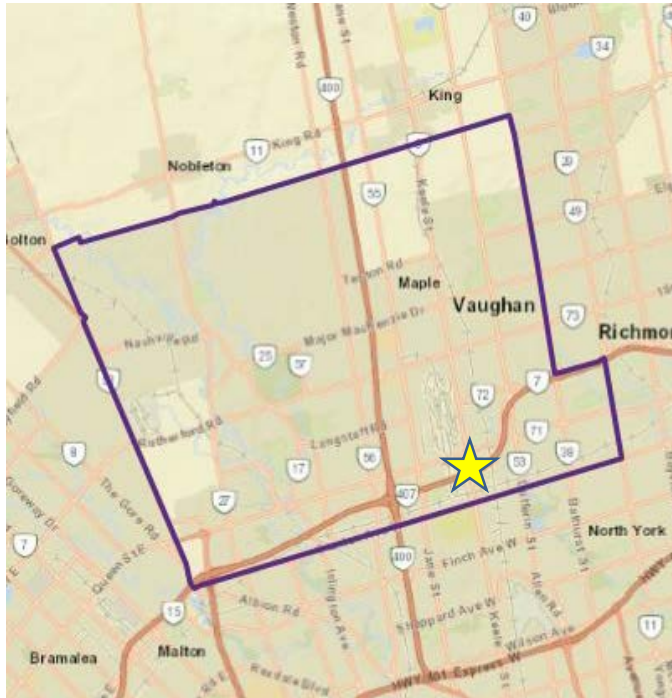
City plans envision a bold, inspiring, active VMC



Vaughan: A lively and growing marketplace

Vaughan

- **Population:** 332,000
- **Households:** 103,000



Ontario

- **Population:** 14,280,000
- **Households:** 5,497,000



32.3% | 28.2%

% with University Degree

38.9% | 30.1%

% Visible Minority

63.2% | 44.0%

% HHs with Children in the Home

\$136.2k | \$106.5k

Average HH Income

Segments are primarily affluent and active multi-cultural families



Heritage Hubs 18%



Diversity Heights 9.3%

Middle-aged families with dual incomes	Culturally diverse Baby Boomers and Gen-Xers who immigrated from China, India, Italy and the Philippines between 1960 and 1990
More than 40 percent of households contain immigrants , though no one cultural group dominates	Multi-lingual neighbourhoods with high concentration of older children
Seasoned travellers , often visiting China, Florida and Jamaica; booked with discount online travel services at all-inclusive resorts	Activities: sports (soccer, baseball, tennis and football), nightclubs, amusement parks , aquariums and hockey games, bowling alleys, video arcades and ski resorts
Activities: basketball, swimming and bowling, theme parks , zoos and aquariums	

Segments are primarily affluent and active multi-cultural families



Pets & PCs
13.7%



Kids & Careers
9.8%

Younger families with pre-school children and upscale incomes

Strong presence of immigrants from South Asia, China and the Caribbean

Active, child-centred lifestyle including team sports, kid-friendly destinations (zoos, aquariums and amusement parks)

Occasional date night to go out to a movie or enjoy dinner at a fine restaurant

One of the **wealthiest suburban lifestyles** with average incomes around \$170,000 and large families of 4+ people

More than a quarter of households contain immigrants who have achieved success and moved to the suburbs

Belong to golf and fitness clubs, **shop at upscale malls** and big-box stores, and attend and participate in team sports

Segments are primarily affluent and active multi-cultural families



Arts & Affluence 12.6%

Educated, wealthy and overwhelmingly urban with incomes topping \$180,000

First- and second-generation Canadian Jews—the segment is nearly a third Jewish

Attend nearly every form of art and performance: opera, ballet, symphony, art galleries, film festivals and museums

Well travelled, frequently flying to various sunny destinations, major cities in the northeastern U.S., Europe and Israel

A marketplace primed for experimentation and growth

- Growing, active **families**
- **Multi-cultural** with no single, dominant group
- Rapid in-migration from other metros and countries suggests **programming diversity will be essential**
- **Education and affluence** tend to correlate with **arts participation**
- Higher incomes suggest **capacity to purchase upscale tickets and packages**
- **Sensitivity to brand and aesthetics** presents opportunities for membership programs and private donor engagement

A dense inventory in Toronto, York, & Mississauga; Vaughan has education & banquet venues but no state of the art cultural facility

of Venues

205

in total*



84

in Toronto



41

in Vaughan

Average Seating Capacity

1,000

all venues

493

venues not in Toronto
or Mississauga

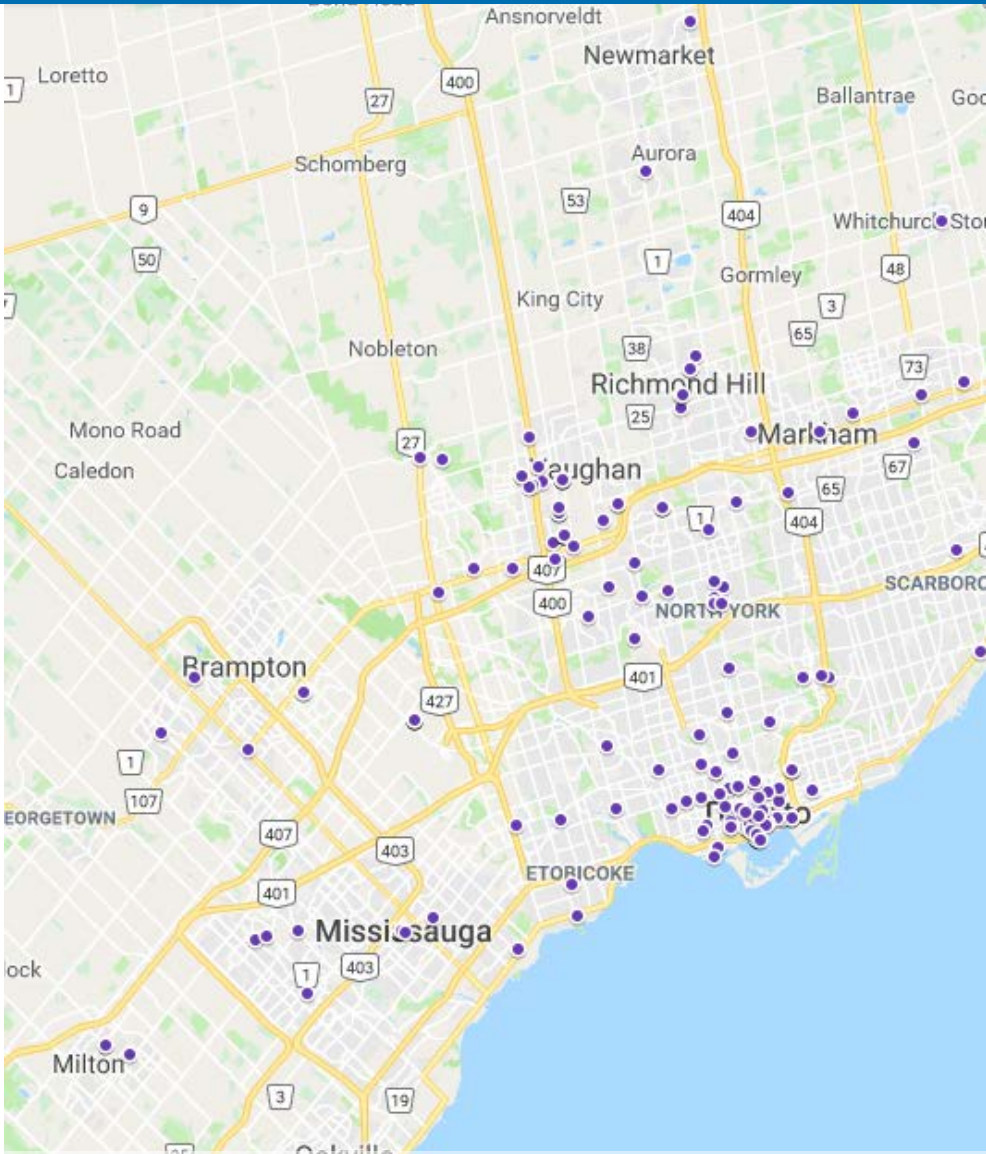
Venue Type

17

banquet facilities

7

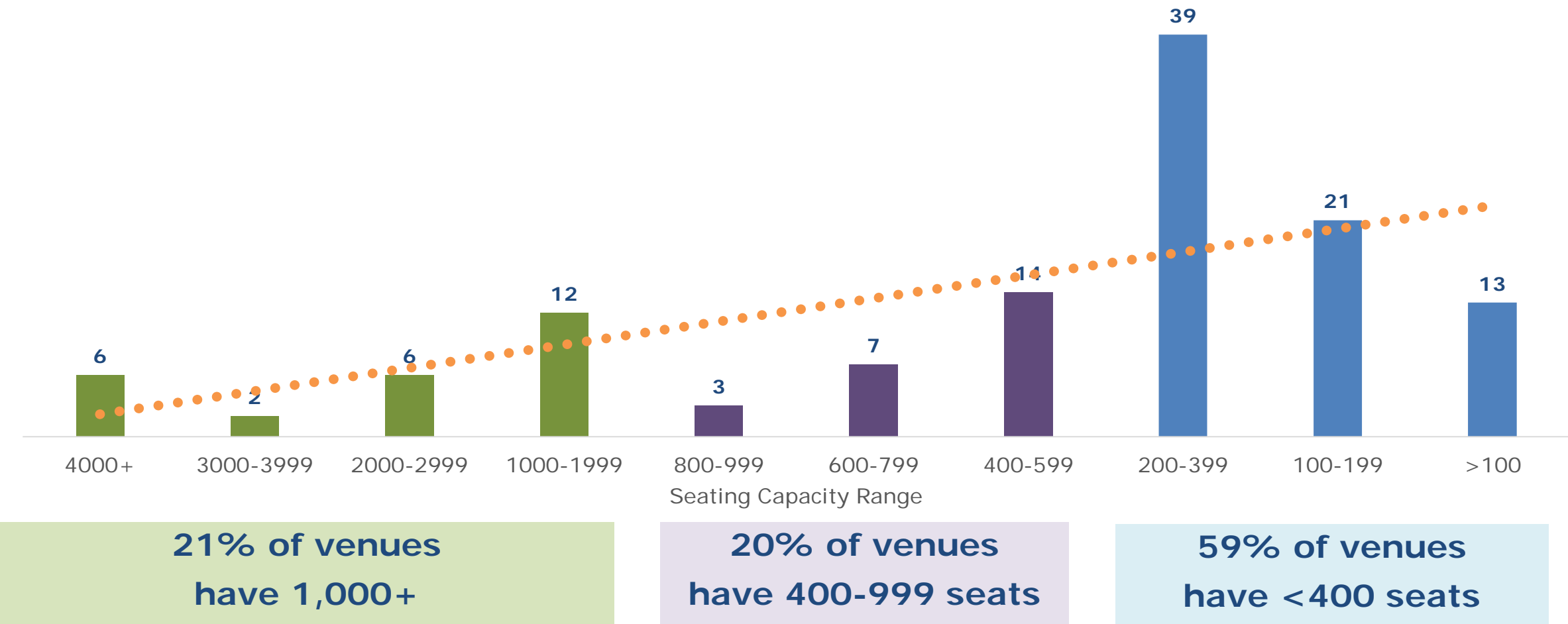
focused on educational
programming



*The 'environment' stretches from York Region to St. Catharine's

Smaller venues are broadly available; midsize venues (400-999 seats) are smallest category

Capacity Range
(n=123, all geographies)



(Source: Environmental Scan)

Environmental scan begins to inform considerations for a new centre's size and design

- **Arts and cultural venues are distributed**, with clusters in Toronto and Mississauga
- **Seating capacity varies significantly** between major cities and outlying municipalities
- **There is a gap in midsize venues**, ranging from 400-999 seats
- **Banquet facilities are prevalent** in the area
- **Educational spaces are prevalent** in the greater environment and in Vaughan
- **Spaces for production, rehearsal, and performance** are not readily available outside Toronto

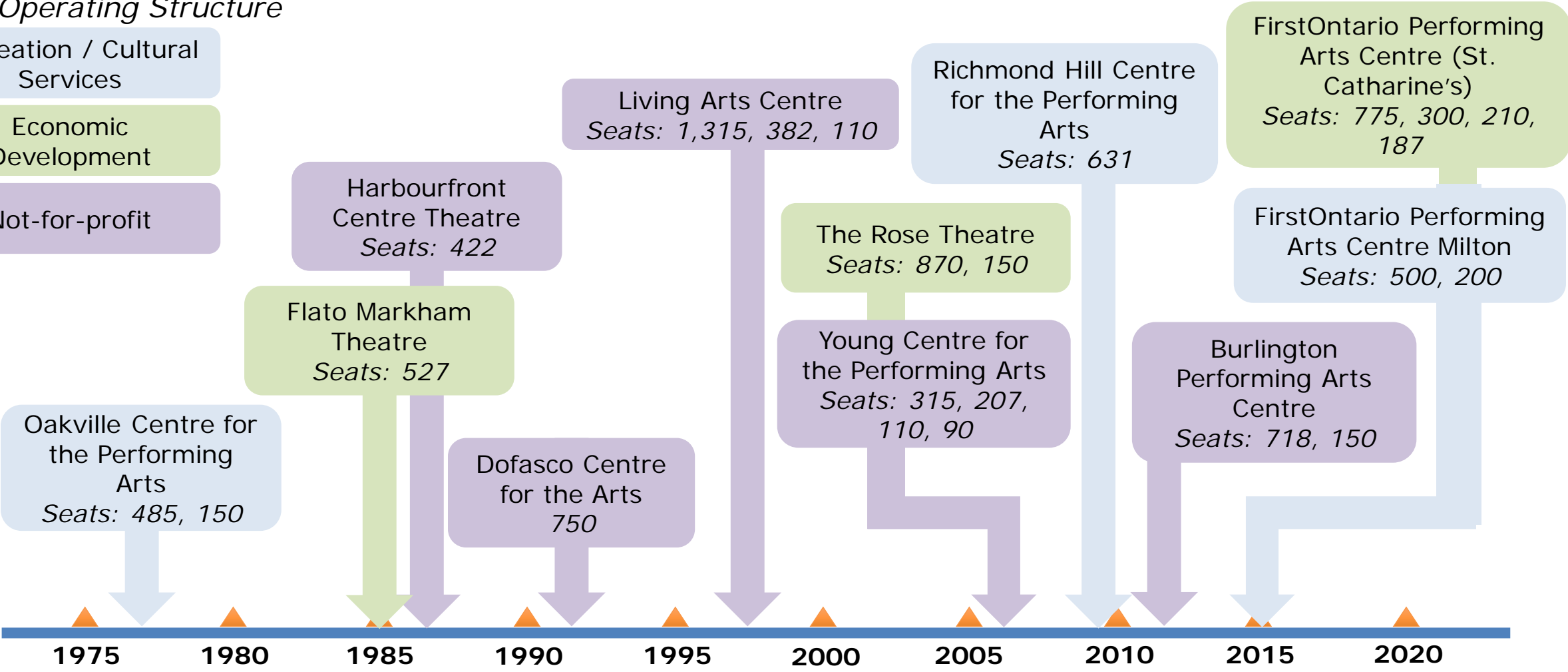
Recent area developments



Comparative facilities represent a range of operating models, with 6 of 11 opening after 2005

Facility Operating Structure

- Recreation / Cultural Services
- Economic Development
- Not-for-profit



Comparative markets highlight the importance of a clear vision, partnership, and sustainable operating support

- Two paths have typically led to facility development: **anticipated economic outcomes**, and **community outcomes**
- Many facilities in the comparative market area have **two venues: a traditional main hall and a flexible, smaller hall**
- Several facilities have **resident companies**, organizations that are guaranteed certain access to space and calendaring in exchange for regular programming
- **Programming reflects either local groups or a touring model**, but it is rare for both to be housed effectively in one centre
- **Partnership is key** to the successful development of any space
- **Funding for capital development** comes from every level of government, and there is a modest trend toward increased private sector contributions
- **Operating support is mixed**, with public subsidy complemented by earned revenue and private support (e.g., naming agreements)

User Survey



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ARCHITECTS

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A survey of potential venue users

General Information			
Table of Contents			
Registered Recreation Programs & Swim Lessons			
Family: Parent & Child	18-29	Youth: 13-17 years	74-83
• Creative Arts	19	• Creative Arts	74
• Culinary Arts	20	• Health & Wellness	74
• Health & Wellness	20	• Performing Arts	75
• Performing Arts	23	• Professional Development	76
• Special Theme	24	• Science & Technology	77
• Sports	26	• Skate & Hockey	81
• Vaughan Sports	28	• Special Theme	81
		• Sports	82
School Break	30-33	Adult: 18 years+	84-90
• PA Days	30	• Creative Arts	84
• December Break	31	• Culinary Arts	85
• March Break	32	• Health & Wellness	85
• Special Needs	33	• Performing Arts	87
		• Skate & Hockey	88
		• Sports	89
Preschool: 0-6 years	34-49	Older Adult: 62 years+	91-101
• Creative Arts	34	• Creative Arts	94
• Language Arts	35	• Culinary Arts	95
• Performing Arts	36	• Health & Wellness	95
• Science & Technology	39	• Lifestyle & Social Skills	100
• Skate & Hockey	40	• Performing Arts	100
• Special Theme	41	• Sports	101
• Sports	41		
• Vaughan Playschool	44		
• Vaughan Sports	48		
Children: 6-12 years	50-73	Special Needs	102-110
• Creative Arts	50	• Health & Wellness	106
• Culinary Arts	52	• Lifestyle & Social Skills	106
• Health & Wellness	52	• Performing Arts	108
• Performing Arts	53	• Skate & Hockey	109
• Science & Technology	56	• Sports	110
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		Specialty Courses & Clinics	194

Registration starts
Aug. 21-24

Register at
vaughan.ca/RecOnline



A potential venue user survey reached 100+ recipients

14 respondents

100+ received
email link

What we heard...

"A reasonably priced rental opportunity so that artists could contribute to the cultural experience"

9 performing
arts producers

\$0-\$14M
budget range

"This space needs to keep in mind the cultural diversity in Vaughan"

10 interested in
using a new
venue in the
VMC

Over 91,000
attendees at
570 events

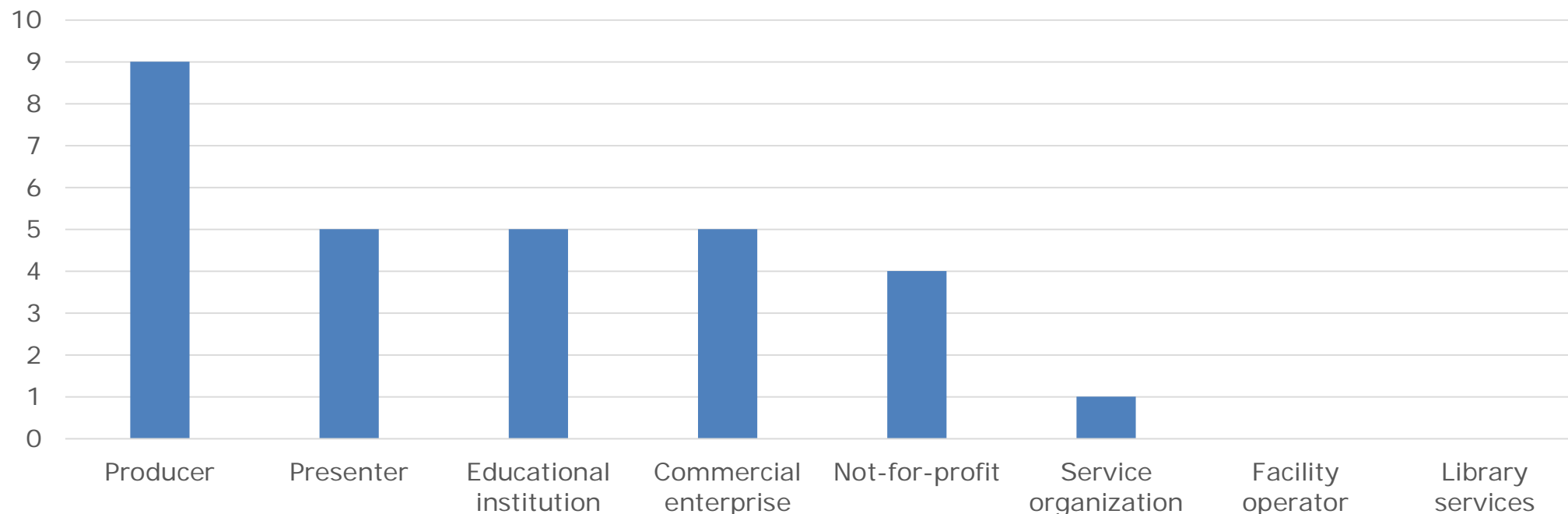
"What we need... is affordable, long term rentals in well designed spaces that are flexible"

Respondents are primarily producers and presenters, with focus on festivals, heritage, and events

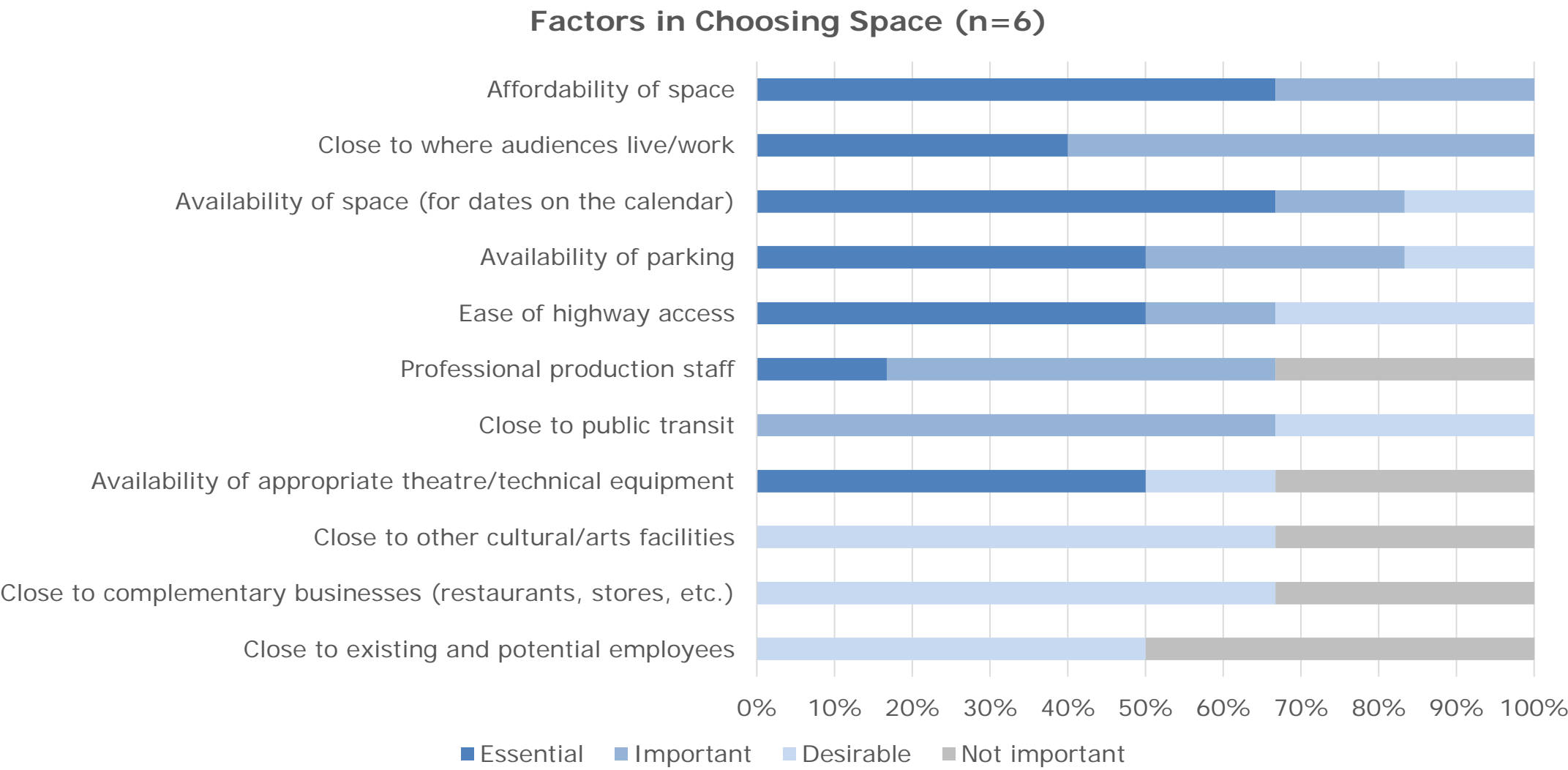
Activity Type



Institution Type

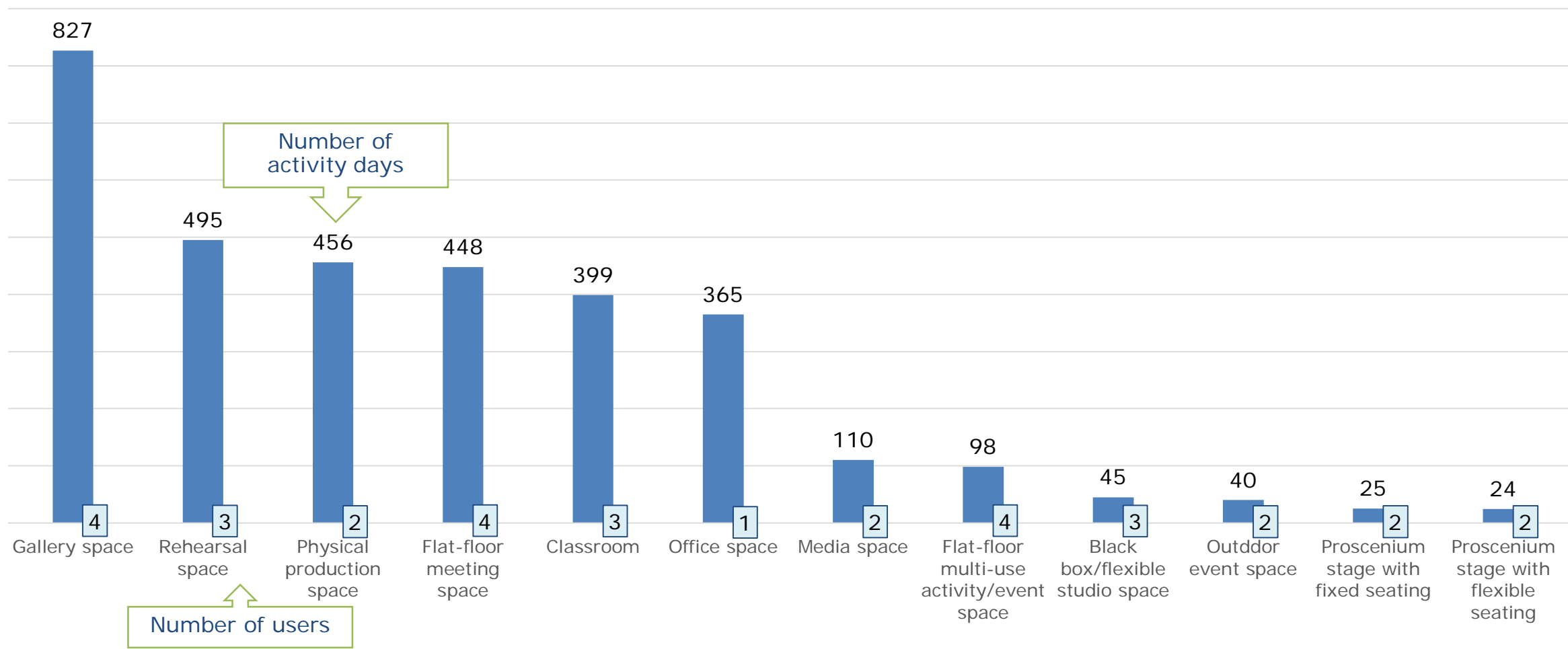


Affordability, proximity, calendar dates, and parking are top priorities



A multi-form space might suit many users

Potential Use Days by Space



Five core goals of the VMC's cultural centre

Activate Inspire Collaborate Educate Innovate



City Commitments

- Adaptable, responsive, sustainable
- The heart of the City – a destination, connected to the public realm
- Houses extraordinary experiences and enhances sense of place



Consumer Data

- Consumer trends reveal a marketplace primed for experimentation and growth
- The marketplace is sensitive to brand, excellence, and innovation



Regional Environment

- Cultural venues are distributed, and there are lots of banquet halls
- Educational spaces exist but are fully utilized



Civic Priorities

- A 'hub' of unique and excellent creative work
- Integrated pre-professional and top-notch training
- Embraces growth
- Programs appealing to Vaughan's diverse communities

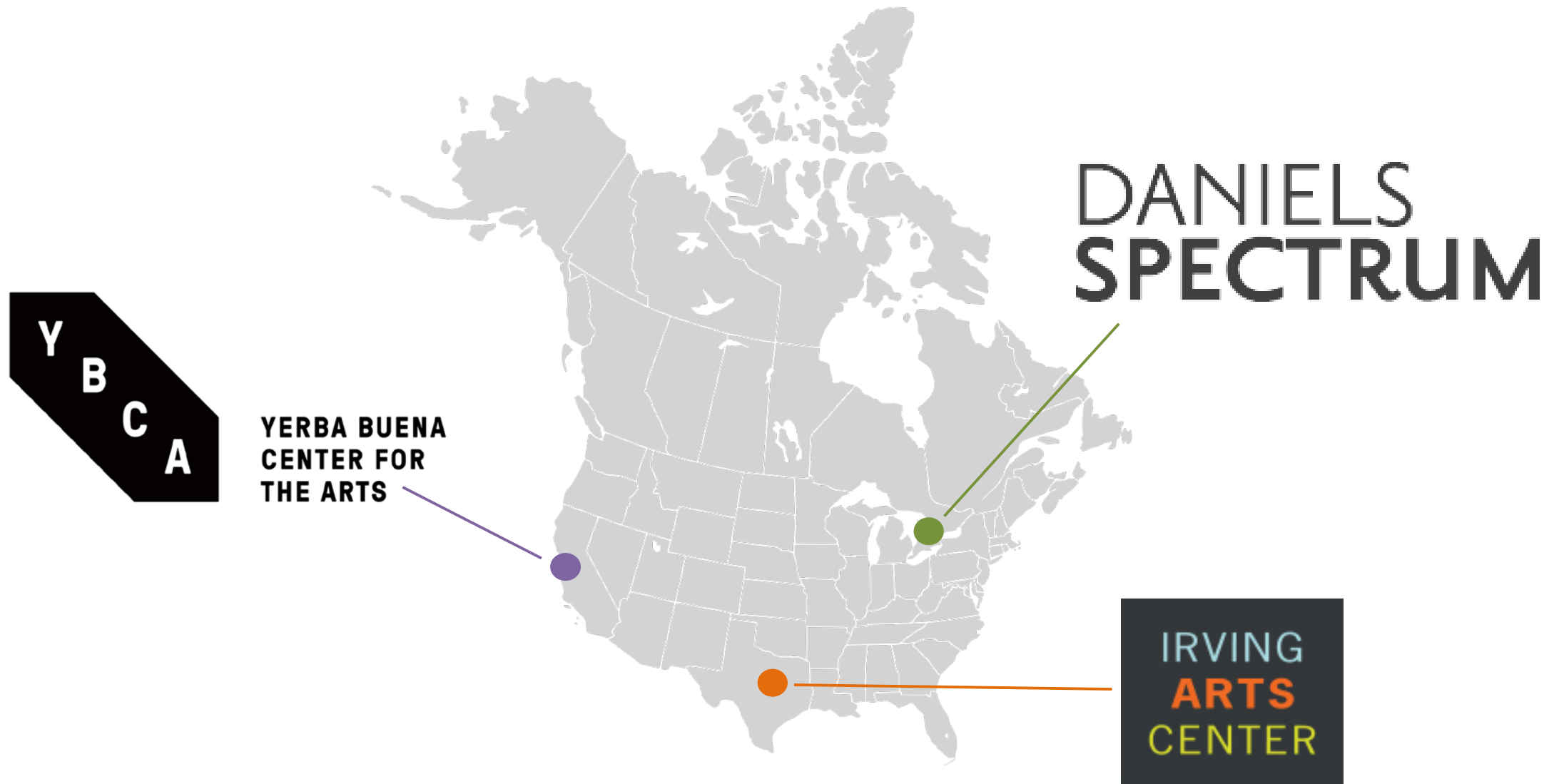
Case Studies



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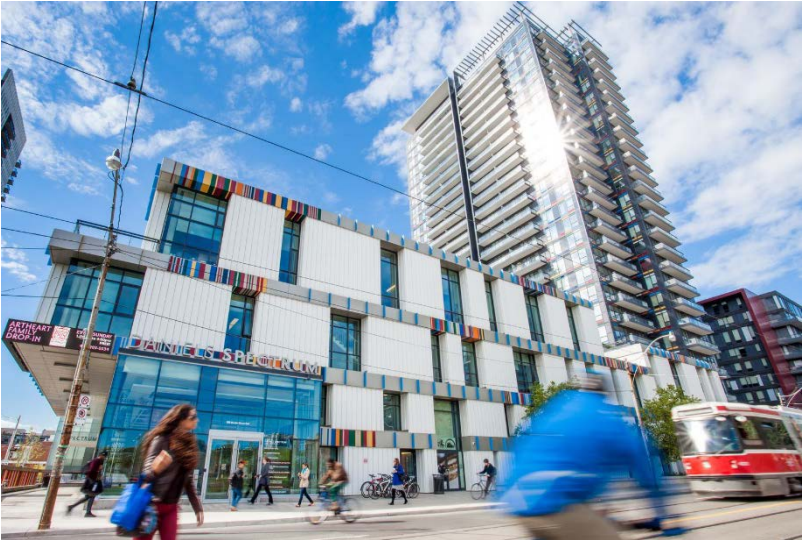
Three case studies selected for research



Case study: Daniels Spectrum, Overview

Daniels Spectrum is a **community cultural hub** in Toronto's Regent Park neighbourhood. It is home to many outstanding arts-based and community-focused organizations, and contains several event, performance and exhibition spaces that host tens of thousands of visitors and hundreds of arts and cultural events each year.

Location	Toronto, ON
Population	5.9M
Owner	Regent Park Arts Non-Profit Development Corporation
Operator	Artscape
Year Opened	2012



Case study: Daniels Spectrum, Spaces

Performing Arts + Event Spaces

- Ada Slight Hall: flexible theatre and event space, 425 seats theater or 400 seats banquet or 600 standing reception
- Artscape Lounge: main entrance “living room” space, 125 seats theater or 175 standing reception
- Courtyard: casual outdoor courtyard, 400 standing reception



Spaces managed by others

- Regent Park Lounge: bright and modern space, 100 standing reception | managed by the Centre for Social Innovation
- Meeting Rooms: 40 seated | managed by the Centre for Social Innovation
- Aki Studio: accessible black box theatre, 120 seats | managed by Native Earth Performing Arts
- Micro-Space: workshop or meeting space | managed by Regent Park Film Festival



Case study: Daniels Spectrum, Programs and Partners

Programming

Performing Arts

Music, theatre, dance, fashion, poetry, seminars

Visual Arts

Rotating hallway exhibitions free and open to the public

Education + Engagement

The Journey Studio, Ada Slight Youth Arts Mentorship Program

Resident Arts Organizations + Partners

Centennial College Performing Arts Commons

Show Love Café

Centre for Social Innovation

Regent Park Film Festival

ArtHeart Community Art Centre

Pathways to Education

Regent Park School of Music

Native Earth Performing Arts



Case study: Yerba Buena Center for the Arts, Overview

We generate **culture that moves people.**

Location	San Francisco, CA
Population	4.7M
Owner	San Francisco Redevelopment Agency
Operator	Yerba Buena Center for the Arts
Year Opened	1993



Case study: Yerba Buena Center for the Arts, Spaces

Performing Arts + Event Spaces

- YBCA Theater: proscenium theatre, 757 seats
- YBCA Forum: flexible 6700 sq ft space, 450 seated or 850 standing
- Screening Room: intimate auditorium with state of the art projection equipment, 81 + 8 ADA seats (CDA equivalent)
- Grand Lobby: main entrance and reception space, 350 standing

Galleries

- YBCA Visual Art Galleries

Public Spaces

- Third Street Courtyard: elevated outdoor plaza
- The Lounge: flexible use space, up to 40 people



Case study: Yerba Buena Center for the Arts, Programs and Partners

Programming

Performing Arts

Film, dance, music, theatre, lectures, seminars

Visual Arts

Rotating exhibitions, gallery tours

Civic Engagement

School partnerships, Youth Fellows, Field Work, various festivals

Resident Arts Organizations + Partners

Performance Partners

Alonzo King LINES Ballet

ODC Dance

Smuin Ballet

Community Partners

San Francisco Planning Department

San Francisco Unified School District

Over 40 local arts, advocacy, social justice, and community organizations



Case study: Irving Arts Center, Overview

*Irving Arts Center is **a place to connect** – with art, music and theatre, and others of like mind who value and enjoy the arts. Visitors can make a connection with artists, teachers, art makers and with each other.*

Location	Irving, TX
Population	7.3M
Owner	City of Irving
Operator	City of Irving
Year Opened	1990



Case study: Irving Arts Center, Spaces

Performing Arts + Event Spaces

- Carpenter Hall: fully equipped theatre, 711 seats
- Depree Theater: intimate theatre, 257 seats
- Rehearsal Hall
- Variety of meeting spaces

Galleries

- Dupree Lobby
- Focus Gallery
- Carpenter Lobby
- Courtyard Gallery

Museum Collection

- Irving Archives
- Ruth Paine House
- Jackie Townsell Bear Creek Heritage Center
- The Mustangs of Las Colinas
- *Irving Archives and Museum [coming in 2019]*



Case study: Irving Arts Center, Programs and Partners

Programming

Performing Arts

Provided by resident companies and other users

Visual Arts

Rotating exhibitions, artist receptions and talks, gallery tours

Youth + Family

Free programs, Saturday School, Second Sunday Fundays, Jumpstart Stories & Art, Homeschool Happenings, Art Rocks! Summer Camps

Resident Arts Organizations + Partners

Entertainment Series of Irving

Irving Black Arts Council

Irving Chorale

Mainstage Irving – Las Colinas

Irving Art Association

Irving Symphonic Band

Irving Symphony Orchestra

Las Colinas Symphony Orchestra

Momentum Dance Company

New Philharmonic Orchestra of Irving

Smithsonian Institution: *allows the Center to borrow from the Smithsonian's collection and access the Smithsonian's educational resources*



Active thinking

Table 1: **Activate**

Table 2: **Inspire**

Table 3: **Collaborate**

Table 4: **Educate**

Table 5: **Innovate**

- Please rotate between the 5 tables – there is a table for each theme
- Respond to the questions. There are markers at each table. Write or draw pictures.
- The goal of this exercise is to gather feedback on the emerging vision for a cultural centre in the VMC
- The project team is available to answer any questions and provide clarification as needed

Questions

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Thank you!



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Cultural Centres...

ACTIVATE

In addition to dedicated arts space, Daniels Spectrum provides public spaces to “**hang out, study, meet friends,**” as well as shared workspace



What would it mean for the Cultural Centre **to be alive**?

Who comes to the Cultural Centre, and **why do they come**?



Daniels Spectrum offers visual art in its **hallway galleries**, which are free and open to public

What is the relationship between arts and non-arts **activities and spaces**?

Via **Second Sunday Funday and Jumpstart Stories & Art**, the Irving Arts Center leverages regularly scheduled programs to cultivate and serve target audiences



INSPIRE



The **YBCA 100 Summit** awards outstanding individuals and invites the public to “gather with the YBCA 100 honorees to listen, debate, and ponder a better future”

YBCA champions female artists through its **Changing the Ratio: Female Artists** initiative, dedicating its exhibitions to some of the most important female artists of our time



The **Ada Slaight Youth Arts Mentorship Program** at Daniels Spectrum offers aspiring youth artists free tickets to cultural events across Toronto, capacity-building workshops, sessions with international rising stars, and a mentorship program

In what ways could the Cultural Centre make Vaughan a more appealing place to **live, work, and play**?

How could the Cultural Centre enter and inform the **civic dialogue**?

What impossibilities could a new Cultural Centre **make possible**?

COLLABORATE

Irving Arts Center partners with the **Smithsonian**, borrowing from the Smithsonian's collection and benefitting from its educational resources



YBCA played a key role in a ballot initiative to restore hotel tax allocations to the arts community, alongside a **coalition of arts leaders, homeless family services, and advocacy communities**

Daniels Spectrum is **home** not only to resident arts organizations, but also to the Centre for Social Innovation, Pathways to Education program, and Show Love Café



What types of partners would **energize and support** the Cultural Centre's mission?

What **value would the Cultural Centre bring** to its partners?

What would it look like for the Cultural Centre to partner with **Vaughan citizens and City government**?

EDUCATE



YBCA offers groundbreaking school partnerships: **DREAM** cultivates immigrant student hopes and dreams by reflecting, creating, and sharing art; **Food Justice and Cultural Memory** provides students with a source of memory and hope through art and community gardening

Located in the Irving Arts Center's ART LAB, **Saturday School Classes** educate students on topics ranging from a cultural movement, a rich period of history, or a particular medium or art-making technique



Daniels Spectrum's **Journey Studio Program** provides free mentorship and training in musical theater for ages 15-24

What are **unmet learning needs** in the City of Vaughan and surrounding area?

How could the Cultural Centre **complement** the City of Vaughan's existing educational offerings?

What **pre-professional training** opportunities could the Cultural Centre offer, and for whom?

INNOVATE

Market Street Prototyping Festival extended YBCA's impact beyond its walls and engaged 345k people in 40+ ideas to capitalize on Market Street's potential to become a vibrant cultural asset



How does this facility serve the **Vaughan of the 21st century**?

What would it look like to **incorporate technology** into the Cultural Centre's design or programming?



Daniels Spectrum hosted the **AI Sustainable Future Summit**, an innovation zone and interactive boot camp focused on AI, Digital Technologies, Big Data, and other innovations.

YBCA hosted a **metaphorical space travel exhibition**, Tom Sachs: Europa, which drew 1M+ virtual travelers



How could the City of Vaughan rethink the traditional business model and introduce **unique sources of revenue**?

SITE VISIT BRIEF: DANIELS SPECTRUM

“Rooted in Regent Park, Open to the World”

Mission

The Regent Park arts and cultural centre is a platform for cultural exchange and collaboration rooted in Regent Park and open to the world. It is a place where people come to be inspired, to learn, to share, to create.

The Centre is:

- A showcase for artistic talent
- An incubator of creative people and organizations
- A workshop for new artistic creations
- The social heart of Regent Park

Values

The Centre and the arts and cultural organizations and individuals working there are guided by a set of shared values which support the Vision, inform programming and underpin the way we work together and with the community:

- Excellence in artistic creation
- Inclusivity, participation and learning
- Celebrating and serving our diverse community
- Collaboration, dialogue and social engagement
- A healthy, sustainable community

Development History

Regent Park, a Toronto neighbourhood rich with local culture but challenged to access and leverage capital, began a revitalization process in 2002. Early analysis and planning led to a 2007 feasibility study for an arts and cultural centre; Artscape joined in these conversations, and ultimately undertook the implementation phase of the study in 2008. A Steering Group included the City of Toronto, The Daniels Corporation, Toronto Community Housing, and several Regent Park-focused community organizations

In addition, nine community organizations were engaged in the process to guarantee their needs would be understood and served as the project evolved. This portion of the study culminated in a Request for Expressions of Interest (REOI), the objective of which was to prompt and understand interest in a new centre’s development and programming.

Responding to the outcomes of the REOI, Artscape created a Case for Support setting forth the vision, mission and mandate of the proposed centre, describing a building program and a menu of potential tenants and activation

types. Ultimately, an RFP was issued jointly by the Daniels Corporation and Toronto Community Housing in summer 2009.

Artscape responded with the winning proposal, with support from two partner organizations – the Centre for Social Innovation (CSI) and Creative Trust.

A rigorous timetable was developed, and funding was sought from federal, provincial, and municipal governments in addition to significant private sector support to cover total project costs of \$38 million. Close collaboration with the City of Toronto and the cultural community enabled Artscape to successfully lobby for Cultural Sector infrastructure support, yielding \$24 million from the federal and provincial governments (each provided \$12 million). The Artscape Foundation conducted a capital campaign to secure an additional \$10 million, reaching its goal in 2012.

Ownership

The facility is owned by the Regent Park Arts Non-Profit Development Corporation (RPAD), which is a joint venture between subsidiary corporations of Toronto Community Housing, the Daniels Corporation, and Artscape. RPAD is governed by a Board of Directors that includes representation from Artscape, The Daniels Corporation, Toronto Community Housing, the Daniels Spectrum tenants and the Regent Park community at large. RPAD developed and owns Daniels Spectrum, and has leased the cultural hub to Artscape, as Facilities Operator, for a 50-year period.

Operators

Artscape is the operator of record. Three anchor tenants also operate designated spaces: the Centre for Social Innovation (CSI), Native Earth Performing Arts (NEPA), and the Regent Park Film Festival (RPFF).

In addition to operating the facility, Artscape is directly responsible for some programming, described in the sections that follow.

Facility and Users

Daniels Spectrum has three floors housing seven anchor tenants; each floor is dedicated to a theme relating to arts, culture, and community. Two additional users also provide regular programming: Centennial College Performing Arts Commons offers a variety of arts training opportunities for adults, and the Show Love Café, a social enterprise operated by Dixon Hall Neighborhood Services, offers light food and beverage service while developing workforce skills and access for youth populations.

First Floor: Experience. The first floor is home to a public café and lounge as well as several event and performance spaces. Two studio operators have space on

the ground floor: Collective of Black Artists (COBA) and Native Earth Performing Arts (NEPA).

Rentable First Floor Spaces:

- Ada Slight Hall: flexible theatre and event space, 425 seats theater or 400 seats banquet or 600 standing reception, managed by Artscape
- Artscape Lounge: main entrance “living room” space, 125 seats theater or 175 standing reception, managed by Artscape
- Courtyard: casual outdoor courtyard, 400 standing reception, managed by Artscape
- Micro-Space: workshop or meeting space, managed by Regent Park Film Festival

Second Floor: Learning. The second floor is home to Artscape’s offices as well as 5 organizational tenants focused on learning and educational programming:

- Regent Park School of Music
- ArtHeart
- Regent Park Film Festival
- Pathways to Education
- Native Earth Performing Arts (NEPA)

In addition to the Aki Studio, NEPA’s administrative offices are also on the second floor.

Rentable Second Floor Space:

- Aki Studio: accessible black box theatre, 120 seats, managed by Native Earth Performing Arts

Third Floor: Collaboration. The third floor is home to The Centre for Social Innovation (CSI) Regent Park.

Rent-able Third Floor Spaces:

- Regent Park Lounge: bright and modern space, 100 standing reception, managed by the Centre for Social Innovation
- 2 Meeting Rooms: 40 seated, managed by the Centre for Social Innovation

Programming

Programming at Daniels Spectrum is guided by the following values:

- Excellence in artistic creation
- Inclusivity, participation and learning
- Celebrating and serving our diverse community
- Collaboration, dialogue and social engagement
- A healthy, sustainable community

As Artscape’s role has transformed from a space provider (or passive host) to city and community builder, staff have become more actively involved in developing and deploying programs. At Daniels Spectrum, the staff both book and present programs, as well as run programs for the community such as The Journey and The Journey Studio, a free mentorship and training program in musical theatre for youth and younger adults; and the Ada Slight Youth Arts Mentorship Program, serving Regent Park and other area youth.

In addition to these initiatives, the values set forth have informed what and how anchor tenants activate their spaces, as well as the types of rental users and activities hosted within the facility.

For example, the Centre for Social Innovation (the third-floor anchor tenant) offers a variety of community-focused programs, including the Desk Exchange Community Animator, a work-exchange program, a micro-loan fund, and member programs. The Regent Park Film Festival, another anchor tenant, offers workshops for aspiring filmmakers. Of particular importance is that no two programming organizations, whether Artscape or tenants, offer duplicative programming. While the programming is diverse and there may be several offerings in a single discipline, the structure and objectives of each program are unique, making them complementary rather than competitive.

A bustling rental program also serves a variety of private sector users, ranging from tech industry convenings to music producers’ record release parties.

Governance & Management

A Board of Directors includes representation from Artscape, The Daniels Corporation, Toronto Community Housing, Daniels Spectrum and the Regent Park Community Initiative. RPAD was created to develop and own Daniels Spectrum; Artscape is the building operator, relieving public entities of the burden of day-to-day operations.

In addition, community and user representation is assured by the following strategies:

- Two members of Artscape’s board are elected from the Regent Park community
- Sub-tenants of Daniels Spectrum are engaged in a Tenant Liaison Committee
- At least three members of the Regent Park Community are on the Daniels Spectrum Program Advisory Committee, which is charged with recommending programming policy to Artscape and assisting the staff to solicit, review, and select programming for the performance and presentation spaces
- Members of the Regent Park Community sit on ad hoc committees to assist with the management and operation of Daniels Spectrum

- A Youth Arts Subcommittee has been established.

Artscape's performance is monitored under the terms of its lease from RPAD, with an annual review focused on determining the effectiveness of Artscape's management, and measures recommended by RPAD to improve Artscape's performance.

Staffing: Artscape has an onsite staff of 30-35.

Tenant support: The Daniels Corporation created a tenant transition fund to reduce rental costs for tenants in their first five years of occupancy.

Continuing subsidy for tenants and rental users is provided by ongoing fundraising conducted by Artscape.

Good to know...

Creative industries have flourished throughout Regent Park, and this success is frequently attributed to early programming put forth by Daniels Spectrum. Program activations ranged from workshops and performances to a robust youth workforce development program, which connects aspiring artists with professional creatives working full-time in a given artistic discipline. This program has produced remarkable successes,

Community Manager Jermyn Creed cites critical factors in this success: a strong focus on service to the local community by Daniels Spectrum and tenant organizations, coupled with a highly visible developer, President Mitchell Cohen of the Daniels Corporation, who is engaged with the community at many levels. Creed noted that Cohen connected with Regent Park community members well before groundbreaking, often appearing at neighborhood jam sessions and hearing about community goings-on, concerns, and opportunities.