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## **CITY OF PRINCE GEORGE DOWNTOWN ARTS STRATEGY**



Prepared for the City of Prince George

May 12, 2020

## City of Prince George Downtown Arts Strategy

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## ACKNOWLEDGEMENTS

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This report was prepared by R. Radloff & Associates in conjunction with KRSolutions, and with David Hewko Planning and Program Management. The preparation of this report was assisted by the City's Project Management Team including Kathleen Soltis, Ian Wells, and Chris Bone. Additional City staff assisted the Project Management Team with advising on this report including Adam Holmes, Tiina Schaeffer, Doug Hofstede, and Melissa Barcellos.

Many dedicated residents involved in Prince George's arts and culture sector also provided valuable feedback and discussion points during the consultation processes.

## NOTE ON TIMING OF THIS REPORT

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This report was completed during the COVID19 pandemic, and as such the recommendations of this report should be re-assessed post-pandemic. Revisiting this report's recommendations is advisable given the significant degree of uncertainty regarding, fiscal issues, policies and the priorities for local government, Not-for-Profit organizations, and the arts and culture sector post pandemic.

Unfortunately, the planned stakeholder and public review process at the late draft stages of this report had to be curtailed due to community health procedures related to managing the pandemic. A more inclusive review of this report and its findings could be conducted post-pandemic or as part of the City's planned Downtown Core Master Plan process.

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## 1.0 PURPOSE AND WORK PLAN OF THE STUDY

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The City of Prince George supports the arts through provision of large multi-year grants to four major organizations including Theatre Northwest, the Prince George Symphony Orchestra, the Community Arts Council and the Folkfest Society. In addition, the City provides smaller grants through the myPG Community Grant stream and enables arts and cultural organizations such as the Two Rivers Gallery and the Community Arts Council through City owned facilities.

The City is undergoing significant private and public investment in the downtown and is developing a masterplan for the downtown civic core. The City intends to ensure that the civic core planning process is informed by a comprehensive Downtown Arts Strategy and provides recommendations regarding the provision of arts amenities that attract people and investment.

The City of Prince George retained Radloff to undertake several tasks in support of its Downtown Arts Strategy. This work was informed by, and aligned with current work including:

- The Prince George and District Community Arts Council (CAC) Feasibility Study to assess the viability of a new community arts Creative Hub in downtown Prince George at 1310 3<sup>RD</sup> Ave (former Bank of Montreal building)
- Recommendations contained in the City of Prince George Economic Development Strategy (2020-2025) implementation plan that relates to the role of arts and culture as an economic development driver and contributor to place-making
- The City of Prince George Civic Core Planning process
- The Regional District of Fraser Fort George Cultural Plan (to be updated in 2020)
- The City of Prince George Civic and Conference Centre Expansion Renovation Analysis, and,
- The City of Prince George Civic Facilities Renewal Strategy.

The Downtown Arts Strategy involved consultations with key stakeholders and partners as well as City staff in coordination with those leading other processes identified above.

As requested by the City of Prince George, this Downtown Arts Strategy report focuses on the following topics:

1. An environmental scan, informed by a review of the Community Arts Council Capital Investment Analysis consultation data, of trends and concepts related to potential space use options. This included:
  - a. Discussions with the City Project Management Team
  - b. A review of relevant reports and documents
  - c. Conducting key stakeholder consultations in a manner that includes those that are not consulted with through the CAC study and that is coordinated with other related project consultations.
  - d. A review of art and cultural space strategies and trends from other similarly sized cities, such as Lethbridge, Nanaimo, Vernon and Kamloops.
2. An assessment of functional space requirements for arts amenities that contribute to downtown culture (place-making), including a gap analysis reflective of current capacity and anticipated need. This included:

- a. Building from stakeholder consultations associated with the CAC study, supplemented by additional stakeholder determination of answers to the following questions:
  - i. How are current downtown spaces being used for arts?
  - ii. Are current spaces fulfilling needs for the different artists, including indigenous artists, and what features make the spaces meet their needs?
  - iii. What are artists looking for in order to meet their space needs (what are “must haves” and what features are “nice to have”)?
  - iv. Would more artists move to downtown spaces if available and meeting their needs?
  - v. Would more residents and visitors be attracted downtown?
  
- b. Draft synthesis and analysis of the consultation findings.
  
3. Recommendations regarding the placement, size and programmatic capacity of a concert hall in the downtown. Including:
  - a. Building from the findings of the work conducted by the Performing Arts Centre Society and the City’s 2014 Performing Arts Centre analysis report, consultations with the CAC and key stakeholders were conducted, including local performance groups (including indigenous performers), BC promotion companies, and City staff.
  - b. Analysis of current trends in performing arts and events spaces to assess the key building features, right-sizing, and options for adaptable and flexible space. Assessment focused on current trends in financial models supporting performance and event spaces.
  - c. Assessment of potential sites and spaces for siting a concert hall, including renovations and additions to existing buildings and a new build.
  - d. Assessment of the performances and events that could potentially be attracted to a new concert hall in consideration of the current performances and events attracted by facilities currently used in Prince George.
  - e. Assessment of benefits a new concert hall / event complex would have for the downtown in consideration of a range of social and economic impacts.
  - f. Preparation of a current high level (provisional) cost estimate for a recommended conceptual concert hall and options for phasing.
  
4. Recommendations on the roles for the City of Prince George and the Regional District of Fraser-Fort George, as it relates to the servicing and financing of the Two Rivers Gallery and Exploration Place. This included:
  - a. A review of current funding and servicing agreements and discussions with senior managers of the City, Regional District, Two Rivers Gallery and The Exploration Place.
  - b. A review of models from other cities with similar facilities.
  - c. Preparation of draft recommendations for review with the City project management team.
  
5. Recommendations that will guide City investment in space, public art, and grants, based on prioritized need, and reflecting the economic and social value of the arts. This included:
  - a. Based on findings from the City’s Economic Development Strategy, trends in other similarly sized cities, the City of Prince George’s Official Community Plan, and other related reports and processes, development of practical options that could best define the City’s role in building and strengthening the arts community in Prince George.

- b. Proposals as to how the City might approach implementation of key recommendations in a way that reflects attention to key considerations including the City's Reconciliation Framework, and its MOU with the Lheidli T'enneh First Nation.
  - c. Preparation of key recommendations for ways the City can provide additional long-term support for the arts in Prince George and the downtown.
6. Recommended approaches to measuring the economic and social impact of the arts on downtown Prince George. This included:
  - a. A review and assessment of current best practices and methods for indicators, criteria and processes for measuring the level of success achieved as proposed newly implemented City strategies supporting the arts are implemented.
  - b. Preparation of draft recommendations with consideration to indicators and measures recommended in the City's Economic Development Strategy, and to ensuring practical approaches.
7. Preparation of a compendium report with the various findings and recommendations for review by the City Project Management Team. Prepare final report for the City.

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## 2.0 TRENDS & CONCEPTUAL SPACE NEEDS FOR ARTS

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### 2.1 The Arts and Culture Economy in Canada

Arts and culture as a sector contribute to the vibrancy and prosperity of the Canadian economy and should be an important component of any community's economic development strategy, especially to diversify away from traditional industries. Small businesses and organizations in arts and culture create jobs, drive innovation, attract and retain professionals, population and wealth in communities. The arts and culture economy attracts private and public investment and is a contributor to tourism, place making and citizen pride. In Canada, Culture and Sport Gross Domestic Product (GDP) in 2017 was \$59.7 billion supporting 784,500 jobs. In BC the Culture GDP was \$7.139 billion more than six times larger than the Sport GDP. Information and cultural industries, arts, entertainment and recreation now contribute more to Canada's GDP than traditional industries such as utilities or agriculture, fishing and hunting, or accommodation and food services.

Domestic tourism spending on culture contributes to local economies in Canada. In 2017 \$1.2 billion was spent on cultural events requiring travel outside of a resident's home community. Expanding the availability of local performances, visual and applied arts and cultural activities will have a benefit of reducing the amount of spending that is not retained within the local economy.

Most citizens in Canada are involved in driving the arts and culture economy as consumers, participants or producers. In 2016 a comprehensive study by Hill Strategies on Demographic Patterns in Canadians' Arts Participation found that 73 percent of Canadians over 15 years of age said they attended one or more arts activities and 50 percent said they were engaged in making or producing art in that year. With a young, educated and relatively wealthy population, Prince George is well positioned to support and grow the arts and culture economy as age, education and household income are very strong indicators of arts engagement. Applying the national rates of participation to Prince George suggests that in 2016 an estimated 52,000 people would have attended one or more arts activities, and nearly 36,000 would have been involved in making art or performing.

Communities of all sizes are investing in arts and culture as part of their economic development strategies. This becomes particularly evident for larger urban centres such as Prince George. As in other sectors, public investment in arts and culture by all levels of government is attracting and growing private investment and creating jobs. However, investment in the arts and culture sector has the added benefit of also contributing to place making<sup>1</sup>, and attracting and retaining a vibrant and educated population.

The following sections present the information and sources that have led to these conclusions and are arranged accordingly:

1. The Culture and Sport Economy in Canada
2. Canadian Participation in the Arts Economy

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<sup>1</sup> As both an overarching idea and a hands-on approach for improving a neighborhood, city, or region, placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.

### 3. Participation in the Arts Economy – Prince George and Benchmark Communities

#### 2.1.1 The Culture and Sport Economy in Canada

*Culture is a significant and growing generator of economic prosperity and jobs in Canada as measured by GDP and tourism spending*

Culture and sport are recognized as important and growing economic sectors of the Canadian economy. In 2017 culture alone made up 2.7 percent of total Canadian GDP. The Government of Canada has developed and utilizes the 'Culture Satellite Account' to evaluate the contribution of culture and sport to the national economy. A summary of the Culture Satellite Account follows along with specific information extracted from Statistics Canada.

*The Culture Satellite Account (CSA) is an accounting framework created to better measure the economic importance of culture, arts, heritage and sport in the Canadian economy. The CSA is developed by Statistics Canada with the support of a diverse group of partners referred to as the Culture Statistics Strategy Consortium. Within the CSA, culture is defined as a creative artistic activity and the goods and services produce by this activity and preservation of heritage. Sport is defined as an individual or group activity, often pursued for fitness in leisure time, fun or competition. It includes recreational sports and physical activities as well as professional, semi-professional or amateur sport clubs and independent athletes that are primarily engaged in presenting sporting events before an audience. The Provincial and Territorial Culture Indicators are timely estimates of the economic contribution of culture and sport in Canada.<sup>2</sup>*

In 2017 culture and sport gross domestic product (GDP) combined was \$59.7 billion supporting 784,500 jobs in Canada. Provincially, BC, Ontario and Quebec have the highest Culture GDP in Canada. In 2017 the Culture GDP for BC was \$7.139 Billion with 98,050 Culture Jobs<sup>3</sup>. By comparison in 2017 the Sport GDP for BC was \$1.158 Billion with 22,486 Sport Jobs. The largest contributors to Culture GDP and Culture jobs are audio visual and interactive arts, visual and applied arts, written and published works, governance funding and professional support. Other contributors are education and training, live performance, sound recording, heritage and libraries.

Statistics Canada also measures tourism spending on culture and sport annually, illustrated below. The total tourism spending on culture in 2016 in Canada was \$1.7 Billion. Of this, 68 percent or \$1.16 Billion was attributed to domestic tourism, and \$536 million to international visitors to Canada. Of the domestic tourism spending, live performance generated the largest contribution (\$378.8 million). Visual and applied arts (\$289.3 million), written and published works (\$278.8 million), audiovisual and interactive media (\$197.8 million) were also major contributors. By comparison, the total of tourism spending on sport in 2016 was \$915.7 million. Of this \$586.8 million was spent on domestic sport. Organized sport made up \$306.8 million of this with governance, funding and professional support at \$266.8 million.

<sup>2</sup> [Culture Satellite Account, Government of Canada website](#)

<sup>3</sup> [Provincial and Territorial Culture and Sport Indicators, Government of Canada website](#)

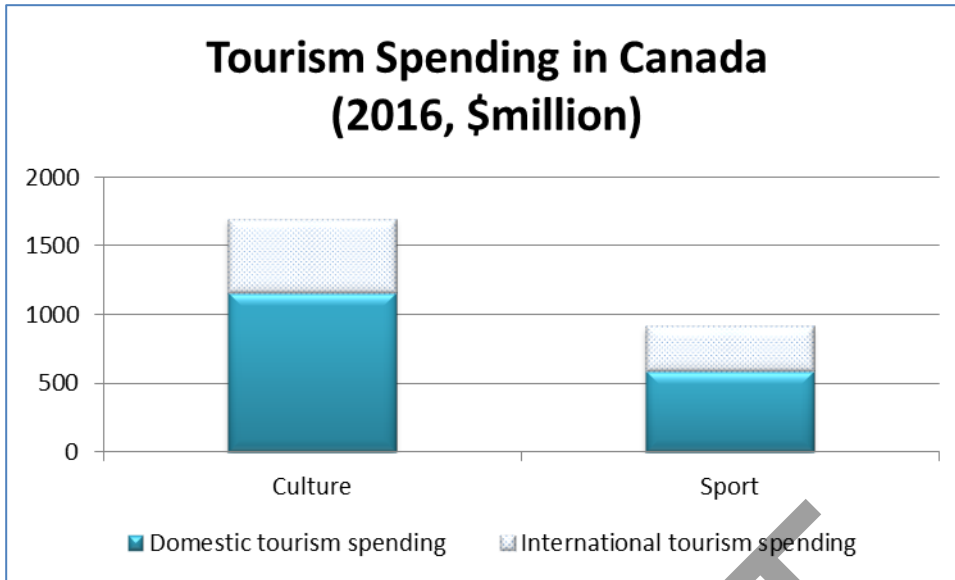


Figure 1: Tourism Spending in Canada Compared with Spending on Sport

These estimates represent direct spending on culture and sport. For example, if a tourist decides to travel to see a play or attend a hockey game only the value of admission is captured, not the travel or accommodation required.

Domestic tourism spending on culture and sport grew 12 percent between 2010 and 2016 with spending on culture growing at nearly twice the rate as spending on sport.

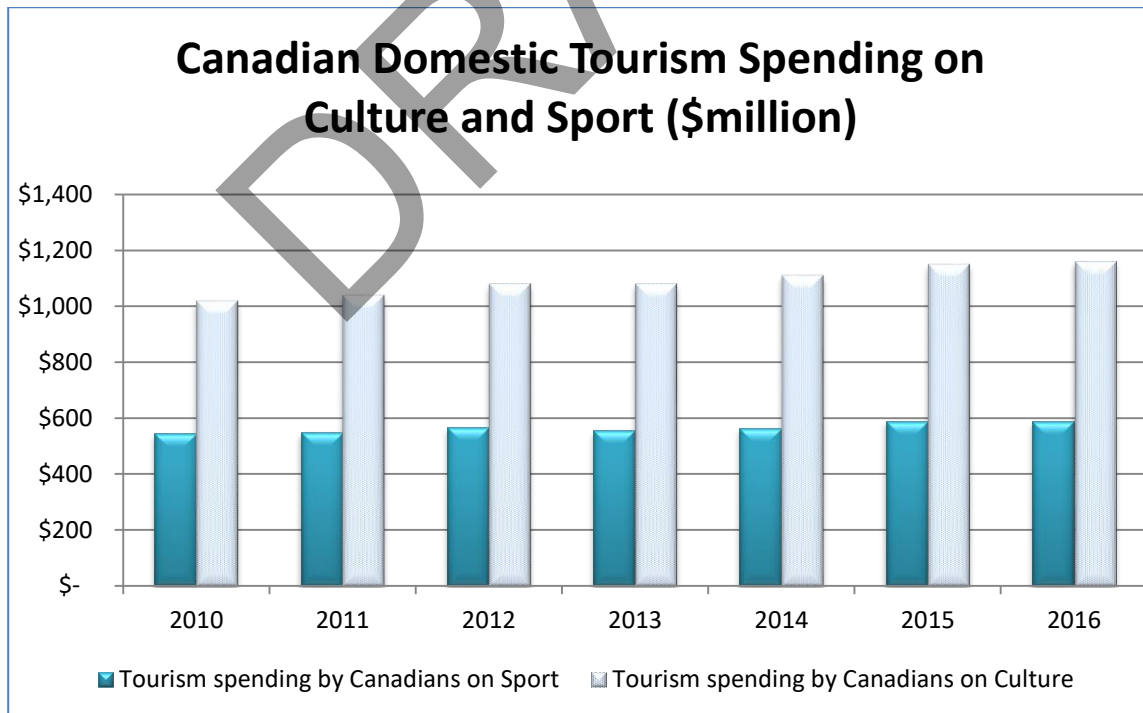


Figure 2: Domestic Tourism Spending on Culture & Sport

In 2016 live performance, visual and applied art made up the largest of the tourism spending on culture (58%). Live performance includes performing arts, festivals and celebrations. Visual and applied art includes original visual art, art reproductions, photography, crafts, advertising, architecture, design. Of note original visual art and crafts make up almost the total of the visual and applied art category of tourism spending. In 2016 culture represents 1.6 percent of all domestic tourism spending in Canada and sport represents 0.8 percent.

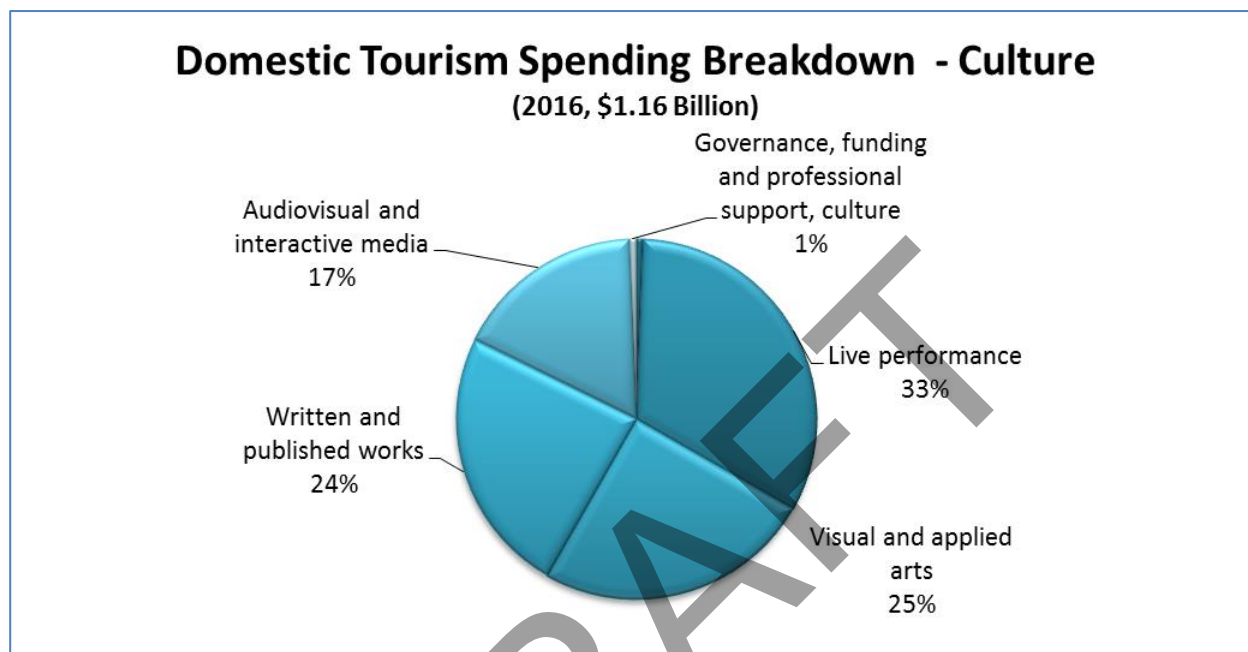


Figure 3: Domestic Tourism Spending Breakdown

### 2.1.2 Canadian Participation in the Arts Economy

*Most Canadians are engaged in the arts economy through arts attendance and the making or performing of art.*

A comprehensive study of demographic patterns of Canadians' Arts participation in the arts was released in February 2019 by Hill Strategies developed in partnership with the Canada Council for the Arts, The Department of Canadian Heritage and the Ontario Arts Council. The data was derived from Statistics Canada's 2016 General Social Survey which reached 9,844 Canadians across ten provinces<sup>4</sup>.

In addition to illustrating overall levels of arts participation by Canadians aged fifteen and older, the study identifies indicators of arts participation based on demographic analysis. The findings of this analysis have been used to estimate the level of existing or potential arts participation in Prince George and benchmark communities.

The study defined two areas of arts participation. One was through the attendance of arts events or activities. The second was through the making or performing of art. Overall, the survey found 73

<sup>4</sup> [Demographic Patterns of Canadians' Arts Participation in 2016](#)

percent of Canadians 15 and older in 2016 attended or visited one of the following arts activities at least once during the year.

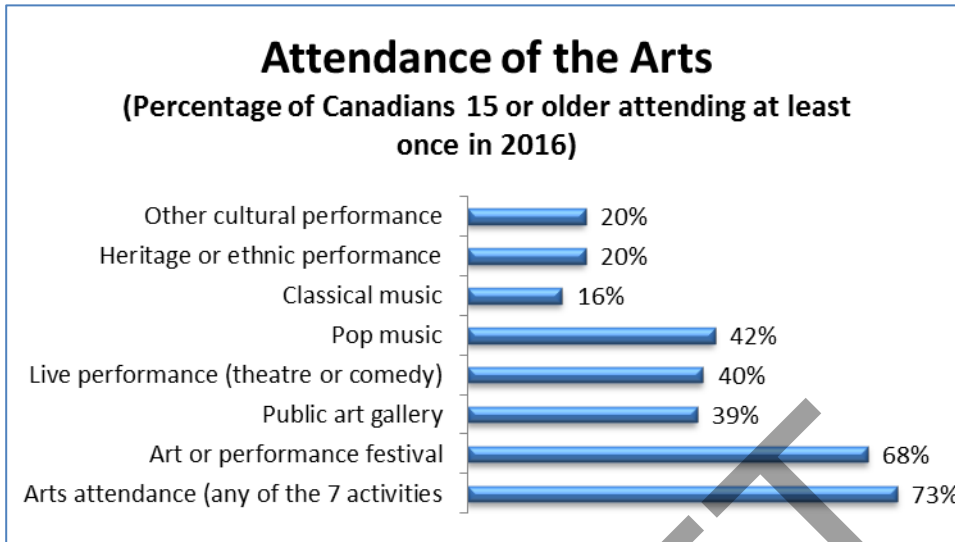


Figure 4: Rates of Attendance at Art Events

Furthermore, the study found that participation is very similar across demographic groups. There was little change from the national level of 73 percent when participation rates of men and women, indigenous and non-indigenous, immigrant and non-immigrants were considered. However, when age was considered, the study found participation rates were highest for youth and progressively declined for older Canadian demographics. Interestingly the study also showed that the only arts activity where older Canadians had higher participation was classical music performances, but this category also had the lowest overall attended arts activity in the study (16%).

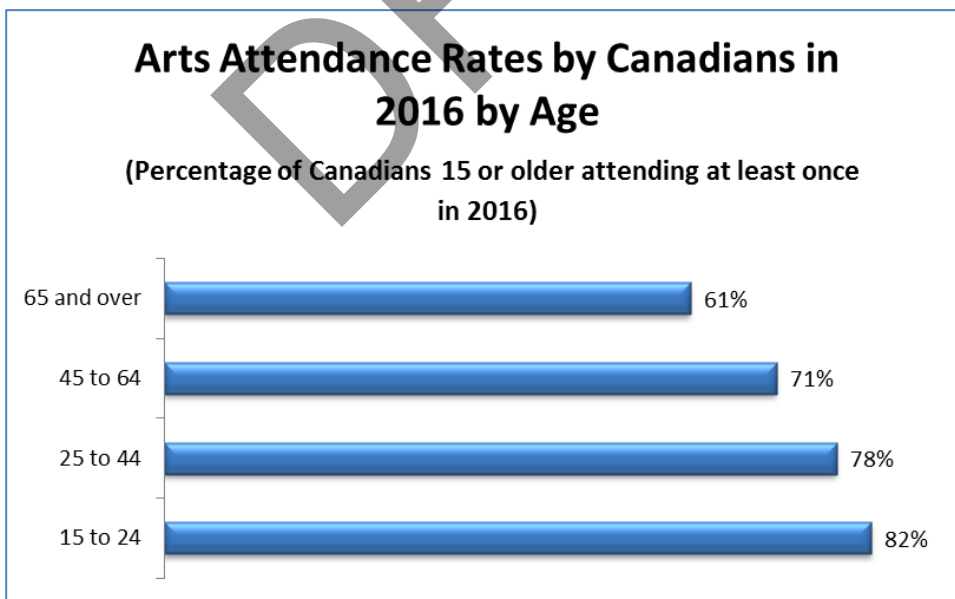


Figure 5: Arts Attendance Rates by Age Group (2016)

Education was the strongest indicator of arts attendance. More than 80 percent of Canadians with a university degree attended an arts event in 2016 compared to just over 50 percent of Canadians with less than a high school diploma.

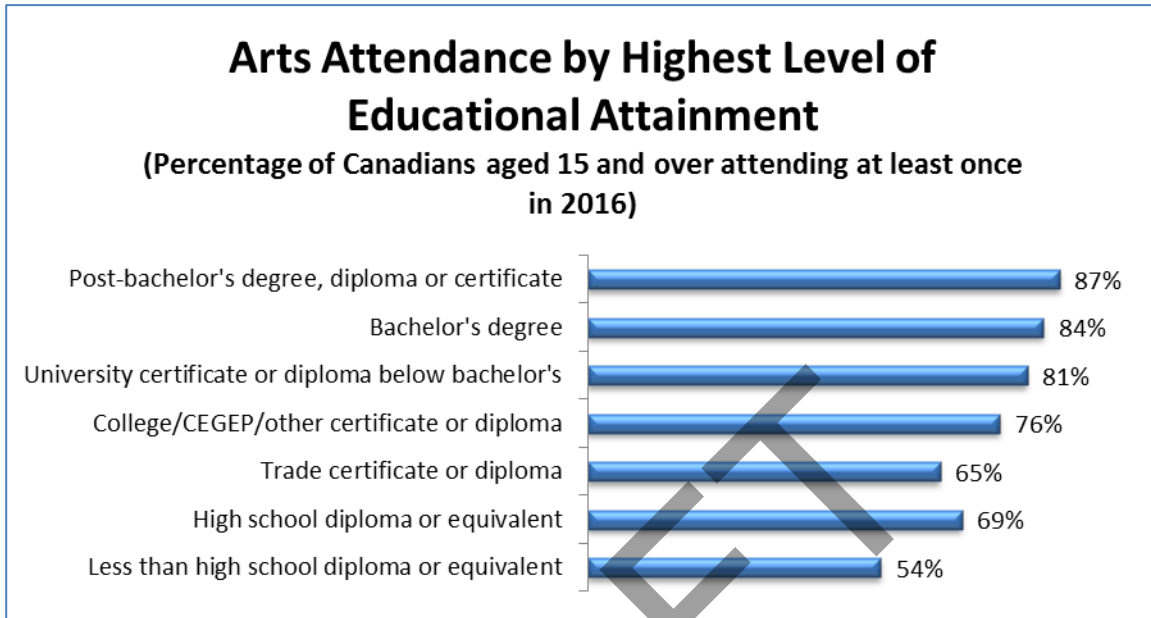


Figure 6: Arts Attendance Rate by Level of Education

Family or household income was also a strong indicator of arts participation, with Canadians in higher income families having higher arts attendance rates.

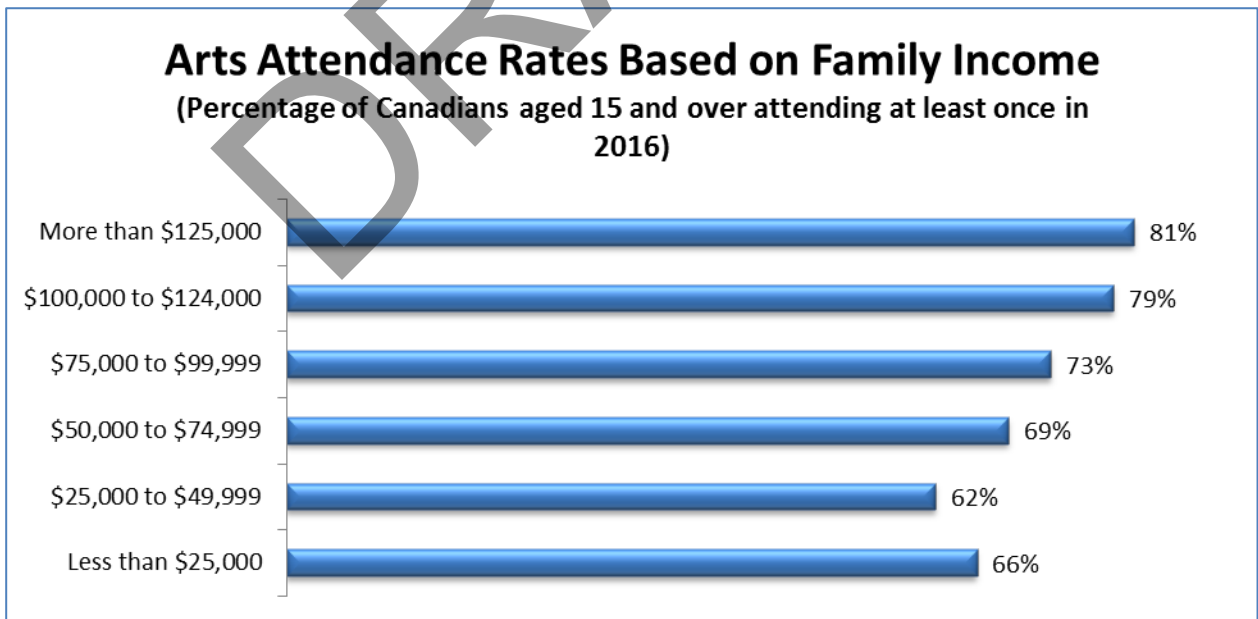


Figure 7: Arts Attendance Rate by Income Level

Arts attendance rates were slightly higher for Canadians in larger urban centres (*Census Metropolitan Areas or Census Agglomerations*) at 74 percent compared with rural or smaller

population centres (outside of CMAs or CAs) at 67 percent. Arts attendance rates were also slightly higher for women (75%) than men (70%).

The study also examined Canadians' engagement in making or performing art. The question was asked "in the past 12 months which of the following have you actively participated in" followed by a list of activities listed in the graph below. One half or 50 percent of Canadians surveyed responded by selecting one or more of these activities.

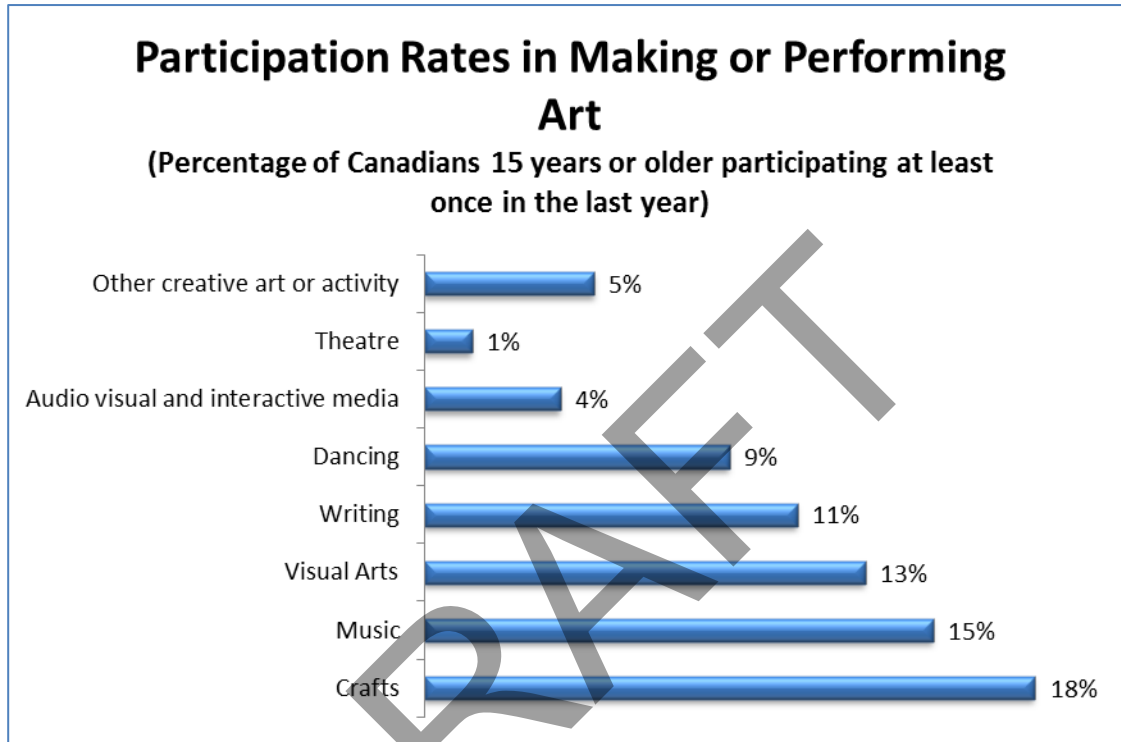


Figure 8: Participation Rates in Arts

Interestingly, unlike the findings in arts attendance, the study did not find a difference in making or performing arts participation based on family income, or between rural and urban populations. There remained no significant difference in participation rates of demographic groups based on indigenous and non-indigenous or immigrants and non-immigrants.

Differences in participation rates were mainly based on gender, level of educational and age, with higher participation amongst women, those with higher levels of educational attainment and youth.

## Demographic Groups with Different Participation Rates in Making or Performing Art

(Percentage of Canadians 15 years or older participating at least once in the last year)

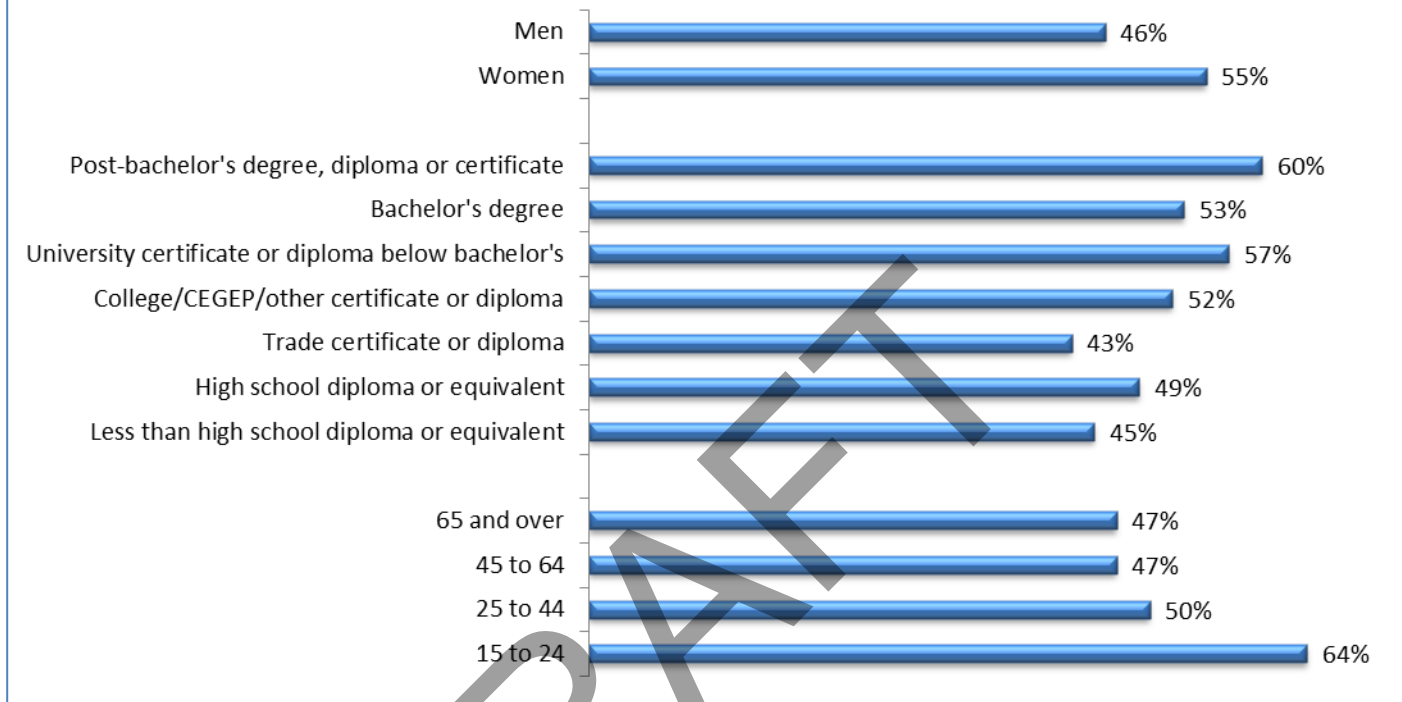


Figure 9: Arts Participation Rate by Demographic Category

In summary, this study concluded that:

- i. Education has the strongest influence in rates of arts participation with higher levels of education associated with higher levels of arts attendance and the marking or performing of art.
- ii. Women tend to have higher arts attendance rates than men and in participating in the making or performing of art.
- iii. Youth aged 15 to 24 have the highest rate of arts attendance and in participating in the making or performing of art. Generally, rates decline with age except with the rate of attendance of classical music performances.
- iv. Higher family income is associated with higher arts attendance rates, but has little impact on rates of participation in the making or performing of art.
- v. Although arts attendance rates were slightly higher for urban than rural Canadians, there was no difference between these two in terms of participation rates in the making or performing of art.



- vi. There was no difference found in rates of attendance or participation in arts within demographics of immigrants and non-immigrants or indigenous and non-indigenous Canadians.

In the next section demographic characteristics of Prince George and benchmark communities are presented in order to apply these nation-wide findings locally and regionally.

### 2.1.3 Projected Participation in the Arts Economy in Prince George and Benchmark Communities

*Prince George is well positioned to support and grow its arts and culture economy as age, education and household income are strong indicators of arts engagement. Applying national rates of participation to Prince George suggests that in 2016, 52,000 people attended one or more arts activities and nearly 36,000 were involved in making or performing arts. This assumes that the availability of arts and culture activities in the local economy would have supported national rates of participation.*

Based on indicators associated with arts attendance and the making and performing of art, 2016 Statistics Canada Census data has been used to make relevant comparisons.

Benchmark jurisdictions include Canada, BC, and Lethbridge, Vernon, Kamloops, Kelowna and Prince George. These benchmark communities were selected based on:

- Comparable population size
- Distant from very large urban centres
- Active community arts councils and performing arts communities
- Universities situated within the community

Based on the findings discussed in the previous Section (1.1.2), the three major indicators examined between benchmark jurisdictions were age of population, level of education and, household income. This will inform estimated rates of attendance at art events as well as the participation rates of those making or performing art in Prince George.

#### Arts Engagement Indicator No. 1 – Age of Population

BC and Canada have a larger proportion of the “over 45” demographic than Prince George, with forty percent of Prince George’s residents between the ages of 15 and 44. This positions Prince George as a ‘younger’ community than the other benchmark communities except for Lethbridge.

Using age as an indicator of arts engagement and with the data presented in Figure 5 showing that younger people are more engaged in arts and culture, Prince George likely has a comparable participation rate in arts to Lethbridge and higher engagement in arts than the remaining benchmark communities.

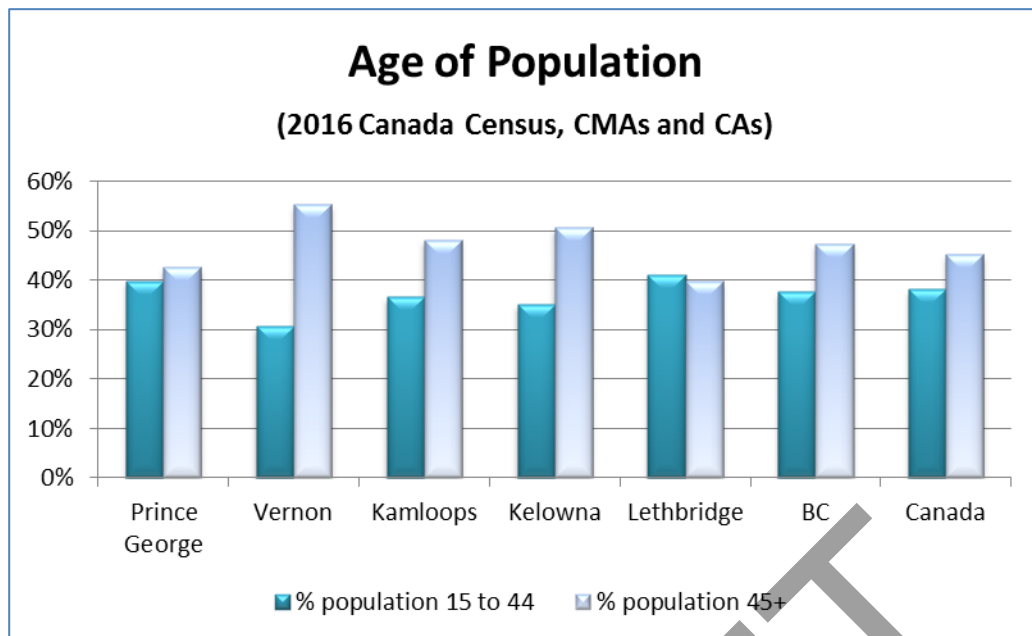


Figure 10: Age of Population in Benchmark Communities

### Arts Engagement Indicator No. 2 – Education Level

The percentage of Prince George’s population that has a university degree is comparable to benchmark communities, but lower than overall rates for British Columbia and Canada. The level of education between 2006 and 2016 census data indicates a general increase across all benchmark communities.

Level of education was a strong indicator for arts attendance and participation in the making or performing of arts in the Canadian study. This finding would indicate that the number of people engaged in arts is growing in Prince George as education rates increase. It also suggests that overall rates of participation may be slightly lower in Prince George than for Canada based on educational attainment.

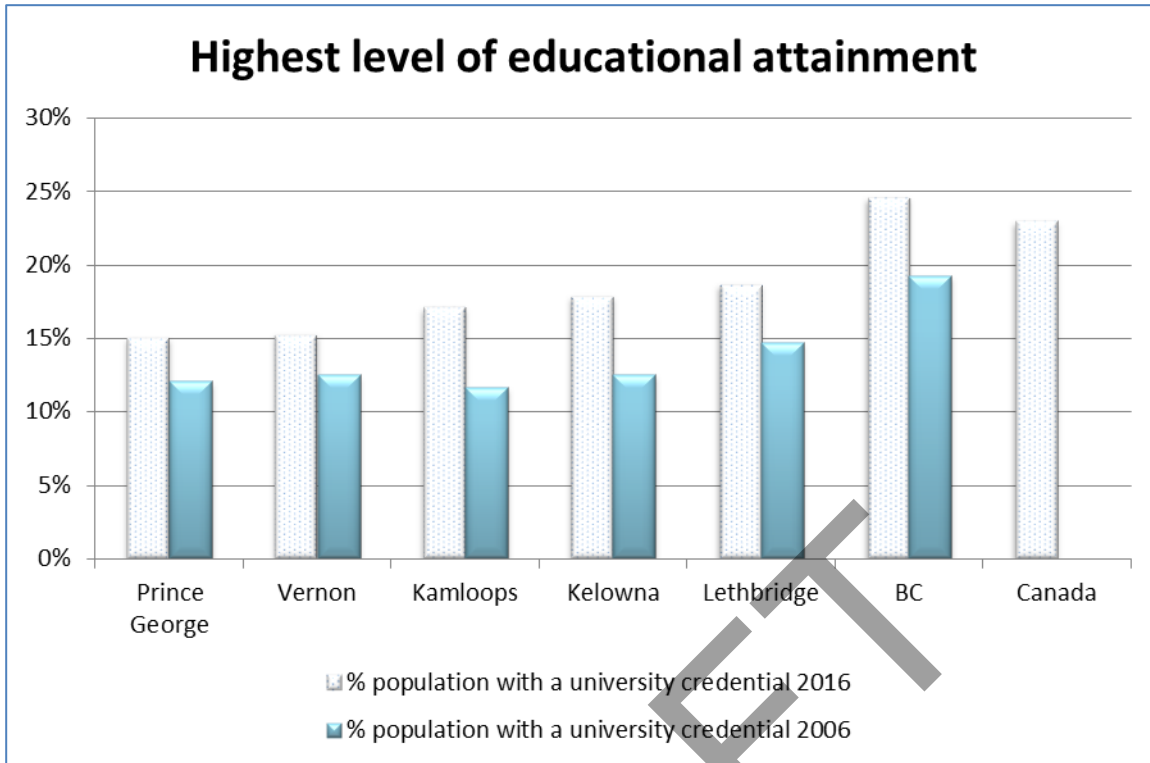


Figure 11: Education Levels Across Benchmark Communities

### Arts Engagement Indicator No. 3 – Family or Household Income

Prince George’s average household income is comparable to Lethbridge and higher than any of the other benchmark communities or communities in the rest of BC and Canada. Notably, Prince George has the highest median household income at \$78,427 of any benchmark comparisons. This could be related to the relatively young population in Prince George with fewer retired citizens on fixed incomes.

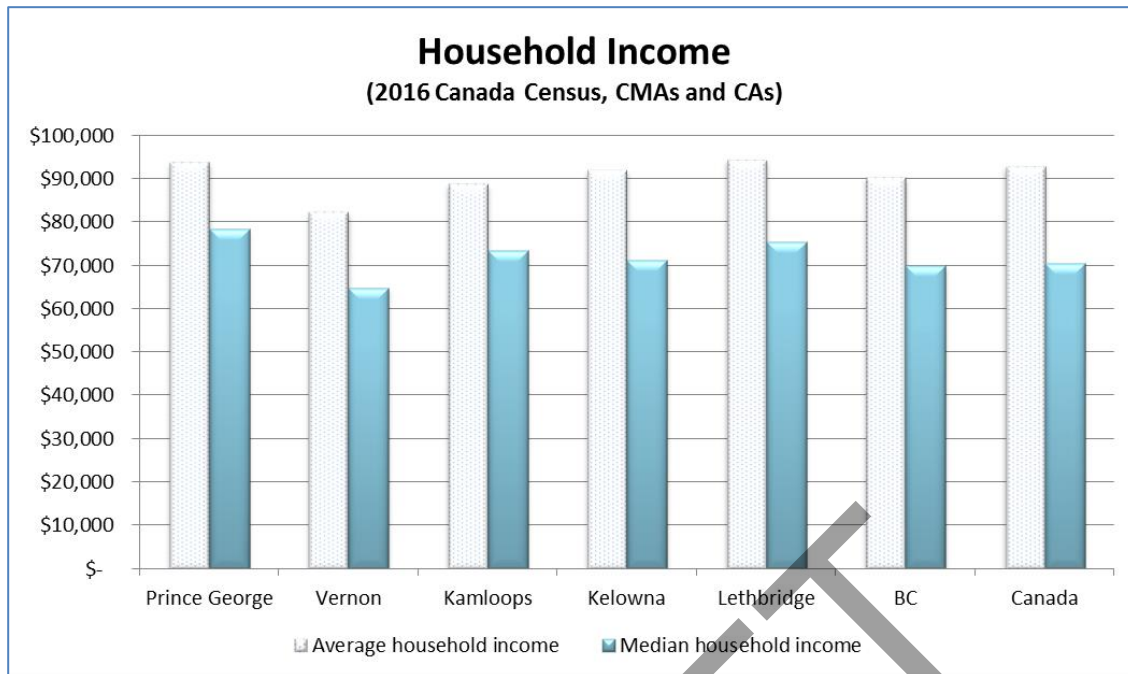


Figure 12: Household Income Levels Across Benchmark Communities

This finding suggests that the rate of arts attendance for Prince George should be the same or slightly higher than rates for Canada based on household income. With higher income levels than communities such as Vernon, it is expected that Prince George may have higher rates of arts attendance. However, based on the findings in the national study, the income levels are not expected to influence participation rates in the making or performing of art.

This analysis concludes that Prince George’s population profile is like other benchmark communities when looking at the key indicators of arts participation. Subsequently a similar percentage of Prince George’s residents compared to the benchmark communities should be engaged or potentially engaged in the arts economy. The rates of participation for Prince George will also be very comparable to those for Canada although the slightly lower level of education in Prince George may have an impact. This could be compensated by the relative youthfulness and household income of Prince George’s population.

Using the national participation numbers for arts attendance (73%), and making or performing art (50%), the estimated number of citizens aged fifteen and above that are involved with the arts economy in each of the benchmark communities is illustrated below. The numbers for Vernon and Kelowna may be overstated given the older age of their populations. As well the number of children (citizens aged 0 to 14) have not been included in this analysis but will be engaged in the arts economy. Prince George has a higher population in this age demographic than for other BC benchmark communities which will add to this.

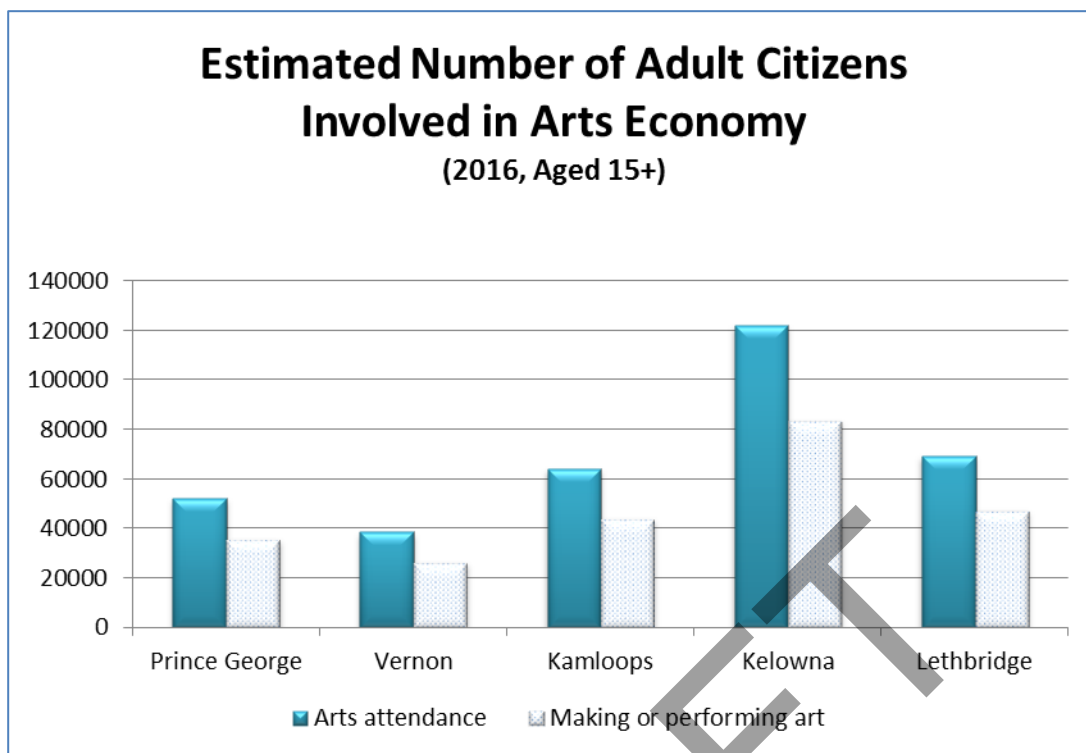


Figure 13: Estimated Number of Adults Involved in Arts Economy

In summary, based on this data, Prince George is expected to exhibit similar or greater demand for arts and culture amenities compared to benchmark communities assessed in this report.

## 2.2 Prince George Market – Arts and Culture Research

Information is included from two previously prepared reports for the City of Prince George based on primary (survey) research on arts and culture in Prince George. These reports provide information about the arts and culture sector and examine the potential demand for art and cultural facilities and services for Prince George.

The first report is the City of Prince George Cultural Inventory project a collaboration between the City of Prince George (PG) and the Prince George & District Community Arts Council (CAC). The objective of the project was to categorize, enumerate, and map the arts and culture resources and participants in the City of Prince George. The methodologies employed were via community outreach, a survey and direct research.

The Cultural Inventory Project focused on assets and resources in existence in Prince George during the summer and autumn of 2018. This project was also intended to help redefine the scope of what is currently considered artistic and cultural practices. For example, the community outreach activities were not limited to traditional art practitioners such as painters, musicians, dancers, but also included contemporary fields such as food creators, graphic designers, videographers etc. Components of the final deliverables of this project include a written report, appendices with a complete and categorized cultural inventory and reported expenses, and a Google map.

The second report is The Prince George Live Entertainment Market Demand Study conducted in 2014 which surveyed behaviours of Prince George citizens that would inform the demand for performing arts facilities. The study explored market demand for performing arts and culture events in Prince George and the surrounding area.

### 2.2.1 Cultural Inventory Project Summary

There were 430 respondents to this survey. Of these, 114 identified themselves as businesses or organizations, and the balance identified themselves as individuals that participate in arts and culture. The study overview summarizes aggregate results for both groups with the following highlights:

- i. 80 percent of respondents participate in their activity in a single facility
- ii. 33 percent of respondents partner with larger organizations on a regular basis
- iii. The majority of respondents operate at a regional level. The survey reflected that a number are now expanding their operations to provincial, national and international levels
- iv. Most arts and cultural organizations have users from all age groups
- v. Reported annual funds spent on creative activities ranged from a low of \$50 (likely an individual artist) to a high of \$3,000,000 (likely a business or organization)
- vi. Total reported expenditures were \$24,397,295 for the survey year, and
- vii. Average reported expenditures were \$109,897 (average includes a mix of individual artists and businesses or organizations).

Reviewing the data specifically for businesses and organizations provides further insight into the arts and culture sector of the Prince George economy and a downtown arts strategy. Though the survey respondents represent a sample of the arts and culture sector, the information reported helps to identify the size, scale and scope of this growing and important sector. It can also inform an evaluation of opportunities and needs.

The following is a summary of the most notable key findings for the 114 businesses and organizations that identify as part of the arts and culture economy in Prince George:

1. Arts and culture businesses and organizations are located throughout the city with a greater density in the downtown. The following map illustrates the location of businesses (purple) and cultural organizations (red) that responded to the survey. This suggests potential support from the sector for a downtown arts strategy. Many of these businesses and organizations are in the downtown core.

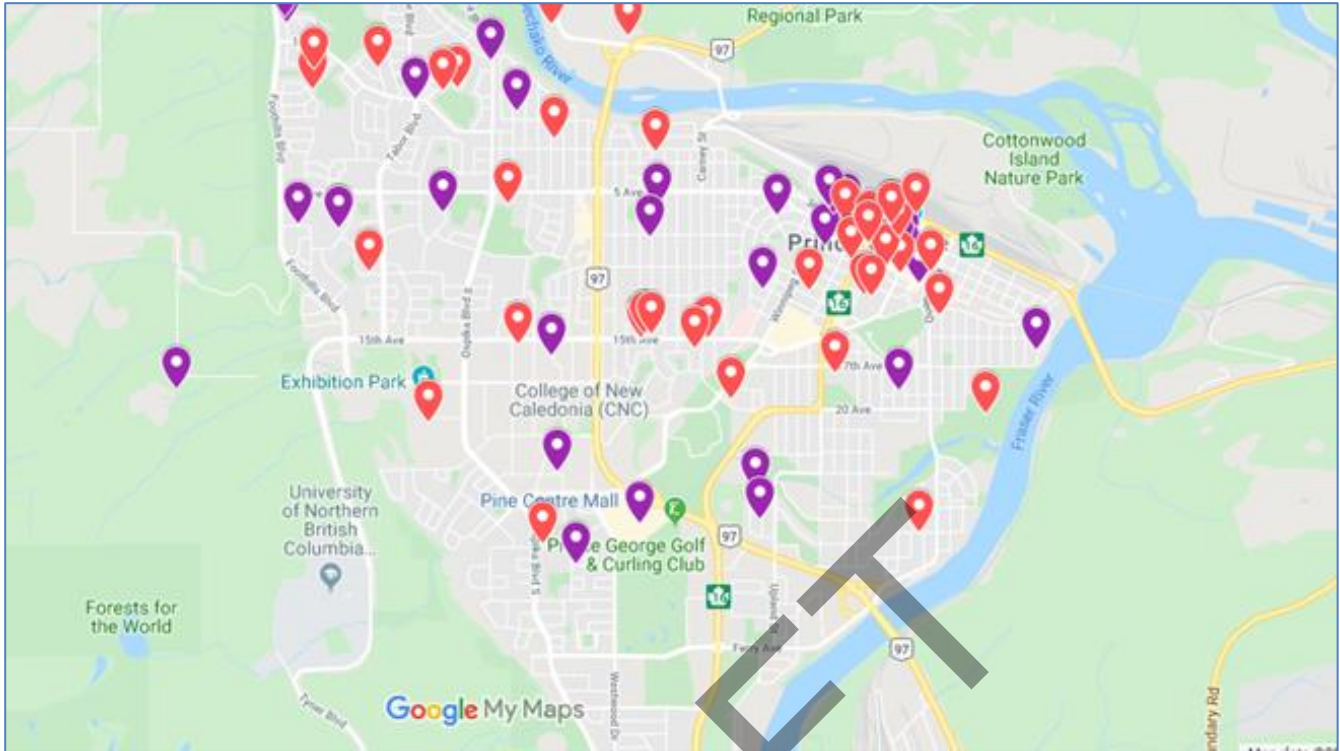


Figure 14: Arts and Culture Organizations & Businesses in City of PG (2019)<sup>5</sup>

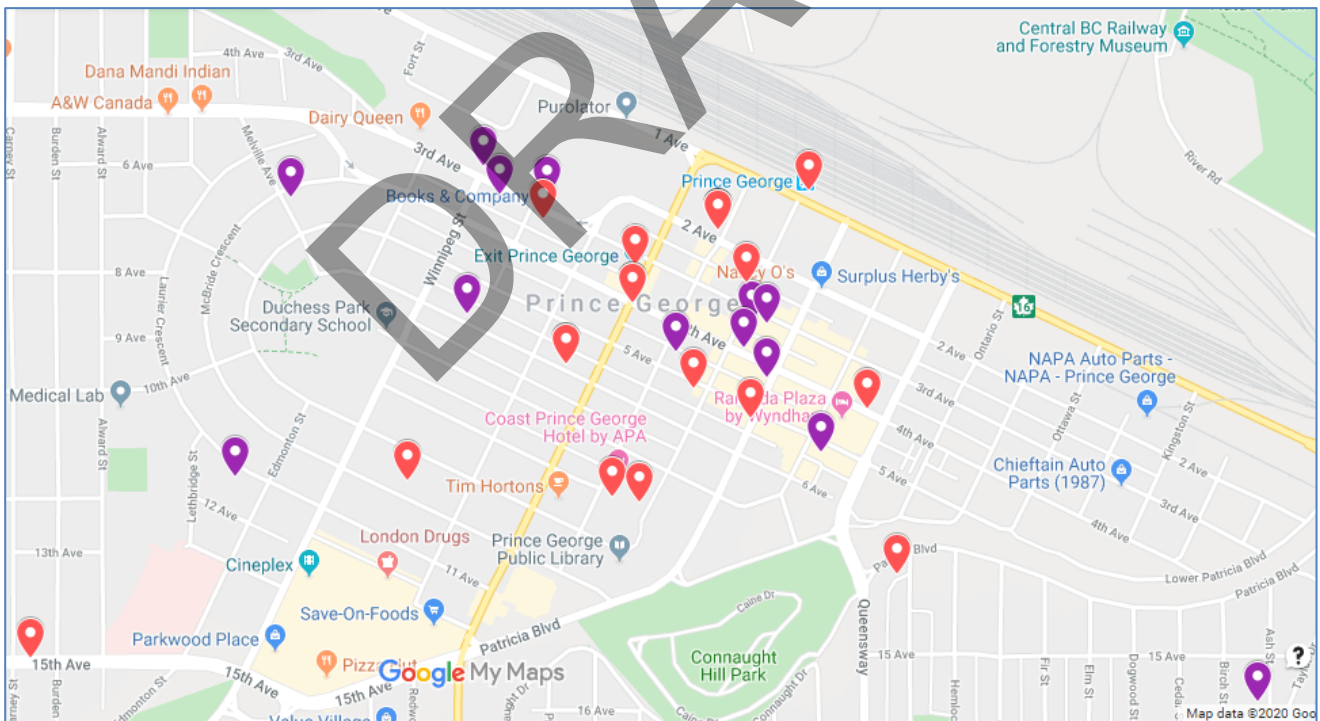


Figure 15: Arts and Culture Organizations & Businesses in Downtown PG (2019)

<sup>5</sup> The locations of arts and culture organizations and business are from the PG 2019 Cultural Inventory.

2. A total of 52 of the business and organization respondents, or just under half, indicated that they are “home based” and offer their services in a home studio, workshop or office. This suggests that arts and culture sector is dispersed throughout the city in a way that does not create a significant visible presence. This may lead to the arts and culture sector being less recognized as a well-defined and important sector. It can also indicate that professionals in this sector of the economy operate in isolation from each other and may benefit from common spaces, a creative hub or a downtown precinct for arts and culture that can bring together professionals.
3. Approximately 40 percent (46) of the respondents self-identified as businesses or enterprises and just over half (64) self-identified as cultural organizations. Cultural organizations identified with a range of disciplines (more than 20) with the most common being performing arts, education & training, visual art, media and broadcasting, maker & grower, and indigenous. Businesses and enterprises also identified at least 20 disciplines in their offerings with the most common being designer, digital or interactive media, photography or video enterprise, art or craft dealer, school or training institution, indigenous art, and event producer or manager. More than 50 disciplines were identified by individuals including painter, sculptor, mixed media artists, clay, wood, glass, beading artists, graphic design, videographer, musician, performer, spoken word artist, costume designer, and food producer. This indicates there is a large diversity of art disciplines in the Prince George arts and culture sector.
4. Of the 90 responses to a question regarding their geographical reach or range, more than half (51) said that their activities extended out to the region. One quarter of respondents (23) said their activities extended provincially. A total of 18 respondents said their market was national, and another 18 indicated their market was international. This shows that the businesses and organizations that make up the arts and culture sector of the Prince George economy are having an economic reach well beyond the city boundaries and many are active at the national and international level.
5. Two-thirds of those identifying themselves as an art and culture business or organization identified their primary purpose and mandate as ‘arts’. The next highest rated responses were ‘education’ and ‘entertainment’ with one-third of respondents identifying with one or the other of these categories. Other categories identified included heritage, social service, indigenous, and recreation.
6. There is a significant number of arts and culture businesses and organizations in Prince George that have a solid market in terms of the number of customers, members and participants they serve. Eleven respondents (15%) indicated that they had in excess of 500 members. Eighteen respondents (26%) indicated that their participant numbers were in excess of 500, and 47 respondents (63%) indicated that their audience sizes were greater than 500. This demonstrates the large reach and engagement of the businesses and organizations in the arts and culture sector of the Prince George economy.
7. Forty-one percent of respondents identified that the primary age group they targeted for arts and culture products and services were between 35 to 65 years of age. Those aged 19 to 35 were the second highest targeted cohort at 14 percent. Seniors over the age of 65 were identified as a key target group by 11 percent of respondents and those under the age of 18 were identified as a key target group by 7 percent of the respondents.



8. Of the 90 responses, nearly half (48%) indicated that they provided services or activities on a 'daily' basis, and about one quarter (27%) of responses indicated on 'weekly' basis. This suggests that arts and culture services are used as part of a regular lifestyle by Prince George residents. This also supports downtown arts strategy as a driver of an active and vibrant downtown drawing people into the core of the city as a place to work, live and play.
9. It should be noted that this survey information cannot be used to accurately define the arts and culture sector of Prince George due to survey design and administration; however, it provides a sample of businesses and organizations that could be used for future survey design. NAICS codes should be used to identify the primary business for participants for sector analysis to be conducted.

## 2.2.2 Live Entertainment Market Study

This report summarizes related results from a City of Prince George 2014 public opinion survey conducted by R. A. Malatest & Associates Ltd. with 450 Prince George randomly selected residents. The survey was designed to explore both past and future attendance as well as questions regarding available funds for, and interest in, attending performing arts and culture events.

Some of the key findings in this report may help to inform the Downtown Arts Strategy with respect to the demand for performance venues.

Concerts, sporting events and live theatre were the most common types of entertainment events noted. More than 40 percent of all respondents said they had attended a concert (53.8%), sporting event (51.1%) or live theatre (41.8%) in the previous twelve months in 2014.

In general, respondents indicated they would attend more live entertainment events than they had in the past twelve months, if there were more events available. The most frequently selected events of interest were concerts (85.8%), live theatre (66.0%), and comedy acts (62.4%). However approximately 60 percent of respondents indicated they would only attend events of greatest interest to them, regardless of the type of live entertainment event<sup>6</sup>.

The survey identified an interest and demand for more live entertainment events in Prince George; however, the report did not estimate or quantify the total size of this opportunity based on Prince George's population using extrapolation of the data.

It is difficult to compare the results of this study to the survey data conducted at a national level by the Canada Council for the Arts (Demographic Patterns of Canadians' Arts Participation 2016), because the types of arts related events in the Live Entertainment Market Study are different and include sporting events.

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<sup>6</sup> The distribution of genders and ages is approximately representative of the population of Prince George within each live entertainment type after the data has been weighted to be representative of the population of Prince George.

## 2.3 Arts and Culture Strategies in Benchmark Communities

In order to review the framework and strategies for other municipalities, primary and secondary research was undertaken. This included:

- a. A review of the Greater Vernon Cultural Plan (2015) which also included baseline information on 17 Art Galleries and 16 Museums across Alberta and BC<sup>7</sup>.
- b. Research conducted for the PG Community Arts Council Creative Hub Feasibility Study on arts councils across Canada. This included review of public documents and interviews with executive leadership for community arts centres in Kamloops, Nanaimo, Vernon, Lethbridge and Prince George.
- c. Review of public documents and interviews with local government leaders responsible for arts and culture strategies in the City of Lethbridge, Regional District of North Okanagan (Vernon), City of Nanaimo.
- d. Review of municipal arts and culture planning documents available online for other communities including the City of Brampton, the City of Port Coquitlam, City of Port Moody, Kelowna and others.

The research identified comparative baseline information to support the development of a Downtown Arts Strategy for the City of Prince George, founded in the experiences of peer local governments and perceived best practices. This baseline information was collected on the planning and coordination function for arts and culture; identification of core arts facilities, their ownership and management; program delivery along with enabling agreements such as service agreements; sector support through relationships with arts councils and public arts strategies; funding strategies for arts and culture and linkages with related strategies for tourism and economic development.

Appendix A provides tables summarizing the findings for benchmark communities where interviews were able to supplement research for the benchmark communities of Lethbridge, Nanaimo, Vernon, Kamloops and Prince George.

A summary of research findings that should be considered in the development of a Downtown Arts Strategy follows:

1. Most commonly, arts and culture planning is an area of responsibility taken on by municipal governments. In British Columbia there are only three regional districts that share responsibility with municipalities for arts and culture sector development (largest urban area in brackets):
  - Regional District of Fraser Fort George (Prince George)
  - Regional District of North Okanagan (Vernon)
  - Capital Regional District (Victoria)
2. Municipalities have different approaches to supporting arts and culture; however, there are a number of commonalities with the following considerations for 'best practices':

<sup>7</sup> [Survey of Galleries and Museums for Greater Vancouver Cultural Plan](#)

- a. Arts and culture master plans are developed by local governments through broad public engagement and in partnership with not for profit organizations. These multi-year plans direct civic asset planning, facility ownership and management, sector support, service agreements, budgets.
- b. Arts and culture plans are linked to related local planning for tourism and economic development, often delivered by not for profit organizations.
- c. Arts and culture services are delivered in partnership with not for profit organizations. Not for profit organizations (NFP) can leverage public money by accessing grants, donations and sponsorships not available to civic governments. In addition, NFPs can provide services through non-unionized staff which allows for more flexibility in staffing. NFPs can be readily adaptable, entrepreneurial and efficient in accepting and delivering different types of programs and delivery models. NFP's often have well defined roles and service deliveries based on funding agreements and are therefore considered focused in their approach to delivery of arts and culture programming.
- d. Municipalities usually own the facilities in which arts and culture services are delivered and provides support funding to the not for profit organizations that operate within these facilities. It is not common for NFPs to own and operate arts and culture facilities although in Prince George this was done historically with subsequent risk to the not for profit's financial sustainability<sup>8</sup>. It is a common view that not for profits are best placed in focusing on their core missions and mandates and not focused on asset management which requires specialized skills and capital planning best housed in local government. Further, buildings are long-term assets that should be owned by an organization with long-term standing such as a municipality; whereas, NFPs are subject to change or even termination.
- e. There are four 'core' arts and culture assets or facilities that are commonly owned by local government. In most cases, NFP organizations operate and deliver services in each of these core municipally owned facilities:
  - Museum (City or regional archival repository)
  - Art Gallery
  - Arts Centre (exception is Nanaimo)
  - Performing Arts Centre
- f. Municipalities fund arts and culture services through planning and coordination, program delivery (including grants), sector development, facility ownership and maintenance. Co-management or License of Occupation agreements are used for facility management by NFP organizations. Service agreements and grants are used for the delivery of services and programming.
- g. Lethbridge and Nanaimo offer examples of establishing a policy that allocates a minor percentage (e.g. 0.5%) of capital works budgets for above-ground projects in excess of \$250,000 to be added to a reserve account until the account reaches a suitable balance such as \$1,000,000. These reserve funds can then be allocated to NFPs supporting arts and culture.

<sup>8</sup> Examples include the PG Playhouse and The Exploration Place museum which started out under NFP organizations but eventually transferred to local government.

- h. Arts and culture are generally regarded to be important for downtown revitalization. New facilities in benchmark communities are planned for the downtown core, and communities are united in their support for having arts facilities and programs to revitalize downtown.
  - i. In communities with developed strategies for arts and culture, municipalities have established a public art framework with objectives, funding, roles and responsibilities set out between the City and (volunteer) advisory committees (Lethbridge, Nanaimo). For these two cities in particular, funding towards public art is dedicated as a proportion (1%) of capital project spending in community or leisure services. In Lethbridge, which has a strong Community Arts Council, the advisory committee falls under the responsibility of this organization. Here the arts council also administers a “small projects” program which gives local artists an opportunity to create art for temporary and permanent exhibits. In Nanaimo the City has established a (volunteer) Arts Commission that advises and supports the public art program. A review of public art programs in peer communities with references is included in Appendix D.
  - j. It is common for a municipality to dedicate staff for arts and culture planning internally. Benchmark cities of similar size to Prince George have 1 to 2 FTE dedicated to this function.
  - k. Arts councils are recognized to be key partners with municipalities in two of the benchmark communities studied (Lethbridge, Vernon). In these cities, arts councils provide the city or regional district with sector development services related to advocacy, professional development, grant adjudication, public art and beautification. This is generally supported through a service agreement allocation that is separate from program delivery services by the arts council.
3. Compared to other benchmark communities, there are important differences, discussed below, in the structure of the arts and culture sector in the City of Prince George.
- a. The City of Prince George does not have an Arts and Culture Master Plan, and subsequently the City does not have an over-arching policy directive for establishing strategic delivery of arts and culture services through NFP organizations or other delivery models, and in setting targets for arts and culture sector development and capacity. Currently the City of Prince George provides grant funding to four arts organizations to address myPG Social Development Goals. Arts and culture could be better defined in the City’s priorities for its economic and social contributions. Planning for arts and culture could support the City to identify strategic goals and objectives for the sector’s development and implement agreements and capacity building for executing the plan.
  - b. The Regional District of Fraser Fort George has responsibility for a multi-year cultural plan that includes two of the four ‘core’ arts and culture facilities noted in benchmark community research (and an additional 5 in the city and region). This plan is updated every 5 years but does not include broad community or stakeholder engagement, beyond the cultural facilities themselves, in its development. It is also not well linked to economic development, downtown development or other civic planning priorities.
  - c. The City of Prince George and the Regional District collaborate on core arts and culture facility ownership and operation, based upon past decisions and objectives that may or may not be relevant today. This may complicate the development of the arts and culture sector.

- Currently three core arts and culture facilities are located within Prince's George's civic boundaries, including The Exploration Place museum, Two Rivers Art Gallery, and Studio 2880 Arts Centre. There is currently no dedicated Performing Arts Centre or Concert Hall.
- The City owns two of the three core facilities (Two Rivers Gallery and Studio 2880) with an option to purchase The Exploration Place museum from the RDFFG by 2028.
- The Regional District of Fraser Fort George owns The Exploration Place museum and land but provides service delivery funding to both the NFP organizations operating the museum and the Two Rivers Gallery.
- Of the four 'core' arts and culture facilities, the City of Prince George provides core operating grant funding to the Prince George & District Community Arts Council organization housed at Studio 2880.
- The City of Prince George owns other arts and culture assets including the Little Prince which is operated by the Fraser Fort George Museum Society, and the Central Interior Railway and Forestry Society lands. The City also provides operating funding for the Little Prince through a License of Occupation of City Property with the museum society.

Having a similar mixture of local government supporting roles as described above, the Regional District of North Okanagan (RDNO) has addressed this through a comprehensive and extensive cultural planning process in partnership with the City of Vernon and other municipalities within its boundaries. The regional district has also dedicated staff at the RDNO to work with the municipalities and the community organizations in delivering the cultural plan aligned with the municipality's own priorities for arts and culture.

## 3.0 SERVICING MODELS FOR CIVIC GALLERY AND MUSEUM FACILITIES

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The City of Prince George is interested in assessing the current servicing and financing agreements of the Two Rivers Gallery and The Exploration Place museum, and to review other models that may be considered in part or in whole for these two civic facilities.

The Executive Directors of the two civic facilities as well as City managers were interviewed as part of this assessment. The following is a summary of the background context, and current servicing and financing for the two civic facilities.

### 3.1 The Exploration Place

The Regional District of Fraser-Fort George (RDFFG) owns the land and the buildings. The Exploration Place (museum) is operated under agreement with the Fraser-Fort George Museum Society.

The building was originally owned by the Fraser-Fort George Museum Society (formed in 1976). In 2000-2001 the museum went through an expansion and took on a significant debt which led to financial issues. In 2006, The Fraser Fort George Museum Society and the RDFFG agreed to transfer ownership of the museum building to the RD where it could receive better loan repayment rates. The RDFFG assumed and consolidated the debt (approx. \$1.5m). The loan payment is deducted from the operating grant provided to the Society from the RDFFG. The RDFFG loan also included \$350,000 to establish a capital reserve fund to cover costs for major repairs and equipment replacement. This reserve account has been used for such projects as lighting upgrades and a new chiller for the HVAC system.

An agreement for an Option to Purchase and transfer the museum and land to the City is registered on the property's title. According to the terms of the agreement which was registered on October 10, 2007, the RDFFG grants an option to the City for transfer only when the earlier of two circumstances arise: 1) either the RDFFG no longer requires the land for the operation of the museum, or; 2) the RDFFG's museum debt is retired. The City has 90 days from one of those two circumstances to exercise its option. The term of the agreement is 21 years from registering against the title. Therefore, an option would need to be exercised before October 10, 2028. If The Exploration Place and the land is transferred to the City, the matter of whether the City or the RDFFG provides the operating grant to the society is open for discussion between the parties.

Through the 5-year service agreements, the RDFFG provides approximately \$780,000 (2019 amount) funding to the society, with approximately \$120,000 being deducted for the debt repayment. The service agreement has a five-year term, and this is much appreciated by the society as it allows longer-term budget, staffing, operational and program planning. The service agreement stipulates that the society cannot incur new debt.

The importance of stable "core" funding cannot be over-stated. A lack of predictable core funding leads to unstable staffing (i.e. cannot confirm longer-term employment agreements), which leads to lost programming opportunities, reduced earned revenues, and fewer memberships and visitors. This can then lead to spending more time "chasing grant funding", writing grant proposals and leading to "mission drift". This is also consistent with funding by local governments for not for profit

organizations providing arts and culture services from core facilities as reported in the previous section.

The RDFFG's role in supporting the museum's operation is part of a larger strategy described in their Cultural Plan. The RDFFG Board supported the development of regional Cultural Plan because it provided a more strategic approach to approving funds for their museums and cultural sites with clearly defined deliverables. This approach has helped reduce one-off and sporadic consideration for funding. This also increased the amount of collaboration and sharing between museums and galleries (sites) because of the reduced (annual) competitiveness for funding between the sites. The RDFFG Cultural Plan has a five-year term providing better funding certainty for museums and sites and allowing for better operational and staffing plans. The current 2015-2020 Cultural Plan is being updated.

As part of the RDFFG Service Agreement with the society, the museum has an added regional responsibility, and the costs for this are embedded in the RDFFG funding. For example, The Exploration Place facilitates the STEAM education curriculum/program for northern BC. Further, The Exploration Place provides services beyond the boundaries of Prince George and the RDFFG with its role as a northern museum, providing curatorial services to northern BC. In addition, the museum provides support and knowledge transfer to other organizations in northern BC.

The museum has an important role in providing a forum for presentation of ideas and debate. In recent opinion surveys, science organizations/museums came out as the most trusted institutions. This emphasizes the important role The Exploration Place can play in public forums.

Through a License to Use City Property Agreement, the City provides an annual fee of \$25,000 to The Exploration Plan to operate the "Little Prince" steam-engine train. Actual operating costs of the train are approximately \$100,000, assuming no repair costs<sup>9</sup>. The cost difference is covered through ticket sales, ice cream sales (net revenues), in-kind labour (e.g. track inspection) and other grants. The museum society has requested funds from the City to construct a new storage and maintenance building for the Little Prince and an historic fire truck. The City intends to add this request for \$547,000 to its 2021 Capital budget for Council's consideration<sup>10</sup>. The City's capital amount would go towards the total costs of a new building, with additional funds expected to come from provincial and federal grants. The License to Use Agreement clearly identifies the City and Society's shared responsibilities for the scope of maintenance, repairs and construction of new infrastructure to protect the asset.

The Exploration Place is operated with 21 FTEs, 13 PTEs and 11 summer students. About \$1.2m out of the \$2m total operating budget goes towards salaries. The increase to a minimum wage of \$15/HR will have an impact on the operating costs by having a "ripple effect" through other the staff salaries.

Approximate earned revenues include \$100,000 from museum admissions, \$100,000 from memberships and corporate sponsorship, \$140,000 from gift shop sales, and \$300,000 from childcare services. Other grant funds include \$87,000 from BC Gaming, \$100,000 from the BC Arts Council, \$50,000 from Science World (a fee for service tied to a MOU), and \$40,000 from "Young Canada Works in Heritage in Canada Summer Jobs" program.

<sup>9</sup> In 2019, the City became involved with purchasing water treatment chemicals for the trains boiler system and resulted in higher purchase costs than what the society would have achieved. This resulted in higher than anticipated costs.

<sup>10</sup> This capital request was moved from the City's 2020 capital budget to the 2021 capital budget as a result of the City's fiscal pressures attributed to the COVID19 pandemic.

The responsibilities for building and property maintenance are not set out in a written agreement between RDFFG and the society. Instead, the allocation of costs is negotiated with RDFFG as they emerge. Generally, the Society is responsible for all regular maintenance and minor repairs that are not considered to qualify for the RDFFG capital reserve fund. In practice major repairs for HVAC, chillers, furnace or roof have been arranged for by the Society and paid for by the RDFFG out of the capital reserve fund. The City plows the parking lot and takes care of the landscaping around the building. According to the RDFFG, the current process has improved in defining the criteria around what repairs or replacement items are eligible for the capital reserve fund. Since the society does not own the building, the RDFFG pays for the insurance coverage and deducts this cost from the operating grant to the society. The HVAC system has an estimated life span of 25 years and is now 18 years old. A condition assessment was completed 2 years ago. The boiler system is coming to the end of its estimated life as well. These items should be eligible for the RDFFG capital reserve account.

The current building is fully utilized and while there is an interest in expanding programs and exhibit space, there is no room in the current building for expansion. Specialized buildings, such as the museum which are classified as Class A buildings, are expensive to add on to or build. Even if The Exploration Place building could be expanded, it would require addressing the archaeological site status and values. Approval from Lheidli T'enneh (LTN) would be needed. Other options could be a full relocation downtown to a larger suitable facility as part of a long-term City facility strategy, or space downtown to establish an The Exploration Place Annex with the current building acting as the core museum. The society is content to remain in their current location in the short to medium term. However, the society is open to options that support the needs of the museum and curatorial operation. In the long-term the society is open to a downtown presence.

At the request of the Railway & Forestry Museum (RFM), discussions were held between The Exploration Place (the society) and the RFM society regarding The Exploration Place taking over the operation of the Railway & Forestry museum. The discussions were intended to apply the experience and capacity of The Exploration Place to running the RFM in order to achieve more sustainable operational success in the long-term. The Exploration Place would have required the RFM's society Board to be dissolved so there were not two separate boards setting policy and direction. In the end, the RFM Board decided to continue operating under their society.

### **Future Considerations**

The agreements in place are generally serving the Society well and have enabled the organization to focus on delivery of services defined in the RDFFG Cultural Plan while leveraging multi-year funding through earned revenues. The Exploration Place has become more financially sustainable since the RDFFG acquired the debt on the building while also assuming responsibility for major repair and maintenance items. However, the absence of a clear agreement on allocation of expenses related to upgrade and repair to the building is problematic and creates risk for the Society. It also demands that the Society spend time and resources on negotiating with the building owner rather than on the core mission and mandate of the organization.

The City of Prince George will need to decide on whether and how to exercise the existing Option to Purchase within the next 3 to 5 years. Through discussions with the RDFFG, the museum society, the Lheidli T'enneh, and key stakeholders, the City of Prince George could consider assuming ownership of The Exploration Place as one of its core arts and culture facilities which it supports through multi-year service agreements. This would align with the City's service agreements and capital planning already in place for the Little Prince train and park railroad and associated grounds maintenance. However, at this time, the City would be reluctant to assume ownership of the



museum building because of the significant cost implications in maintaining and undertaking replacements and repairs for this asset. In general, the City is taking the direction of reducing, where possible, its overall number of assets in order to manage its long-term asset costs.

In considering the City assuming the ownership of the museum, a detailed and updated Asset Condition Assessment should be completed. In addition, if the City assumes ownership of the museum, negotiations with the RDFFG will be needed to determine the subsequent and proportional reduction in property tax revenue that is requisitioned by the RDFFG to the City annually. In addition, expectations around continued service and lease agreements with the museum society will need to be confirmed. Further, the Lheidli T'enneh may have an interest in the potential ownership transfer. In order to fully understand the strategic arts and culture implications around a potential building ownership transfer, the City, RDFFG and stakeholders may benefit from assessing this through a recommended arts and culture Master Planning process.

### 3.2 The Two Rivers Gallery (PGRAGA)

The City of Prince George owns the Two Rivers Gallery building and land. The building is managed by the Prince George Regional Art Gallery Association (PGRAGA) under a 25-year lease with the City. Although termed an association the PGRAGA operates as a not for profit society incorporated under the Society's Act and is a registered charity. The current lease agreement is due to expire on May 10, 2025. This lease is structured with terms around responsibilities for operating costs normally found in a commercial type lease. Compared to benchmark communities this is unusual for an organization delivering arts and cultural services and operating out of a purpose-built civic structure. This has been problematic for both the City and the Society and will be addressed under Future Considerations.

The City paid for the construction and assumed the debt on the purpose-built art gallery and offers a reduced lease rate of \$1,000 per year to the PGRAGA. This reduced lease rate is considered a financial contribution from the City to the Society. In addition the society receives a Council-approved permissive tax exemption as another way the City supports the art gallery operations. The Society contributes to the City by providing programming and operating the City-owned facility.

As with other core arts and cultural civic facilities, the operation of the Art Gallery by a not-for-profit enables the organization to leverage other grant funding, donations and sponsorship.

Through the Cultural Plan, the RDFFG has a 5 year Service Agreement with the PGRAGA that provides annually \$452,000 (2019) to "support and participate in implementation of the Regional Cultural Plan", and "adopt and actively support the Vision Statement concerning implementation of the Regional Cultural Plan". The RDFFG provides an additional \$58,000 in funding for regional programming, outside the City of Prince George (outreach and exhibitions in the region). PGRAGA has identified the value and benefits of having a 5-year funding commitment from the RDFFG through their Cultural Plan. This allows better operational, programmatic and staff planning and creates more certainty.

The total operating budget of the PGRAGA is \$1.4m (2019), which includes the funding from the RDFFG Service Agreement and earned revenues from programming, services provided to Northern Health, partnerships (for example Emily Carr University), memberships, admissions donations, sponsorships, special events, and other grants (e.g. BC Gaming, BC Arts Council, Canada Council, NSERC), and various fundraising events. Therefore, RDFFG funding accounts for only 36 percent

of the total operating budget. PGRAGA generates 64 percent of its operating budget through earned revenues and other grants.

The lease agreement with the City of Prince George is registered on title and, in respect to the sharing of facility operating costs, the lease structure is indicative of a commercial lease<sup>11</sup>. For example, the terms require that the tenant (PGRAGA) be responsible for all repairs and maintenance. Schedule 'C' of the lease assigns responsibility to the tenant for the costs associated with fire safety systems, maintenance and repair of core structural systems including HVAC, electrical, sewage and the maintenance of public access (i.e. snow shoveling of walkways). PGRAGA is also responsible for interior building maintenance, minor repairs, utilities, and janitorial. In practice the City maintains the systems like HVAC and passes those costs on to PGRAGA.

There appears to be some areas in the Lease Agreement that lack clarity with respect to major maintenance and repair costs. For example, the added utility costs from a BC Hydro surcharge was addressed when the City covered the cost of installing a capacitor. In other cases, certain added costs are passed on to the PGRAGA without notice<sup>12</sup>. Another example around the lack of clarity regarding repair and maintenance responsibilities is when the building's boiler was decommissioned necessitating discussions between the Society and the City to determine who was responsible for the costs. The lack of clarity around responsibilities over the maintenance and repair costs adds time and management efforts to discuss and resolve. Added to this are concerns around delays in the City responding to repairs. This is likely because the gallery is not part of the City's work order system, and because the gallery's service requests are prioritized with many other calls for service throughout civic facilities.

The City connection of the Gallery to the District Energy System (DES) in 2015 has added an estimated \$15,000/year in operating costs over what the cost of Fortis gas charges would have been, based on energy use and annual gas rates. The City has been planning to add additional "delivery charges" of approximately \$35,000 for the DES. However, the City is not pursuing these added charges at this time given the impact to the PGRAGA's operating budget.

The PGRAGA has recognized that the lease terms with the City is atypical of other Art Galleries across Canada owned by municipalities and operated by not for profit societies. A comparison of leases for ten (10) other art galleries looked into the allocation of costs for utilities, HVAC, envelope maintenance, interior maintenance and janitorial, and found that PGRAGA was the only NFP tenant responsible for HVAC and envelope maintenance in addition to all other costs<sup>13</sup>. For about half of the galleries the municipality also paid for the utilities and interior maintenance. Some municipalities also covered janitorial costs. This finding is consistent with the research conducted for the Greater Vernon Cultural Plan on 16 Galleries in western Canada. The co-management agreement between the Nanaimo Art Gallery and the City of Nanaimo is included in this research as an example of a more typical allocation of costs.

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<sup>11</sup> The form of the City's lease agreement is a standard used by the City for other buildings being used by community groups or NFP organizations. The City has stated that changing the form of lease agreements for one organization may have a ripple effect to other organizations.

<sup>12</sup> One example was the preventative water treatment system requiring installing chemicals for the water loop. This unexpectedly added \$3,100 cost to PGRAGA's operation, which was not budgeted for. The City is now covering the costs of the chemicals as part of the HVAC maintenance.

<sup>13</sup> While the lease is explicit on these tenant requirements, the City does cover some of these maintenance costs. This does demonstrate an inconsistency between the lease requirements and actual practice.

The PGRAGA has estimated its 2019 occupancy costs at about 15 percent of their total annual operating budget or approximately \$200,000 annually<sup>14</sup>. Including this in their operating costs puts the Society at a disadvantage compared to other Galleries across Canada and limits what the Society can allocate for programs and outreach. Other municipalities invest in the maintenance and repair of their core arts and culture assets as they would other civic infrastructure such as pools, rinks, arenas.

Recently, the City has been working with the PGRAGA in terms of clarifying and agreeing on responsibilities for shared costs.

### Future Considerations

The PGRAGA occupies a purpose-built civic asset and provides arts and culture programming from within this asset for the public benefit. As such it would be more consistent with other benchmark communities for the art gallery society to be under a modified type of lease agreement that does not regard the Society as a commercial tenant with respect to the allocation of facility operating costs. It is recommended that the City consider moving to a co-management type agreement that is structured so that the occupancy costs are born by the City. Typically, this would include building exterior, HVAC and boiler system, snow plowing and shoveling for access and could be extended to include utilities and janitorial. This would clarify and simplify the joint-agreement and would allow the society more time to be focused on programming and service delivery. This would also be viewed as an added contribution from the City towards strengthening arts and culture in Prince George and its downtown.

The current different roles of the City and RDFFG in the gallery adds complications with separate lease and service agreements. The benefits of this arrangement are not clear, and it is also not clear why this current arrangement should remain in place for the long term. While there is appreciation of the RDFFG's role through its Cultural Plan in providing core service funding to the gallery society, most of those funds are sourced from Prince George property taxes through the annual RDFFG requisition to the City. Separate funds are provided from the RDFFG to the gallery society for regional programming. Given that the City owns the building and provides a lease agreement to the gallery society, and given that most of the core service agreement funding comes from Prince George property taxes, a simpler approach may be to have the core service agreement, funding and facility co-management agreement each come from the City. The RDFFG's role could remain to provide service funding to the gallery society for regional programming and the RDFFG Cultural Plan would then be revised to reflect this.

The current term of the lease is 25 years, expiring in 2025. A revised facility co-management agreement should have a term of at least 10 to 15 years to provide the Society with a stable planning horizon for leveraging grants or other funding.

Consistent funding over a five-year service agreement term is ideal, as provided by the RDFFG. This allows the gallery society to plan for multi-year budgets and programming and for staffing plans.

If the City does take over the core Service Agreement role, discussions with the RDFFG would need to determine the resultant and proportional reduction in annual property tax requisitioned by the RDFFG.

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<sup>14</sup> Utilities, building repairs and maintenance, HVAC and boiler, janitorial, laundry and carpet cleaning

The City of Prince George should consider including the PGRAGA as one of the 4 core arts and culture facilities that it also supports through a multi-year service agreement. It is recommended that this option also be assessed through the City’s Downtown Core Master Planning process.

### 3.3 Review of Arts and Culture Agreements in Prince George

The following is a summary of City and RDFFG agreements in place that support arts and culture in Prince George. This is not an exhaustive list in that it does not include agreements with the Central Interior Railway and Forestry Museum, the PG Playhouse or other sites that the RDFFG or CPG have interests in.

Signatories	Type of Agreement	Term	Key elements
RDFFG – The Exploration Place (Museum Society)	Service Agreement	2016 – 2020	5 yr. cultural plan programming Debt servicing Regional curatorial and education support
RDFFG – PGRAGA (Gallery Society)	Service Agreement	2016 -2020	5 yr. cultural plan programming and regional outreach and exhibition services
CPG – RDFFG	Option to Purchase	Expires 2028	Option to purchase land and The Exploration Place building
CPG – The Exploration Place	License to Use City Property Agreement	2016 – 2021	To operate The Little Prince, with the City providing maintenance and repairs of platform, and surrounding area
CPG – PGRAGA (Gallery Society)	Lease registered on title	2002 - 2025	Terms are written with a standard City lease agreement with a 25 year term with subsidized lease payment and that assigns maintenance and repair responsibilities to the society. The City and PGRAGA have recently been engaged in discussions to clarify and agree to responsibilities for shared costs
CPG – CAC (Community Arts Council)	Lease (?)	NA	Lease agreement to operate out of Studio 2880, \$1000/yr.
CPG – CAC	Multi-year Conditional Grant ( <i>myPG</i> Social Development Goals)	March 2018 – Dec 2020	Terms of service provision reference programs, space, events and newsletters
CPG – Theatre Northwest	Multi-year Conditional Grant ( <i>myPG</i> Social Development Goals)	March 2018 – Dec 2020	Terms of service provision reference production of theatrical plays, public service
CPG – PG Symphony Orchestra	Multi-year Conditional Grant ( <i>myPG</i> Social Development Goals)	March 2018 – Dec 2020	Terms of service provision reference performances and public service
CPG – PG Folkfest (Coldsnap)	Multi-year Conditional Grant ( <i>myPG</i> Social Development Goals)	March 2018 – Dec 2020	Terms of service provision reference live music festival, community outreach

Figure 16: Summary of Key Arts and Culture Agreements

A summary of current annual spending and tax exemptions by local government through these agreements is provided in Figure 17.

Receiving Society	Local Government Annual Expenditure (2019)	Value of City of Prince George's Permissive Tax Exemption
The Exploration Place (Museum Society)	\$660,000	\$59,409
Two Rivers Gallery (PGRAGA)	\$452,000	\$93,334
The Little Prince (Museum Society)	\$25,000	-
PG & District Community Arts Council	\$50,828	\$11,291
Theatre Northwest	\$131,133	-
PG Symphony Orchestra	\$67,307	-
PG Folk Fest (Cold Snap)	\$11,321	-
Prince George Native Friendship Centre	-	\$62,544
Yalenka Ukrainian Cultural Society	-	\$3,098
Knox United Church	-	\$4,945
St Andrew's United Church	-	\$1,626
Total	\$1,397,589	\$236,247
RDFFG Total	\$1,112,000	0
City Prince George Total	\$285,589	\$236,247

Figure 17: Local Government Spending on Arts & Culture Societies in Prince George (2019)

The Exploration Place allocation does not include debt servicing (approximately \$120,000/year). The summary of expenditures in Figure 17 does not include capital expenditures (CAC, Little Prince), major repairs and maintenance (The Exploration Place).

### 3.4 Recommendations for Partnerships between CPG and Not for Profit Sector

Municipalities partner with not for profit (NFP) organizations to deliver arts and culture services in several ways using common types of agreements. Implications for the City of Prince George are highlighted for each of the five methods identified here.

#### Method No.1 Special Leases or Co-Management Agreements

Through special leases or multi-year co-management agreements local governments engage with NFP organizations to provide occupancy and maintain and operate core arts and culture assets that are municipally owned. Most often these assets consist of the primary museum and archival repository, art gallery, arts centre and performance theatre. Some municipalities include other assets. The terms of these occupancy or co-management agreements vary but it is the goal of local governments to have a harmonized approach with each of the NFPs operating within the facilities. A clear allocation over the responsibility for various costs is critically important in these agreements, and they are not structured as typical commercial type leases.

Typically, the building owner (local government) is responsible for exterior maintenance and upkeep, major systems such as HVAC, access such as shoveling and snow removal. The NFP tenant is responsible for interior renovations required for programming and will receive approval from the owner in advance. Co-management Agreements between the City of Nanaimo and the NFP societies operating their museum and the art gallery are provided as examples in Appendix B.

Lethbridge and Vernon (RDNO) have similar agreements in place. The City of Prince George 'license to use city property agreement' may be the closest example of this type of agreement.

**Key implications for City of Prince George:** If CPG adopts this approach, co-management agreements that are different from the current leases should be developed for the PGRAGA (Gallery Society) and the CAC (Community Arts Council Society), replacing the current agreements. If The Exploration Place is considered in the future to become a core civic asset prior to 2028, the City will need a co-management agreement with the museum society as well.

## Method No.2 Multi-Year Service Agreements

In comparative communities (Lethbridge, Nanaimo, Vernon) local governments have multi-year Service Agreements with NFP organizations to enable them to provide arts and culture services operating out of City-owned facilities. In Nanaimo and Vernon, these Service Agreements are tied to an arts and culture Master Plan. Currently the RDFFG has Service Agreements with The Exploration Place and PGRAGA. The City of Prince George currently provides a conditional operating grant to the Prince George and District Regional Community Arts Council which operates out of the civic owned facility Studio 2880.

**Key implications for City of Prince George:** Service Agreements should be tied to an arts and culture Master Plan for organizations that operate within core civic arts and culture facilities. Currently of the 4 core facilities, the City only provides funding to the CAC. The City should consider developing an arts and culture Master Plan and developing service agreements with the CAC and the PGRAGA, and The Exploration Place if the City includes this asset in the Master Plan. For the latter two, this will also require transition from the RDFFG Cultural Plan.

Services are currently provided by The Exploration Place and PGRAGA specifically for regional outreach, education, and exhibition under the Service Agreements with the RDFFG. These could be set out as separate service agreement deliverables if the City takes on the role of providing the core Service Agreements and funding for these two organizations.

## Method No.3 Multi-Year & Annual Grants

Local governments also provide grants (multi-year and annual) to NFP organizations providing arts and culture services not operating out of a civic owned facility. In Prince George, grants to Theatre Northwest, PG Folkfest Society and the PGSO are in this category with three (3) year terms. Nanaimo (and Prince George) offer multi-year grants to professional performance organizations like these so that the societies can secure commitments for performances far in advance. The RDFFG has created a Cultural Endowment Fund through which it provides grants to arts and culture groups in Prince George and the region.

In addition, the City of Prince George's Permissive Tax Exemptions are on four (4) year terms to be in sync with City Council terms.

**Key implications for City of Prince George:** The City should continue providing multi-year funding to professional arts organizations. This will facilitate longer term budget and program planning for these NFP long standing and well managed organizations. The City could consider providing five (5) year funding terms to TNW, PG Folkfest and PGSO.

Through the recommended arts and culture Master Planning process, the City should consider:

- Establishing a separate “arts and culture” development fund rather than having these grants allocated through the MyPG social development fund, and
- Working with the RDFFG to coordinate compatible objectives and allocation criteria for arts and culture grant funding so that the combined effect of the City and RDFFG support funds has the greatest benefit in fostering arts and culture development.

#### Method No.4 Arts Sectoral Support Funding

Local governments provide funding to other organizations for sectoral support in a variety of ways. For example, in Vernon and Lethbridge special funding is allocated to their local arts councils to provide advocacy, professional development, evaluation and allocation of grant programs, adjudication and advisory services for public art strategies.

**Key implications for City of Prince George:** The City should consider delivery of sectoral support services as a role for the CAC similarly to Lethbridge and Vernon. The CAC is well positioned to assume an expanded role with additional sector support tasks. But to do this the CAC will require additional funding to increase capacity. This is described in detail in the recommendation section of this report.

#### Method No.5 Local Government Internal Capacity

It is common for local governments to have internal capacity dedicated to support and facilitate arts and culture through City-NFP agreements, to foster and maintain close relationships with NFP sectors, and to help integrate and coordinate arts and culture activities with tourism and economic development strategies. In review for cities the size of Prince George, 1 to 2 dedicated FTEs are employed by municipal governments with these dedicated job responsibilities. This capacity can also provide dedicated support for the development and management of a public art strategy, an important component of an arts and culture development plan.

**Key implications for City of Prince George:** The City currently has assigned staff to liaise with arts and culture NFPs, but these associated duties are part of broader job descriptions. It is likely that a dedicated FTE for arts and culture support would have more capacity to take on the tasks described above. If the City pursues the development of arts and culture strategies through its Downtown Core Master Plan process, a temporary trial position could be considered to support the process and test the benefits of a dedicated staff person. It is understood that allocating additional resources for a dedicated staff person may present challenges; therefore, a temporary position to test the benefits may be a prudent first step.

## 4.0 CREATIVE SPACES ASSESSMENT FOR DOWNTOWN

A key part of developing an arts strategy for downtown Prince George is to first assess how current downtown spaces are used to support creativity or support for the arts and culture in general. While the city’s main performance venues, such as Theatre Northwest, Vanier Hall, PG Playhouse, CN Center and the Treasure Cove Casino are all located outside the downtown, there are an impressive number of downtown venues that cater to and support art and performances. Figure 18 shows locations of restaurants, clubs, churches and venues that provide space for local performances. A few of the venues showcase visual arts, and the key hotels also provide spaces for performances such as during the Cold Snap Festival.



Figure 18: Current Downtown Venues Supporting Arts

Figure 18 also highlights important land use changes in the downtown that could foster additional support for the arts. This includes City owned land that could be become available for repurposing. For example, the current Four Seasons Pool will be closed when the new pool is opened. In addition, the City’s Fire Hall No. 1 is being moved to a new location. A new hotel is being built near the new pool and the Rolling Mix Arena is due for replacement which could be designed as a suitable venue for certain types of concerts.



The proposed move of the Prince George & District Community Arts Council (CAC) at Studio 2880 to a proposed repurposed downtown building (former Bank of Montreal building at 1310 3<sup>RD</sup> Ave) would be a major contributor to supporting arts downtown. The proposed Creative Hub would be an anchor institution with direct support for local artists but having far reaching benefits to the downtown businesses and other attractions.

The Figure 18 map shows a wide distribution of art-supporting venues. However, a couple of clusters of venues appear as nodes where there is a higher level of activity. This includes a cluster of City owned facilities comprising the Two Rivers Gallery, library and the Conference and Civic Center. Another cluster appears around Third Avenue with the Voltaire's Café & Arts Space, Native Friendship Center, Omineca Space and the Lheidli T'enneh's Uda Dune Baiyoh. A third cluster would emerge if the proposed Creative Hub is established, with Nancy O's and the Multicultural Society close by.

These clusters or nodes of art and culture venues could be viewed as being connected by street corridors. Figure 18 shows the potential for Third Avenue, Quebec Street and Dominion Street to act as those connecting corridors. Corridors are important to consider as they can provide the primary access between art and culture venues. Where art and culture corridors are more formerly recognized, strategies can be identified and implemented that enhance the access by providing more focus for arts and culture along the route, making the walking experience more pleasant and safer (e.g. more trees, and lighting), and providing information kiosks or wayfinding signs to showcase nearby art and culture venues.

Through the Downtown Arts Strategy consultation process, feedback from promoters and performers indicated that there is currently adequate space downtown for smaller performances up to a gathering of about 80 to 100 people. What is lacking downtown is proper performance space that can accommodate more than 100 people up to about 250-300 people. While ballroom spaces in hotels can accommodate larger gatherings, the spaces are not ideally suited for performances and the costs are often prohibitive for local performers. Availability of performance space that can accommodate up to 250-300 people, is important for local performers stepping from their first shows as amateur performers to growing into more serious and professional performers.

Another common message from the consultation sessions is that, with arts and culture venues being spread out in the downtown, there is a lack of focus or place-making that creates a visible presence of the arts and culture sector. This may give the impression to the public that the arts and culture sector is less significant than it is. In addition, the dispersed nature of the arts and culture sector may create disconnects between different groups and organizations (e.g. between visual artists and performing artists), may leave some artists isolated, and may reduce the ability to support processes that grow amateur artists into professional artists.

Consultations provided common feedback on the current challenges with the downtown, including parking, commercial lease rates, the age and condition of available spaces, and the social issues resulting in real or perceived issues with safety. Several artists and art organizations indicated they would be interested in moving downtown if the key issues are resolved – safety being the key issue. A key agreement amongst those consulted suggested that having more people circulating downtown attending performances and exhibits and visiting restaurants and clubs would lead to people feeling safer, particularly after dark. There was acknowledgement that the growing number of downtown residential developments and the proposed downtown Creative Hub will both be important steps in attracting more people downtown.

An interesting observation was that the attracting more people downtown can be fostered not just by focusing on arts, culture and food activities, but any activities that bring people to their venue, particularly in evenings. As such, venues that provide sports and recreation classes, skills training, and public forums could all have a role in helping to create the crowd effect. This can be an important consideration when undertaking long term planning for the downtown. A goal for downtown planning can be to facilitate the long-term attraction and downtown development of organizations, business and enterprises that operate and provides services in the evenings and weekends.

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## 5.0 ASSESSING SITE AND CAPACITY FOR A NEW DOWNTOWN CONCERT HALL

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This report, through the work of David Hewko Planning and Program Management, considers options for sizing and siting a Concert Hall based on potential demands and programming options for the venue. This section first provides a discussion of current trends in theatre operations, technology and design, and then provides conceptual designs and recommendations.

### 5.1 Theatre Design & Operating Trends

#### *Theatre Operations and Revenue-Generation*

A not-for-profit governance and operational model is popular with facilities such as theatres as it lowers labour costs by allowing for use of volunteer and non-succession labour, as well as opening access to grants and fundraising activities not possible with municipal owner-operator model. Labour cost is typically up to 50 percent of facility operating cost (facility-only costs, not including productions).

Flexible use of space is limited in dedicated theatres or concert halls due to sloped or raked floor. However, mechanical means (retractable seating or elevator rakes) are possible but these can be costly. Retractable seating only works for perpendicular seating, not angled side-line seating.

Black box theatres are considered more flexible and rentable spaces, with considerably fewer 'dark days' that conventional theatres; however, despite the flexibility, black box theatres are not popular with many traditional theatre purists due to stage configuration, no fly tower and 'noisier' non-fixed seating and platforms.

Theatres are often built in multi-purpose facilities shared with other cultural facilities including libraries, museums, art galleries, restaurants, community centres and even recreation. Advantages include shared front-of-house and back-of-house staff and amenities such as reception/sales counter or loading docks. Some theatre facilities are built adjacent to banquet facilities and conference centres to maximize revenues.

Seating capacity of 500-800 are most common and reflect break-even economics for shows and productions. Most touring productions and concerts are part of a circuit that flows from one city to the next. Promoters of show circuits look for venues in the range of 500-800 seats (theatres), under 3,000 seats venues (larger theatres, half-bowl arenas) and more than 5,000 seat venues and more than 12,000 seat venues (arenas in both cases).

Front-of-house always includes food and beverage concession, sometimes merchandise shop, ticket office and occasionally with a tenanted restaurant.

Pre-function space or lobby should be at least 50 percent of seating footprint area. This space can be designed to be rentable.

Canadian theatres range considerably in terms of the frequency of use, ranging from as little as 25 events a year to as many as 300 events per year. The more typical frequency is with about 100 revenue-generating event-nights per year, or about a 30 percent occupancy rate.

Theatre rental rates generally are in the range of \$1 per seat x multiplied by the seating capacity for community events and between \$2 and \$3 per seat multiplied by the seating capacity for commercial events. There are also usually additional charges for set-up and tear-down dark-days. In addition, some facilities also charge a capital improvement levy on tickets of \$1-2 per seat.

Summer theatre camps and birthday parties can be a valuable outside revenue source and are essential for operational sustainability, as well as being a grass-roots introduction to theatre for children and youth.

### *Theatre Layout and Design*

To accommodate a population where individuals are becoming physically larger, many new theatres are including wider seats, using 22-24 inch as the new standard as opposed to the traditional 18-20-inch seats. This reduces the number of seats per row necessitating more rows and greater distance from the stage.

Balconies have become less popular in theatres due to high cost of unsupported structural spans, and complexity and cost of access (e.g. elevators, two stairwells, other code considerations).

Fewer contemporary theatres are being built with fly-towers which are often twice the height of stage openings. Newer theatres are still incorporating exposed grids which are still needed for lighting and rigging.

Some new theatres are built with acoustic walls to allow the auditorium to be sub-divided into smaller spaces. This has had mixed results as acoustic properties of movable wall are considered poor and the capital cost is exceptionally high.

Proscenium stages remain popular features as these keep the seating rake profile flatter for sightlines (i.e. black box theatre without raised stage require steep rakes). A "thrust stage" (a platform stage or open stage that extends into the audience on three sides and is connected to the backstage area by its upstage end) and theatre-in-the-round stages are less flexible and more difficult to work with for most types of productions.

Black-box theatres work best if kept to 500 seats or less, in considering sightlines and distances from stage, portable seating, and configuration options.

Building codes in Canada now require universal access meaning wheelchair accessible areas can be expected in multiple locations.

Off-stage areas such as wings, loading bays and staging areas are essential because stage sets are often constructed elsewhere and need to be loaded into the theatre. This is also important as there are more touring productions and these off-stage spaces allow for flexibility and change of use. Loading docks need to be accessible for semi-trailers (55', plus turning radius).

Theatres also require green rooms (waiting room or lounge for performers) and dressing rooms to accommodate diverse needs of performers including gender-inclusion. Theatres will also need to plan for office functions associated with theatres such as the facility house manager and administration.

Generally, set construction shops, wardrobe rooms are off-site of the theatre and paid for by theatre companies rather than by the building owner.

### **Theatre Technology**

One of the biggest changes to contemporary theatre design is the 'projection design' which is a creative field of stagecraft, concerned with the creation and integration of film, motion graphics and live camera feed into the fields of theatre, opera, dance, fashion shows, concerts and other live events. While more costly than conventional stage sets, LED and laser technologies allow for time and labour-saving rapid transitions. Digital effects in lighting and video are often replacing sets entirely with contemporary projection productions.

High-quality house sound systems are a key investment in contemporary theatres. Sound is now 'felt' as well as heard and used for effect.

Emerging technologies such as 3D printers are being used for set design but are cost prohibitive except for the most high-end theatres.

Actors now commonly use Bluetooth for lines and communication as well as by staff for security.

Contemporary theatres now have much more complicated "IT" suites, and sound and technical equipment booths as technology has now become part of the actual performance.

### **Survey of Current British Columbia Theatres**

Figure 19 provides a summary list of twenty-three current performance theatres in British Columbia in communities of comparable scale to Prince George. Most are in outlying areas, but a number are in major metropolitan areas and a few are unique outliers (small markets such as Chemainus). Most theatres are owned by the municipality and operated by not-for-profit (NFP) societies.

While there is no 'right-size' per se, seating capacity in the range of 400-800 is most common in the province, and consistent with national sources. The average for the twenty-three facilities examined was just over 494 seats.

Not included in the inventory are the particularly large and small outliers. One of the largest dedicated theatres in Canada is Vancouver's Orpheum Theatre with 2,790 seats and the smallest hosts as few as 200 (multiple locations). The larger-scale the theatre, the more challenging it is to create the optimal acoustic and viewing environment including the recommended maximum 45-meter distance from stage to house back wall.

The information in Figure 19 below includes the community's population, theatre capacity, stage type, and ownership-operations type. By dividing the seating capacity by the population, it is possible to benchmark what size-capacity facility should be provided. In very general terms, this works out to about 0.05 to 0.1 seats per 1,000 population. In Prince George's case, the 800-seat capacity would be at the higher-end within the recommended range. Further, the larger common capacity of 800-seats may be most appropriate for Prince George to offset additional travel costs and overhead associated with touring shows and productions. In addition, the 800 seat capacity may also be justified considering the significant regional draw for performances as confirmed by events held at CN Centre.

Community & Population	Theatre Name	Capacity	Type	Ownership & Operation
Abbotsford (141,000)	Arts Centre Theatre	701	Proscenium stage	SD34 owner-operator
Campbell River (33,000)	Tidemark Theatre	467	Proscenium stage	City owned; NFP society operated
Chemainus (3,000)	Chemainus Theatre	262	Proscenium stage	Venture capital owner; NFP society operated
Chilliwack (84,000)	Cultural Centre Hub Theatre	590	Proscenium stage	City owned; NFP society operated (no funding from City)
Comox (Comox Valley RD 6,000)	Sid Williams Theatre	500	Proscenium stage	NFP society owned and operated
Duncan (Cowichan Valley RD 84,000)	Cowichan Performing Arts Centre	731	Proscenium stage	RD owned and operated
Delta (102,000)	Genesis Theatre	414	Proscenium stage	SD37 owner and operator
Kamloops (91,000)	Sagebrush Theatre	685	Proscenium stage	City and SD73 joint owners and NFP society operated
Kelowna (127,000)	Rotary Centre for the Arts Mary Irwin Theatre	326	Proscenium stage	City-owned, NFP society-operated
	Kelowna Community Theatre	853	Proscenium stage	City-owned, NFP society operated
Maple Ridge (82,000)	ACT Arts Centre	486	Proscenium stage	City-owned, Arts Council-operated
Nanaimo (91,000)	Port Theatre	804	Proscenium stage	Owned and operated by NFP Society
New Westminster (71,000)	Anvil Centre Theatre	361	Thrust stage	City-owned, NFP society operated
	Massey Theatre	1260	Proscenium stage	City-owned, NFP society operated
North Vancouver (53,000)	Centennial Theatre	658	Proscenium stage	Recreation commission owner-operator
Oak Bay (13,000)	Dave Dunnet Theatre	433	Proscenium stage	SD61 owned and operated
Penticton (34,000)	Cleland Community Theatre	443	Proscenium stage	City owner-operator
Port Coquitlam (34,000)	Terry Fox Theatre	336	Proscenium stage	SD43 owner-operator
Sidney (12,000)	Mary Winspear Centre Charles White Theatre	310	Proscenium stage	City owns land, a foundation-built building, society-operated
Vernon (40,000)	Vernon and District Performing Arts Centre	750	Proscenium stage	RD owned and NFP society operated
	Vernon Powerhouse Theatre	237	Proscenium stage	NFP society owner-operator
Victoria (86,000)	McPhearson Playhouse	772	Proscenium stage	City owner-operator
	Victoria Royal Theatre	1416	Proscenium stage	City owner-operator

Figure 19: Summary of Theatres in BC

## 5.2 Summary of Current Performance Venues

There is no purpose-built theatre or performance space located in downtown Prince George. The key venues, including Vanier Hall, PG Playhouse, Theatre Northwest and the new show lounge at the Treasure Cove Casino are all located outside of the downtown. Each of these venues have their own drawbacks in fulfilling a role for a dedicated and available concert hall designed entertainment

facility. Depending on the facility, these include, appropriate sizing, availability, issues with front of house and back of house spaces, and design of the performance spaces and seating.

A 2014 City staff report to Council provided a comprehensive assessment of the assumptions used to describe the conceptual design, potential siting, capital costs, and operations of a proposed Performing Arts Centre (PAC). The 2014 City report also assessed existing venues and their options and challenges with filling the need for a performance venue, as an alternative to building a new venue. Much of the assessment work described in the 2014 report is still valid today, and a couple of key related findings from the report are provided below:

Assessing the estimated types and frequencies of touring performers indicates that a concert hall in Prince George would attract similar performances to theatres operating in Kamloops, Kelowna, Nanaimo and Vernon. Trends have been consistent suggesting that a proposed concert hall would be able to program 18 – 20 national and international performers in Prince George per year. Feedback from promoters operating through western Canada indicate that Prince George’s geographical location is not an issue for most performance tours and that the proposed concert hall would allow more touring performances to travel to Prince George. All programming theatres contacted during this review, provided a mix of performances that catered to a wide range of interests from performing arts, comedy, music concerts, cultural events, competitions, speakers, theatre, and children and family performances.

An assessment was conducted of other facility options, including renovations and additions to Vanier Hall and the PG Playhouse. Various scenarios (combinations of new build and renovations) were assessed to weigh pros and cons. A full renovation and addition project to Vanier Hall to meet the same needs as the 800-seat theatre of the proposed PAC and to provide a replacement space for the school was estimated at \$31.2m in 2017 dollars. The review showed lower capital costs for a renovation, but the costs are still significant. The renovation option also presents several risks, unknowns and constraints. Further, renovating current facilities does not fully address the gaps and needs identified by the theatre consultants. The design of the PG Playhouse does not lend itself to a renovation that would be aimed at significantly increasing its seat capacity.

In addition to the points above, the 2014 report assessed the benefits of having Theatre Northwest as an anchor tenant of the Performing Arts Centre with an adjoining 250 seat theatre for their dedicated use. Figure 20 provides a summary of current facilities that provide space for live entertainment and performances.

Venue	Seating Capacity	Primary Uses	Restrictions / Issues
Vanier Hall (SD57)	800	<ul style="list-style-type: none"> <li>School uses</li> <li>PGSO</li> <li>Local performances such as Enchainment productions</li> <li>Touring performers</li> </ul>	<ul style="list-style-type: none"> <li>Back 200 seats have extended distance from stage</li> <li>Designated classroom, so booking schedules can be challenging and load in for performances cannot start until 3:30PM</li> <li>Can be noise from adjacent gym</li> <li>Floor raking angle not ideal</li> <li>Not ideal back of house (green room) area for storage and performers</li> <li>No front of house; no hospitality/alcohol sales</li> </ul>
Theatre Northwest	230	<ul style="list-style-type: none"> <li>Dedicated to theatre productions</li> </ul>	<ul style="list-style-type: none"> <li>Spaces generally unavailable for non-TNW productions between October and April</li> <li>Fixed seating designed for theatre so less flexible.</li> </ul>

Venue	Seating Capacity	Primary Uses	Restrictions / Issues
PG Playhouse (CPG)	300	<ul style="list-style-type: none"> <li>Local performances and theatre</li> <li>Touring music performers, comedy and theatrical performances</li> </ul>	<ul style="list-style-type: none"> <li>Small size</li> <li>Too small for some productions</li> <li>Floor raking angle may not be ideal</li> <li>Not in downtown</li> </ul>
Arts Space	100 - 150	<ul style="list-style-type: none"> <li>Small performances</li> <li>Miracle Theatre plays</li> <li>Art exhibits</li> </ul>	<ul style="list-style-type: none"> <li>Without fixed seating, the small space is flexible for a variety of small performances</li> </ul>
Duchess Park	200	<ul style="list-style-type: none"> <li>School uses</li> </ul>	<ul style="list-style-type: none"> <li>Limited use outside of school uses</li> <li>Public renters only have access to front of stage – too small for performances but okay for presentations</li> <li>Public renters restricted to 8PM-10PM on weekdays and 7AM-10PM on weekends</li> <li>No front of house and not ideal for load-in</li> </ul>
Royal Canadian Legion 43	228	<ul style="list-style-type: none"> <li>Legion Band every Friday night</li> <li>Younger bands every Saturday night</li> </ul>	<ul style="list-style-type: none"> <li>Small venue not suitable for professional performances</li> </ul>
Treasure Cove Lounge Facility	600 with plans to expand to 1,000	<ul style="list-style-type: none"> <li>Vegas-type lounge shows</li> </ul>	<ul style="list-style-type: none"> <li>Options for rental currently unknown</li> </ul>
Omineca Arts Centre	1,600s.f.	<ul style="list-style-type: none"> <li>Artist workshops and exhibits</li> <li>Local performances / DJs</li> <li>Indigenous artists/performers</li> <li>Drop in creative space</li> </ul>	<ul style="list-style-type: none"> <li>Limited space and amenities for performances but okay for small local performances (drumming, poetry recitals)</li> </ul>

Figure 20: Summary of Key Performance Venues

While several small venues downtown fill the present demand for small local performances, there is no purpose-built concert hall downtown. Through consultations, there has been an identified need for suitable live entertainment space that could accommodate between 250 and 300 seats for local performers and producers. In addition, it was recognized that a dedicated 800 seat concert hall would also suite larger local productions (e.g. Judy Russell productions) as well as attracting shows and live entertainment productions on tour through BC.

Given the absence of downtown performance venues providing a 250-300 seat and an 800-seat capacity, future design processes should consider flexible seating capacity for a new concert hall. This is discussed in more detail in Section 5.3.



### 5.3 Assessment of Siting & Design Concepts for a Concert Hall

This report provides an assessment and recommendation on the siting and design concepts for a downtown concert hall<sup>15</sup>, based on the recommended 800 seat capacity as discussed in the previous section. The assessment considered only available lands for a new building and did not consider renovations or additions to existing buildings downtown. The assessment also considered parking, access, surrounding land use, and infrastructure at a preliminary level (i.e. no engineering assessment was provided).

The assessment led to the soon-to-be-removed Four Season Pool site as the primary choice for a concert hall. This lot is suitably sized for an 800-seat theatre or a larger multi-use building with the ability to provide for some parking. The site is connected to the City's District Energy System and is located near other art and culture facilities such as the Two Rivers Gallery, the Civic Plaza and the Library.

In addition, the site is located adjacent to the Prince George Conference and Civic Centre which has significant benefits to the business case for a Concert Hall because of its potential use for conferences.

The Civic Center was designed as a multi-purpose facility for indoor sports as well as conferences and meetings. The Civic Center hosts on average ten (10) large conferences per year that utilize all or most of the functional space, including 18,000 square feet of open space used for meals, plenary sessions and trade exhibits. These ten large conferences comprise about 50 percent of the use of the facility.

The eight (8) small break-out meeting rooms on the 2<sup>nd</sup> floor can only accommodate approximately 250 people presenting significant capacity issues when attracting larger conferences. The Civic Center holds conferences with up to 900 registrants; however, this is accommodated only when break-out rooms are not required, the plenary sessions are held in the downstairs open space and, the downstairs room can be changed out for meals. For large conferences, the pre-function spaces (foyer or lobby areas) are uncomfortably crowded.

The ideal conference size that can be accommodated at the Civic Center is between 300 and 400 registrants where break-out rooms are required. Capacity issues limit the Civic Center staff's ability to attract key conferences to Prince George because of capacity issues with the current facility.

An 800-seat concert hall adjacent to the Civic Center would provide a large and purpose designed venue for plenary sessions. This would allow the Civic Center facility to be reconfigured for more break-out spaces, smaller plenary spaces for concurrent conference sessions and, areas for trade exhibits and conference meals. The benefits of re-configuring the facility's current spaces was confirmed in the Phase 2 feasibility study commissioned for the Civic Center in 2017. The combination of the re-configured Civic Center, an 800-seat Concert Hall and the increased hotel development downtown would result in the City being able to attract additional conferences up to the 900-registrant size. City staff estimate that more than 15 additional major conferences could be

<sup>15</sup> Previous assessment work has been completed by the Performing Arts Centre Society and the City on the feasibility of a "Performing Arts Centre". The terminology of what to call a performance venue may affect certain perceptions around what the venue would be used for and whom it would benefit. A "Performing Arts Centre" may have created a general perception that the venue would be focused on classical performances such as theatre, opera, symphony and ballet. Referring to a proposed venue as a "Concert Hall" may help create a general perception that the venue would provide a range of entertainment genres benefiting a wide range of interests including popular music concerts, family and kids entertainment, comedy, magic shows, a wide range of theatre productions and classical performances.

attracted annually if a new 800-seat theatre was available for plenary sessions. Several existing annual events would benefit significantly from having more space from the proposed concert hall, solidifying their continued patronage of Prince George for their annual conferences.



Figure 21: Recommended Future Site for Proposed Concert Hall

David Hewko has provided conceptual architectural renderings of how an 800 seat Concert Hall could be accommodated on the old pool site. Note that the building siting shown is situated over the Community Foundation greenspace. If the greenspace is retained, there is still substantial room for the Concert Hall building, and the result would be reduced parking stalls.

Note that the conceptual design shows angled seating which provides optimal sightlines and distance from stage, but this design does not lend itself to retractable seating and therefore reduces the flexibility of the space. In addition, there is no partitioning shown that would allow for seating to be reduced for smaller performances. This flexibility would fill an identified need for a 200 to 300 seat performance space downtown. These design elements should be considered in the design phase of the Concert Hall.

Note that based on just square footage and basic construction cost data, concert halls can range from \$450/SF to over \$600/SF +/- 30 percent just for construction costs and an additional 30 percent to cover contingencies, professional fees and other soft costs.

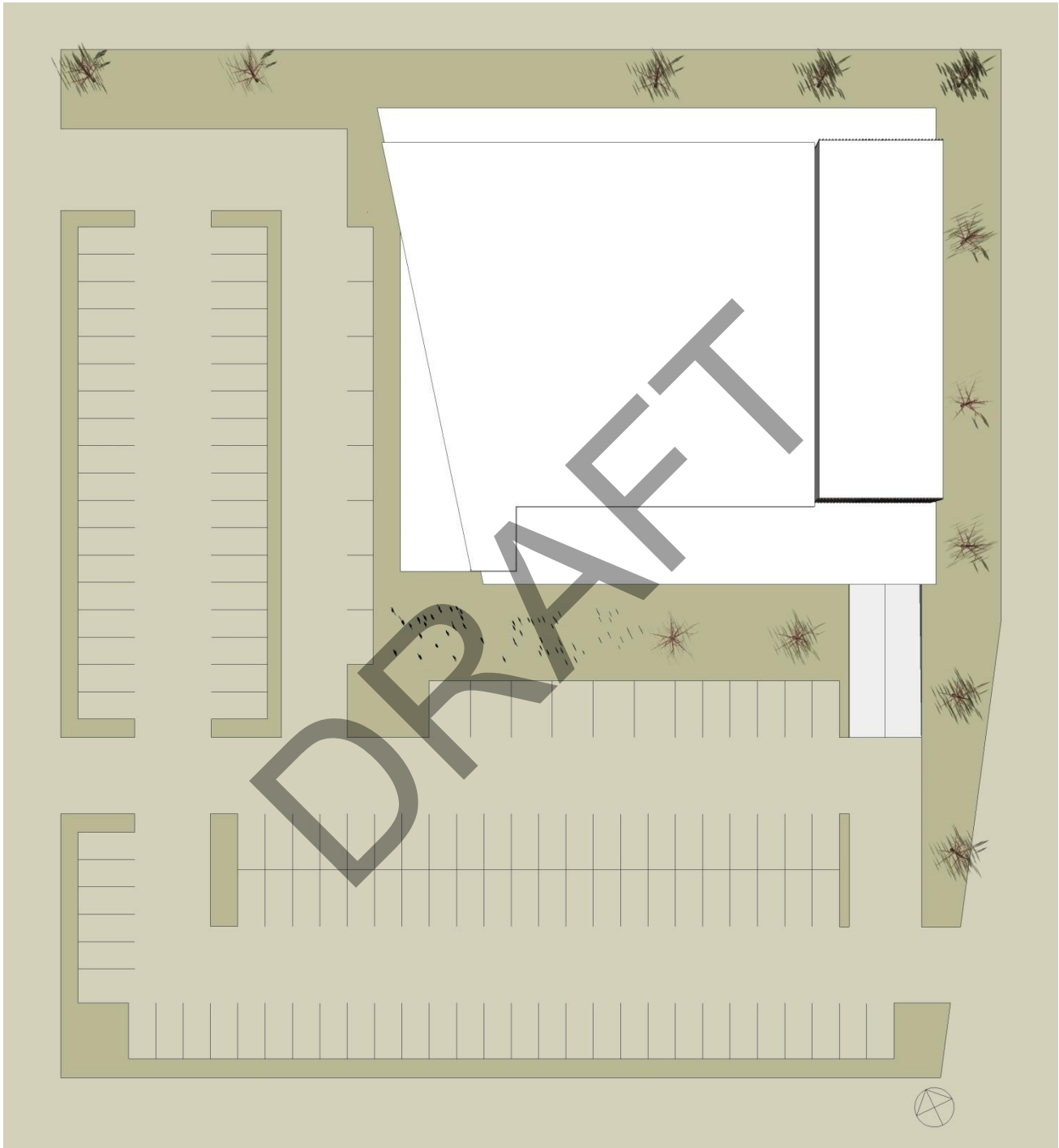


Figure 22: Siting of 800 Seat Concert Hall on Four Seasons Pool Lot (D. Hewko 2019)

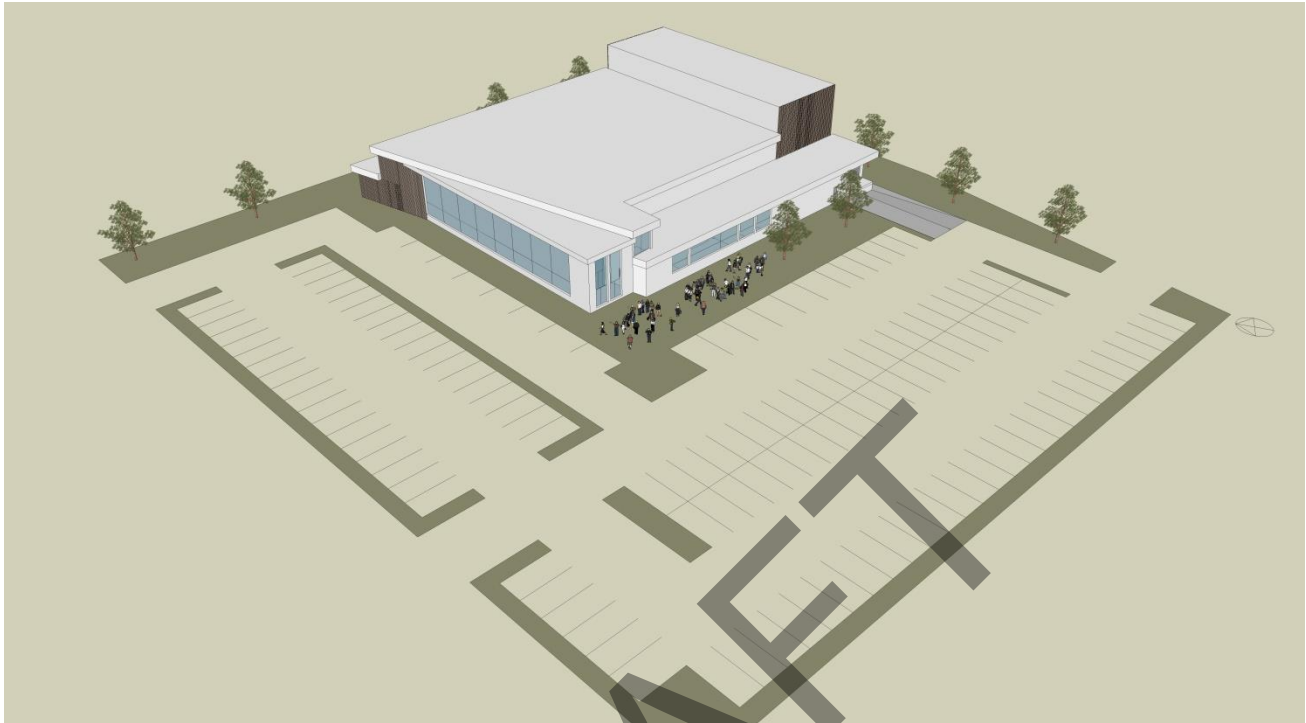


Figure 23: Siting of 800 Seat Concert Hall (Northeast view) (D. Hewko 2019)



Figure 24: Siting of 800 Seat Concert Hall (Southwest view) (David Hewko 2019)

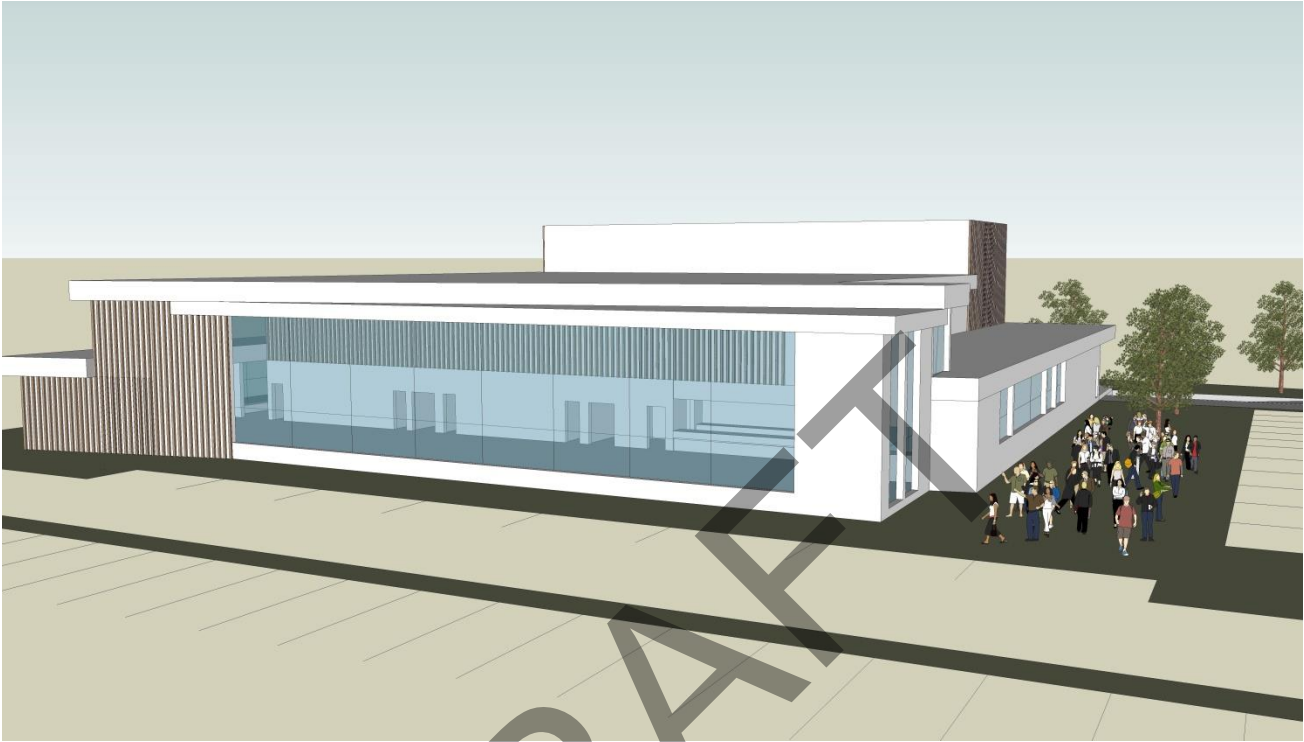


Figure 25: Perspective View of Conceptual Design of Concert Hall (D. Hewko 2019)

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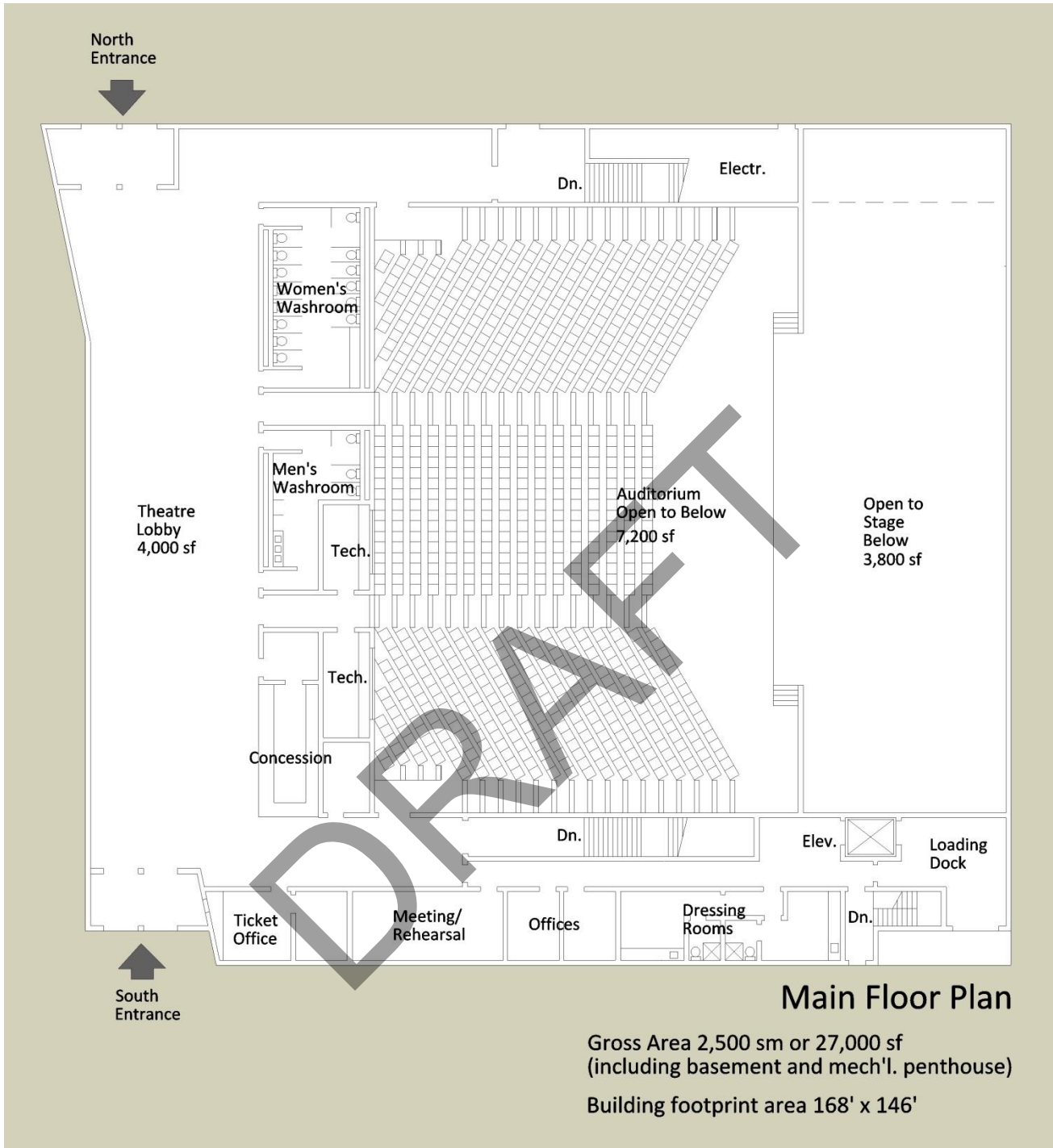


Figure 26: Conceptual Floor Plan for 800 Seat Concert Hall (D. Hewko 2019)

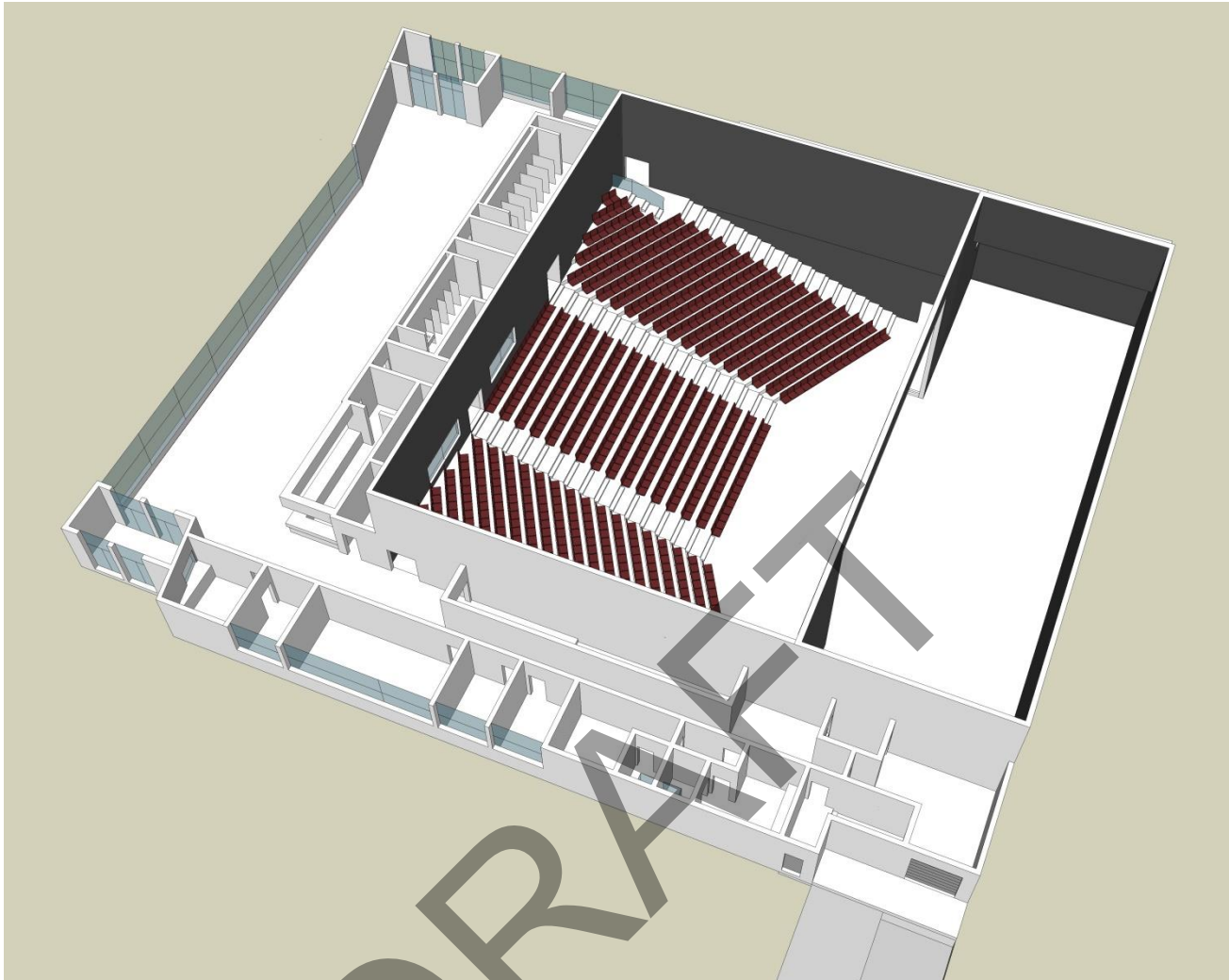


Figure 27: 3D View of Conceptual Floor Plan for 800 Seat Concert Hall (D. Hewko 2019)

## 5.4 Estimated Use and Programming for a Downtown Concert Hall:

According to City staff at CN Centre, it is estimated that an 800 seat Concert Hall is expected to attract between 6 and 10 additional performances to Prince George, but this estimate is believed to be conservative given the number of performances in 2019 at other BC theatres. Based on a review of entertainment that has been hosted at the Sage Brush Theater, and the Port Theater in Nanaimo, it is estimated that on average 20 shows per year could be hosted at an 800-seat concert hall in Prince George. Further, some of the performances that have been held at the CN Centre, but only use a portion of the venue, would likely be moved to the Concert Hall. An estimate of 20 performances per year for an 800-seat Concert Hall is consistent with the findings from the 2014 City report assessing the proposed Performing Arts Centre.

School District 57's Vanier Hall averages about 44 non-school performance days annually for such events as dance theatre productions, PGSO, and live concerts and performers. Vanier Hall has been designated as a "Classroom" and as such, loading in of shows cannot occur until after 3:30PM. The facility is over 40 years old, has limitations on scheduling shows, does not have a fly

tower, and does not have a proper front-of-house and associated services and amenities. As such, this report assumes that an average of 44 booking days could be transferred from Vanier Hall to a new Concert Hall.

Based on the records from the PG Playhouse, that venue hosts on average 132 bookings per year. Based on discussions with the facility manager, it is estimated that about half of these performance bookings could transfer to a Concert Hall, particularly if there is flexible seating to create an appropriate space for smaller (200-300 seat) performances; therefore, an estimated 66 performances from the PG Playhouse is assumed to be relocated to the Concert Hall.

As discussed in the previous section, City staff estimate that more than 15 additional major conferences could be attracted annually if the Conference Centre could use a new 800 seat theatre for plenary sessions. In addition, there are several existing annual events that would benefit from having more space from the proposed concert hall.

Canfor Theatre at UNBC also hosts on average 15 to 25 external bookings annually (based on 2014 information). These bookings included, film, concerts, conferences, theatre/drama, corporate meetings, public speakers, training meetings, and awards. It is estimated that a third of these events could be hosted at the Concert Hall.

Based on the above assumptions it estimated that 150 events could be hosted at a Concert Hall, not including set up and take-down days. This also does not include other space rental opportunities if the Concert Hall had flexible spaces.

In addition, the estimates above do not include the potential of Theatre Northwest or the Miracle Theatre moving all or some of their theatre performances to the Concert Hall if the seating and spaces were suitably flexible. Set production and rehearsals would likely occur in other locations and be loaded into the Concert Hall prior to the scheduled performances. This could add an additional 80 to 100 demand days for space. Previous concept designs for the Performing Arts Centre considered a facility that housed both an 800-seat proscenium theatre and a 250-seat flexible theatre space. This had advantages of providing a dedicated venue for Theatre Northwest acting as the anchor tenant, and shared spaces between the two theatres. However, this does add considerably to the capital budget.

A concert hall established in downtown Prince George is expected to attract additional live performances and shows that do not come to Prince George currently. In terms of markets, current ticket sales for shows at the CN Center indicate drawing people as far south as Williams Lake and as far west as Haida Gwaii. For example, the recent Cirque de Soleil show had ticket sales of 17,000 with a third coming from out of town. Therefore, the live performances have a significant Civic Investment Strategies in Supporting the ArtsMake downtown revitalization a primary objective.

The Treasure Cove Casino is currently building a 600-seat show-lounge complex that could be expanded to a 1,000-seat venue. This could have implications for an operation of a downtown Concert Hall. The potential impact is three-fold. First the casino may host the same kinds of shows that could have been hosted at the Concert Hall, so this may impact ticket sale and revenue opportunities. Second, the casino may attract enough shows that it impacts the overall local market for ticket purchases; i.e. pushing towards a saturation of the market. Third, the casino may have reduced ticket pricing with expected returns from other revenue opportunities such as dinner, alcohol sales and attraction into the casino itself.



The entertainment market may be under-going a shift. Current trends seem to indicate an overall flat-lining or even a declining (in some regions) in ticket sales for live entertainment. A review of reports on north American trends in arts and culture suggests a potential downward trend in attendance of live entertainment within the younger demographic. This may be a combination of fewer touring shows and bands that cater to younger crowds, and a difference in the ways in which younger bands manage their tours. In addition, the younger demographic may not be as interested in live shows as previous generations, resulting in there not being the same level of cultivation of appreciation for live performances. This could mean a long-term declining demand for live performances; however, it is too early to determine if this current trend can be used to predict future behaviour with any confidence.

Therefore, a risk-reducing strategy is to design the Concert Hall to be multi-functional for live entertainment, conferences, and banquets. In addition, during the design phase for a Concert Hall, consideration for additional space should be considered that provides for consistent daytime use for compatible arts and culture organizations. For example, The Exploration Place is looking for additional space, so a museum annex could be considered during the planning phase. Another option is to consider office space for the PGSO since their likely new home for rehearsals and performances will likely be the new Concert Hall. Other options include meetings rooms and classrooms as rental space or a small café as lease space. These additional spaces share utilities (the Concert Hall building needs to be heated and maintained continuously) and other common spaces and increases the revenues generated from the facility.

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## 6.0 MEASURING SOCIAL & ECONOMIC BENEFITS OF DOWNTOWN ARTS STRATEGIES

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Section 2.1 reviews research and studies that measure the economic impacts of arts and culture at a national level. At a local level, impacts of the creative sector extend to the retail, tourism, culinary, hospitality and many other aspects of the local and regional economy. These sectors are made up of micro and small businesses and not for profit organizations that are job and wealth creators for the economy.

In addition, a vibrant arts and culture sector is crucial to attracting a talented labour force that drives an innovative and creative economy, attracting investment and building a social infrastructure that makes a community a desirable and preferred place to live. Demographic research illustrates how important arts and culture is particularly to attracting and retaining younger, educated and more affluent people to a smaller centre like Prince George, often from larger centres where arts and culture are more developed. Place-making through arts and culture also drives the development of preferred destinations, contribute to the impact of tourism and brand building of a community.

The arts and culture sector is also fundamental for a healthy and resilient community. Important social benefits are often recognized across a community and are understood to positively impact healing and therapeutic practices, approaches to social justice, cultural awareness and understanding, volunteerism, homelessness and many other areas that determine the overall well-being of the community.

Few communities have conducted economic or social impact assessments of their arts and culture sectors. One of the largest challenges is defining the arts and culture sector in a local economy given the breadth of impacts noted above. The City of Nanaimo conducted an economic impact assessment in 2013 that used an input/output methodology based upon a definition of the sector as *“one in which individuals and business establishments (including for profit, non-profit, and public enterprises) create, produce, distribute, and/or conserve arts and culture products and service”*<sup>16</sup>.

Using the North America Industry Classification Systems (NAICS) nine sub-sectors were recognized in this definition and statistical data was taken from the National Household Survey and the Labour Force Survey for the analysis. The geographic area of interest for this research included some of the areas outside of the city boundaries that were part of the local economy. The City of Brampton assessed sector growth at a local level by tracking census data over time in the two NAICS categories Information and Culture industry (NAICS 51) and Arts, Entertainment and Recreation industry (NAICS 71)<sup>17</sup>.

Though it is difficult to measure the economic and social impact of arts and culture sector at the local level, Statistics Canada together with Heritage Canada have created the Culture, Arts, Heritage and Sport Economic Impact Model (CAHSEIM). The model has been created to support the assessment of economic benefit for arts, culture, heritage or sport organizations, facilities and events. CAHSEIM estimates direct, indirect and induced impacts of labour income, gross domestic product (GDP), employment (total jobs and number of full-time equivalents) and tax revenues based on inputs derived from known or projected expenses. The model is based on Statistics Canada's Inter-Provincial Input-Output Model and considers inter-provincial/territorial trade as well as provincial production and consumption of goods and services.

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<sup>16</sup> Nanaimo Arts and Culture Economic Impact Study, Roslyn Kunin and Associates, 2013

<sup>17</sup> [Brampton Arts and Culture Benchmarking Study, 2017](#)

The CAHSEIM tool is simple to use with organizational or project data on capital or operating costs for museums, theatres, galleries or historic sites. It was applied to the calculation of economic impact in the Prince George Community Arts Council Creative Hub Feasibility Analysis. Not for profit arts and culture organizations in Prince George do not seem to be familiar with this tool, even though it can be very useful to support grants and other applications for funding that require economic impact analysis.

No similar tool has been identified for the measurement of social impacts of arts and culture; however, the Kamloops Performing Arts Centre Feasibility Study identified three primary categories for qualitative identification of social benefits that could be applied for sectoral, project or business level analysis. These were also used in the social impact assessment of the CAC Creative Hub Feasibility Study:

- i. Downtown Revitalization and Place-Making
- ii. Arts and Culture Economic Sector Development
- iii. Social and Safety Enhancements

Because of the vast economic and social impacts of arts and culture at a local level it can be difficult to accurately measure the true value of the contributions of this sector. Broad consultation and engagement with the community through an arts and culture planning exercise is important to understand the level of readiness for enhanced local government investment into development of the arts and culture sector.

It should also be noted that the City of Prince George' Economic Development Strategic Plan (2019) is well aligned with the need for an arts and culture sector development plan. Guiding principles that focus on entrepreneurship and businesses, place building and workforce development require a strong arts and culture fabric in the city. One of the 5 goals to "create, embrace and promote place positioning Prince George as the catalyst of the modern Canadian North" speaks specifically to the need for attention to the arts and culture sector. Objectives under this goal include:

- i. Continuing the revitalization of downtown Prince George, improving its urban offerings and public space
- ii. Supporting the continued development of arts-based organizations in Prince George
- iii. Partnering with Tourism Prince George to continue product development and visitor experiences, and
- iv. Developing a competitive identify for Prince George and tell that story.

## 7.0 RECOMMENDATIONS

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Through the findings of this report and the recommendations below, the intent is to provide a road map that develops “arts and culture” into its own recognized civic priority. The continued growth and development of the arts and culture sector in Prince George has important contributions to its maturing process as a thriving and attractive community, its economic growth and resiliency, its social supports for those in need, and its ability to attract and retain talent.

Future and sustained development of the arts and culture sector needs publicly funded support in the same way that civic assets for recreation, such as swimming pools and ice arenas, are publically funded. Experience has demonstrated that public sector funding for arts and culture facilities leads to significant earned revenues from well managed not for profit organizations leading the delivery of programming and support for the artists and performers. Memberships, ticket sales, rents and user fees, program fees, grants and sponsorships, philanthropy and other revenues will multiply the impact of public investment.

It is recognized that public funds to support the arts and culture strategies do not necessarily infer strictly civic funding. It will be important to pursue opportunities for provincial and federal funding to advance these recommendations. Specifically, this could include Heritage Canada (Canada Cultural Spaces Fund), BC Arts Council, NDI, and BC Lotteries.

The recommendations below are also guided by several common Core Values that have been highlighted in other communities’ arts and culture strategies and plans, including that arts and culture:

- i. Is a growth sector that benefits from encouraging connections amongst artists and fostering engagement from the community and visitors;
- ii. Drives a rich and resourceful community;
- iii. Creates a thriving downtown through place-making, sharing and celebrating our authentic culture, and bringing artistic energies to social challenges;
- iv. Demands public and private investment that is strategically oriented to maximizing benefits and returns on public investment; and,
- v. Is for everyone – it is accessible and inclusive.

### 7.1 Arts and Culture Service Plan

A City of Prince George Arts and Culture Service Plan would highlight the City’s role in supporting and growing the arts and culture sector and giving this commitment a profile alongside other key City service priorities.

The plan can demonstrate the benefits of partnering with the not for profit sector in order to deliver arts and culture services that fuel the economic and social development of the city. This plan would illustrate the success that organizations have had in leveraging the City’s funding to raise additional revenues while providing critical economic and social development services to the City of Prince George.

In order to better rationalize City funding to arts and cultural organizations, and present the various approaches and agreements with many different sector organizations, the City should prepare an Arts and Cultural Service Plan for Council's review and approval that would provide:

- i. The objectives for the City's support for arts and culture in Prince George including downtown revitalization. A linkage to the City's Economic Development Strategy is important.
- ii. A listing and description of organizations and sites receiving funding and the leveraging of these funds to meet total operating budgets
- iii. An overview of RDFFG and CPG responsibilities for arts and culture in the current environment
- iv. The social and economic value of arts and culture to Prince George
- v. Connection to other City plans and policies
- vi. Financial performance and success in leverage public funding through partnerships with not for profit organizations

This proposed Service Plan could also incorporate recommendations for the proposed downtown Creative Hub and identify potential additional roles for the Prince George & District Community Arts Council. In addition, a policy around public art could be addressed through the development of the Service Plan.

A preliminary Service Plan could be developed with a summary of the current status and short-term actions the City can undertake highlighted in this report. The development of an Arts and Culture Service Plan may benefit from being prepared after the City's Downtown Core Master Plan process is completed, which will contain the arts and culture component.

## 7.2 Arts and Culture Component Included in the City's Downtown Core Master Plan Process

Although other communities<sup>18</sup> have prepared a stand-alone Arts and Culture Master Plan, the City of Prince George has indicated that it intends to include arts and culture strategic planning within its Downtown Core Master Plan process. This planning process would include, as a key component, long-term strategic direction for supporting and fostering a thriving arts and cultural community, with broad community benefits.

Recommendations included in Section 3.4 regarding partnerships with the not for profit sector should also be considered as the City evaluates how its role will be defined through the arts and culture strategies.

The development of the arts and culture component of the City's master plan process will need alignment with other related plans such as:

- i. The City of Prince George Downtown Arts Strategy
- ii. MyPG Sustainability Plan
- iii. The Cultural Plan for the Regional District of Fraser Fort George

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<sup>18</sup> Examples of communities in BC that have prepared a stand-alone arts or culture master plan include Port Moody, Victoria, Kelowna, Port Coquitlam, Kamloops, Nanaimo, Vernon, Ladysmith)

- iv. The City of Prince George Arts and Culture Service Plan (*to be prepared*)
- v. Economic Development Plans
- vi. Tourism PG Plans
- vii. City Prince George – Lheidli T'enneh Reconciliation Framework and MOU, and
- viii. Smart Growth on the Ground Plan for Downtown Prince George

The master plan should have consultation that includes arts and culture organizations and individuals, other stakeholders, and expands to include the general public. The process itself for developing a master plan has an added benefit of drawing public attention and discussion towards the values and benefits of arts and culture. This plan process can be an important tool in building community support for investing public money into the sector's development.

A master plan would define how culture can be described as a fourth pillar of sustainability, infusing the economic, environmental and social pillars of sustainability. The master plan process would also review and assess current best practices employed in other similarly sized communities to learn from other experiences.

Through the City's master plan process, the following key arts and culture topic areas should be addressed:

- i. Create a publicly supported Vision Statement describing a high-level description of a desired future state for a vibrant arts and culture community
- ii. Establish a set of core values related to the arts sector and its benefit to the community
- iii. Broadly defined goals that summarize the key steps to reach the vision
- iv. Objectives and strategies that define in detail, specific actions or things to be completed
- v. Identify arts and cultural resources and programs including roles for the Prince George & District Community Arts Council
- vi. Assess potential opportunities for establishing sustainable funding envelopes for arts and culture support<sup>19</sup>
- vii. Adopting an arts and cultural lens in decision-making
- viii. Illustrate how successful arts and culture strategies will drive a rich and resourceful community and how these can move towards a thriving downtown
- ix. Building arts and culture capacity through partnerships with the not for profit sector
- x. Enhancing public spaces through arts and culture with a public art strategy for Prince George
- xi. Describe the current trends and opportunities in public and private investment in the arts
- xii. Building public and tourism awareness of arts and culture sites, events and programming

<sup>19</sup> One potential idea that was identified through the consultation process was to assess the pros and cons of a ticket levy for touring performances that creates funds to support local talent.

- xiii. Demonstrate strategies that show accessibility and inclusion through “Arts are for Everyone” strategies, and
- xiv. Describe how other orders of government can play a role in arts and culture strategies.

The master plan could include a public survey within its process to better understand the public’s perceptions, interests, expectations, and knowledge of current arts and culture in Prince George.

A master plan would provide a discussion on the prioritized strategies and actions through an implementation plan, including leads, budget estimates, resources and timelines. The plan would also provide a monitoring plan to track the implementation and relative socio-economic impacts.

### 7.3 Facilitate the Establishment of the Downtown Creative Hub

Through consultations with community arts groups and individuals, and through the Feasibility Study on the BMO Building (1310 3<sup>rd</sup> Ave) prepared for the Prince George and District Community Arts Council (CAC), there is strong sector support for the establishment of the downtown Creative Hub as a new home for the tenants and users of the Studio 2880 location<sup>20</sup>.

### 7.4 Two Rivers Gallery & The Exploration Place Servicing Alignment and the RDFFG Cultural Plan

The City should consider the long-term benefit of bringing both the Two Rivers Gallery (PGRAGA) and The Exploration Place (FFG Museum Society) under a municipal arts and culture strategy for the reasons identified in this report. Based on the experiences of other communities the facility owner should also be responsible for any Service Agreements supporting programming so this would affect both asset management and operating funding support currently in place. The Gallery and Museum are core arts and culture assets for a municipality yet in Prince George the programming and planning for these are combined with several small cultural sites throughout the regional district through the RDFFG Cultural Plan.

Given that the Two Rivers Gallery is already owned by the City of Prince George, and that the current commercial type lease in place has major challenges for both the CPG and PGRAGA, integration with the PGRAGA might be a first step. To proceed, the lease should be modified to reflect a ‘co-management’ type of agreement like that in place in Nanaimo with a more typical allocation of responsibilities and costs as described in the report. This should not necessarily result in reduction of the local government Service Agreement allocation of funding to the PGRAGA and this needs to be negotiated between the City, RDFFG and PGRAGA.

Given that The Exploration Place is currently owned by the RDFFG, it may be simplest for the RDFFG to continue to fund the Service Agreement to the Society in the short-term. As per the “Option to Purchase” agreement between the RDFFG and the City, the City and the RDFFG will need to conduct discussions leading up to 2028, in order to determine whether or not the City intends to exercise its option of having the museum transferred back to the City. If the City does

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<sup>20</sup> Detailed information on the proposed downtown Creative Hub can be found in the April 2020 report entitled “Creative Hub” Feasibility Study for 1310 3rd Avenue, Prince George, prepared for the Prince George & District Community Arts Council.

assume ownership of The Exploration Place building and land, then it is recommended that the City also assumes the role of providing the Service Agreement and a co-management agreement to The Exploration Place.

The RDIFFG 5-year Cultural Plan is being revised this year (2020). This would be an appropriate time to have discussions between the CPG, RDIFFG, and the Boards of The Exploration Place and PGRAGA to determine feasibility and timeline for doing this.

## 7.5 A Concert Hall for Downtown

Amongst the arts and culture community, there is strong support for the design and construction of a dedicated concert hall of approximately 800 seat capacity. While the design should ensure that it meets the requirements for a quality concert hall, it should also be designed with flexibility (e.g. potential for retractable partition allowing for the venue to serve both smaller seating capacity and full seating capacity).

While there are trade-offs with site lines, the design process should consider retractable seating to allow for multi-use and consider the venue's use for plenary sessions during conferences expanding the capacity and economic impact of the existing Prince George Conference and Civic Centre. Finally, the design should consider the ability to accommodate future expansions of additional space such as a dedicated smaller theatre hall, a black box theatre, offices (e.g. PGSO), or additional museum or art gallery spaces.

There are key benefits in locating the proposed concert hall at the site of the existing Four Season's Pool (soon to be removed and replaced). The site provides adequate space and is located next to the City's Conference and Civic Centre, and other public anchor institutions such as the Two Rivers Gallery and the Bob Harkins library.

It is therefore recommended that the project be incorporated into the City's Capital Plan. The City has indicated that a referendum will be required. It is suggested that the timing for a referendum target a period after the Casino's show-lounge has been operational in order to determine potential overlaps with programming that may affect the estimated user days of the concert hall.

According to local consultations for this report, there appears to be enough space for small (less than 100-person capacity) performances showcasing local performers. There may be a growing demand downtown for a medium-sized multi-use space in the capacity range of 150 – 300 seats. This potentially could be accommodated if the design for the concert hall has a retractable partition to provide for a smaller venue option. The demand for this size of venue would increase if the PG Playhouse was no longer available. Other options for providing a medium sized multi-use performance space, could be a future expansion of the downtown Creative Hub, conversion of the Trinity United Church, or conversion of another downtown building. A design process for a Concert Hall should also confirm, through consultations, a role for Theatre Northwest.

## 7.6 Marketing & Communication Strategy for “Arts PG”

In order to strengthen public awareness of the size, capacity, social and economic contributions of the arts and culture sector in Prince George, the City should engage with partners in a program highlighting these benefits. An awareness campaign led by Tourism Prince George, Economic



Development (CPG) and potentially other vested organizations such as Downtown Prince George or the Chamber of Commerce may be able to communicate broader understanding of the importance of arts and culture as an essential component of a downtown development strategy integrated with place making, economic and social development. Core arts and culture organizations such as the Community Arts Council and Northern Indigenous Arts Council, Prince George Regional Art Gallery, The Exploration Place can provide content and stories to illustrate the importance of arts to broader neighbourhoods.

A marketing and communications strategy may also consider how information can effectively be shared in the downtown about the presence and location of artists and their artistic products and events. In the consultations it was identified that while there are online websites promoting local arts and performance events (e.g. Tourism Prince George, My Prince George Now, the CAC website, CKPG Calendar, etc.), this information is sometimes not accessible. As an example, there was an interest in locating kiosks for attaching posters in order to promote local arts and performance. If the CAC were to be located at a Creative Hub this could provide physical space for information sharing.

## 7.7 Arts Street Corridors

The downtown arts and performance venues, restaurants and cafes are not located in one “cultural” district. As such, this report has identified a potential arts street corridor that could act as a connecting corridor to many of the sites. The potential corridors include:

- i. 3<sup>RD</sup> Avenue from Books and Company and the Native Friendship Centre to the Lambda Cabaret
- ii. Brunswick Street from the BMO building (proposed Creative Hub) to the Civic Plaza, and
- iii. Dominion Street from 3<sup>RD</sup> Avenue to the Rolling Mix Arena and the Civic Centre

In order to address public safety, enhance the “walkability” of these corridors, and provide additional opportunities for promoting arts, it is recommended that enhanced sidewalk and street lighting be added, information kiosks and wayfinding stations be added at strategic locations to promote art events and venues, and beautification enhancements be added such as public art, landscaping, and street light banners.

It is recommended that this be considered within the City’s Downtown Core Mater Plan process.

## 7.8 Downtown Arts Street Festivals

Several street festivals and the established farmers markets downtown create a draw for people to downtown neighbourhoods. There is currently no dedicated arts festival in Prince George. The establishment of such a festival would be another downtown draw for people, would increase the general awareness of the arts community, would increase opportunities for people to become involved in arts programming and instruction, and would help establish the image of Prince George as an “arts community”.

The recommendation is to first link the arts festival with an existing downtown street event for the first one to two years. Next, a decision can be made whether it should be a standalone event. Having an art festival remain attached to an existing event will certainly increase the attraction and draw for that event. However, eventually establishing a standalone art festival adds an additional downtown event at a different time, and this has its own advantages.

The intent is for the CAC to play a lead role in the development and delivery of the downtown arts festival, assuming that additional operating grant funds are provided to the CAC as discussed in Section 7.6. The CAC would work closely with its members, downtown businesses, and Downtown Prince George (formerly DBIA).

## 7.9 Public Art Strategy

A number of communities in BC have policies defining their “public art” program. Generally, these policies define public art as:

- i. Designed and made by a professional artist or group of artists
- ii. Is of significant quality as determined by demonstrated skill and innovation of concept
- iii. Is site specific
- iv. Follows standards in accordance with accepted best practices, and
- v. Is located on city property, or civic buildings with consideration also to publically accessible private lands and buildings through agreements.

The City of Prince George should consider developing a public art strategy for beautification and place making in the downtown area based on the experience and practices of other similar-sized cities. This strategy should consider the purpose and value of public art in Prince George and could also include the engagement and promotion of local artists. The strategy should identify options for resourcing and partnerships. It should consider establishing an advisory committee to support a public art strategy which could be integrated with a broader role for the Community Arts Council. Roles and responsibilities for the funding, project allocation, and approvals should all be clarified in the strategy.

One option to consider on funding public art is to develop a policy around dedicating a percentage of above-ground capital project budgets (over a certain value) to a public art fund, as in other municipalities.

A Public Art Strategy could be considered as part of the City’s Downtown Core Master Plan process.

## 7.10 Potential Tasks for the City to Undertake in the Short-Term

The City has requested that this report provide a list of actions or tasks that could be completed by the City in the short-term.

- i. The City could engage in the RDIFFG's revision of its Cultural Plan in order to determine the direction and timing for the City potentially assuming the role of providing the Service Agreement and core operating funds to PGRAGA. This could include a financial analysis. As part of this direction, the City could review current facility co-management agreements from other municipalities, and potentially move to replacing the current form of lease agreement used for the PGRAGA. The recent discussions between the City and PGRAGA on shared operating costs could be incorporated into a new facility co-management agreement.
- ii. Prepare a "preliminary" Arts and Culture Service Plan based on current actions or intentions for post COVID19 financial recovery. This would include a framework with goals and objectives related to the City's current funding and support for arts and culture organizations. This work could be important input to the arts and culture components of the City's Downtown Core Master Plan process.
- iii. City staff could review other municipality Arts and Culture Master Plans in preparation of the City's Downtown Core Master Plan process. This will better inform City staff of the scope of this component of their master plan and could allow a greater examination of ideas and strategies from these other municipal processes.
- iv. Through consultations with community arts organizations and review of other municipal public art programs, the City could prepare a draft framework, with goals and objectives for a public art draft policy or strategy.
- v. The City could begin its work in developing an Arts and Culture Marketing and Communications Strategy in partnership with Tourism Prince George, Economic Development and potentially other partners. The City could engage with core community arts and culture organizations for development of story materials.
- vi. It would be a benefit to arts and culture community organizations to better understand how to use the Culture, Art, Sport Heritage Economic Impact Model so that their resultant information could be included in their grant proposals to the Provincial and Federal governments. There is a role for the City's economic development office in providing extension or training to community arts organizations.
- vii. Once the COVID19 pandemic restrictions are lifted, the City could report back to key Prince George arts and culture organizations on the key findings and recommendations of this report.

## Appendix A

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Summary of Benchmark Local Government Supporting Roles

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Arts & Culture Strategies Across Benchmark Communities (Chart 1)

City	Strategy		
	Arts and Culture Planning Function	Municipal funding of arts and culture	Facility ownership
Prince George	<p>2019 City of Prince George Econ Dev Strategy References Arts and Culture</p> <p>RDFFG Culture and Heritage Plan (2016 -2020 Cultural Plan) for Art Gallery and Museum (and other heritage associations, Railway and Forestry Museum, Hubble, regional entities)</p>	<p>Annual grants provided to Theatre Northwest, Community Arts Council, Cold Snap Festival</p>	<p>City owns Two Rivers Gallery, CN Centre, PG Playhouse and Studio 2880 (Community Arts Council)</p> <p>Regional District (RDFFG) owns The Exploration Place museum.</p>
Vernon	<p>Regional District North Okanagan “Greater Vernon Cultural Plan 2016”. First cultural plan</p>	<p>RDNO owns (4) core arts and culture facilities in Vernon includes Museum, Art Gallery, Performing Arts Centre, Community Arts Centre</p> <p>Facility budget of \$304K</p> <p>Operating grants tied to the 4 organizations within their facilities at \$838K</p> <p>Cultural grants total \$50K</p> <p>Granting program for other arts and culture organizations</p> <p>\$40m Cultural Centre</p>	<p>Museum and Art Centre – City owned, license of occupation with RD (no lease fee)</p> <p>Art Gallery – leased from City of Vernon, lease fee</p> <p>Performing Arts – RD owns bldg., City owns property</p> <p>New Cultural Centre – goal is for RD to own bldg. and land</p>
Lethbridge	<p>No Arts and Culture Plan, historical funding regimes</p>	<p>Operating grants for programming</p>	<p>City owned arts facilities include CASA (Art Centre), Southern AB Art Gallery,</p>

City	Strategy		
	Arts and Culture Planning Function	Municipal funding of arts and culture	Facility ownership
	New Master Plan will have arts and culture plan	<p>Event grants for downtown</p> <p>Developing plan for Performing Arts Centre</p> <p>No funding for arts facilities, \$19.6m for all (includes rinks, pools)</p>	Gault Museum, Japanese Garden, Multicultural Centre
Nanaimo	<p>City of Nanaimo “Cultural Plan for a Creative Nanaimo 2014-20”</p> <p>Policy context includes Corporate Strategic Plan; OCP; Parks, Rec and Culture Master Plan; Community Plan for Public Art; Nanaimo Food Strategy</p> <p>100 recommendations, have completed about 1/3</p> <p>Other organizations promoting Arts and Culture: Tourism Nanaimo, Nanaimo Econ Dev, Inspire Nanaimo (Chamber, VIU)</p> <p>2008 Cultural Capital of Canada</p>	<p>Co-management agreements with NFPs for facilities (approx. \$1m)</p> <p>Cultural operating grants (3 tiers, \$330K)</p> <p>Downtown Event Fund (\$130K)</p>	<p>City of Nanaimo owns 6 cultural spaces all operated by NFP including Port Theatre, Harbour City Theatre Alliance, Nanaimo Art Gallery, Nanaimo Museum, VI Conference Centre, Community Archives, Military Museum</p>
Kamloops	2004 Kamloops Cultural Strategic Plan		

Arts & Culture Strategies Across Benchmark Communities (Chart 2)

City	Strategy		
	Facility management	Delivery of arts and culture service	City/RD Staff Role assigned to Arts and Culture
Prince George		Through contribution agreements to organizations.	Partial FTE as this is combined with other community service functions
Vernon	RD responsible for facility costs for Museum, Art Centre, Performing Arts;  City for Art Gallery (lease with RD)	Shared with the City who has some responsibilities for delivery of Cultural Plan Operating grants with NFPs that provides funding for programming and building occupancy.  Five-year agreements, performance requirements	1 FTE at the RD
Lethbridge	Tenant/lease agreements that define responsibilities. Generally – City exterior envelope and capital upgrades, Tenant for programming and maintenance i.e. janitorial	Fee for service agreements to arts organizations  Moving to 1 agreement	1FTE City
Nanaimo	Co-management agreements define 'schedule of operating responsibilities'  10-year agreement (City – mechanical and bldg. maintenance, NFP equipment, elevating, interiors...) (COPY AVAILABLE),  Comcast Spectator manages and operates	Cultural Operating Grant to NFPs:  5yr to professional arts orgs i.e. Nanaimo Opera, Symphony to secure artists (5)  Local orgs up to 3 yr. (22)  Project grants about \$35K (20)  Downtown Event Fund very	2 FTE City

City	Strategy		
	Facility management	Delivery of arts and culture service	City/RD Staff Role assigned to Arts and Culture
	Conference Centre	specific	

Arts & Culture Strategies Across Benchmark Communities (Chart 3)

City	Strategy		
	Public Art Strategy	Role of the Arts Council	Integration with Downtown
Prince George		City provides facility and contribution agreement to assist in CAC's role in providing space for guilds and art organizations; promoting art, and being an advocate for art and culture growth	City preparing a Downtown Arts Strategy and supporting the establishment of the CAC's Creative Hub downtown
Vernon	Public Art is the responsibility of the City of Vernon, they have no staff in art/culture. They are developing a framework, but it is a secondary planning priority.	Arts Council of North Okanagan (ACNO) umbrella organization for arts and culture. Operates and manages Vernon Community Arts Centre. ACNO also delivers grants for RD.	Arts and culture facilities in the downtown except VCommunity Arts Centre (Polson Park). The new Cultural Centre will be downtown, believe it is supporting revitalization
Lethbridge	City staff responsibility administered through advisory committee (AACL). Public Art Master Plan policy and procedures. Funds pooled from capital projects (1%), Council makes decisions, procurement process for over \$75K 13 projects since 2007 (\$250K)	AACL important resource to City for promotion, public art steering committee, advocacy (leading Performing Arts Centre dev), awards and scholarships, connecting to other orgs (Library, Farmer's Market)  City service agreement with AACL to operate CASA includes facility staffing and upgrades; separate	Arts and Culture facilities all in the downtown. "People that lead these organizations understand revitalization, dealing with downtown populations, connecting with them through programs, and are passionate about our city".



City	Strategy		
	Public Art Strategy	Role of the Arts Council	Integration with Downtown
		agreement for leadership i.e. executive of AACL)	
Nanaimo	<p>Call for proposals for temporary art exhibits (\$30K fund), Council developing plan for perm collections</p> <p>1% of capital projects in public art program</p>	There had been a space that artists used, burned down. City is now looking at investing in a creative hub with perf/exhibit space, looking for a site in the downtown as this is where artists want to be	<p>“Arts District” branded for downtown and City assets all located there, are helping to revitalize</p> <p>Challenges with ‘street population’ and street level vacancy (50%) that has been somewhat addressed in the last couple of years. Believe that “artists and social issues go hand in hand, artists are finding ways to beautify neighbourhoods and take on social issues”</p>

Arts & Culture Strategies Across Benchmark Communities (Chart 4)

City	Strategy		
	Coordination with Tourism, Econ Dev, other	Economic and Social Impact Evaluation	2016 Populations: Census Agglomeration Census Subdivisions
Prince George	Cultural Services Advisory Committee (Tourism and Econ Dev not represented)		86,622 74,003 (85%)
Vernon	Implementation Advisory Team, IAT representation at Econ Dev and Tourism tables for City of Vernon	None identified	61,334 40,116 (65%)
Lethbridge	No specific coordination with Tourism and Econ Dev identified	Part of Creative Cities of Canada network, noted that more municipalities are delivering services directly	117,394 92,729 (79%)

City	Strategy		
	Coordination with Tourism, Econ Dev, other	Economic and Social Impact Evaluation	2016 Populations: Census Agglomeration Census Subdivisions
		i.e. Red Deer	
Nanaimo	Work with Tourism, Econ Dev is internal to City, no official committee but coordinate	Nanaimo Arts & Culture Economic Impact Study (2013), R. Kunin (I/O Labour Market Info of sectors)	104,936 90,504 (86%)
Kamloops		KPMG I/O on Performing Arts proposed (cap and operating)	103,811 90,280 (87%)

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## Appendix B

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Co-management Agreements Between the City of Nanaimo and NFP Societies

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**CO-MANAGEMENT AGREEMENT**

DATED FOR REFERENCE THE 5<sup>TH</sup> DAY OF DECEMBER, 2013

BETWEEN:

**CITY OF NANAIMO**  
455 Wallace Street  
Nanaimo, British Columbia  
V9R 5J6  
(the "City")

OF THE FIRST PART

AND:

**NANAIMO ART GALLERY SOCIETY (INC. NO. S-0012135)**  
150 Commercial Street  
Nanaimo, British Columbia  
V9R 5G6  
(the "Society")

OF THE SECOND PART

WHEREAS:

- A. The City is the registered owner in fee simple of those lands located at 150 Commercial Street, Nanaimo, British Columbia, legally described as PID: 004-753-551, LOT A, SECTION 1, NANAIMO DISTRICT, PLAN 12390 (the "Land") and the City owns a building located on the Land (the "Building") (together, the Land and the Building comprise the "Property");
- B. The Society is a not-for-profit society and wishes to licence the Property, and the City wishes to grant a licence of the Property to the Society on the terms and conditions set out in this Co-Management and Operating Agreement;
- C. This Agreement is intended to provide the terms of reference for the occupancy, operation and management of the Property and the obligations of the Society and City in that regard;

NOW THEREFORE in consideration of the foregoing and the mutual covenants and agreements set out in this Agreement and the payment of \$1.00 by the Society to the City (the receipt and sufficiency of which the City acknowledges), the parties covenant and agree each with the other as follows:

- 1. **Licence To Occupy** – The City hereby grants to the Society the contractual right to use and occupy the Property subject to all of the terms and conditions including earlier termination as set out in this Agreement.
- 2. **Term** – The Society shall have the right to occupy the Property for a term of ten consecutive years (the "Term"), commencing January 1<sup>st</sup>, 2014 and ending December 31<sup>st</sup>, 2023 unless earlier terminated in accordance with the terms and conditions of this Agreement at which date the right to occupy shall cease.

3. **Renewal Option** – If the Society wishes to renew this Agreement, the Society may, by providing notice to the City at least 365 days before the expiry of the Term, request a renewal of this Agreement. If, upon receiving such request, the City wishes, in its sole discretion, to accept the requested renewal of this Agreement, it will provide notice of acceptance of renewal to the Society and upon giving such notice this Agreement will be renewed, on the same terms and conditions (including this right of renewal), for a further Term of 10 years.
4. **Society as Manager and Operator** – The Society shall manage and operate the Property for the Term in accordance with and subject to the terms and conditions set forth in this Agreement. The City will designate a representative to deal on its behalf with the affairs of the Property, herein after called the “City Representative”.
5. **Rules and Regulations** – The Society shall make such policies and procedures as are required to provide for the proper operation and management of the Property provided that such rules and regulations shall not be inconsistent with:
  - (a) the bylaws of the Society;
  - (b) the provisions, terms and conditions of this Agreement; and
  - (c) all applicable Federal, Provincial and City laws, by-laws and regulations.
6. **Access and Use** – The Society shall only use the Property for the purpose of a public art gallery. The Society shall use the Property to accommodate any and all activity consistent with the Society’s vision and plans for a public art gallery. Access to and use of the Property by members of the Society and by the general public shall be in accordance with guidelines developed by the Society for the operation of the Property, drawing where appropriate on relevant guidelines contained in City documents.
7. **Programming and Operation** – The Society shall be responsible for all aspects of the operation of the Property (save those exclusively to be performed by the City as described in this Agreement) including without limitation:
  - (a) all programming and booking of events in the Property;
  - (b) all responsibilities and functions delegated by the Society to its Executive Artistic Director who will have responsibility for management of the Property.
8. **Society’s Covenants** – The Society covenants and agrees with the City:
  - (a) to provide all equipment, furnishings, and supplies that may be required to use the Property for the purpose of this Agreement;
  - (b) not to do, suffer or permit any thing in, on, or from the Property that may be or become a nuisance or annoyance to the owners, occupiers or users of adjoining lands or to the public, including the accumulation of rubbish or unused personal property of any kind;
  - (c) not to do, suffer or permit any act or neglect that may in any manner directly or indirectly cause injury to the Property or to any fixtures or appurtenances thereon;

- (d) to pay all costs and expenses of any kind whatsoever associated with and payable in respect of the Building, including without limitation, all taxes, levies, charges and assessments, permit and license fees, repair and maintenance costs (other than those for which the City is expressly responsible pursuant to this Agreement), water, and sewage disposal;
  - (e) except for those items for which the City is expressly responsible pursuant to this Agreement, to repair and maintain the Property and all fixtures and appurtenances thereon in a safe, clean and sanitary condition and to take all reasonable precautions to ensure the safety of all persons using the Property;
  - (f) to keep the areas immediately adjacent to the Property free of any rubbish and debris originating from the Property;
  - (g) to carry on and conduct its activities on the Property in compliance with any and all laws, statutes, enactments, bylaws, regulations and orders from time to time in force and to obtain all required approvals and permits thereunder and not to do or omit to do anything in, on or from the Property in contravention thereof.
9. **Improvements and Alterations** – The Society must not make any improvements, extensions, installations, alternations, additions or renovations to the Property, or alter the existing state of the Property in any way, without the prior written consent of the City. If the City gives such consent, the Society must obtain the City's prior approval of drawings and specifications for such work, must do such work strictly in accordance with the approved drawings and specifications and must comply with any conditions the City imposes with that approval.
10. **Ownership of Improvements** – Any improvements carried out to the Property shall, upon their completion, become the property of the City and shall be left in the Property following termination of this Agreement, except those assets listed in attached Schedule B (the "Nanaimo Art Gallery Society Assets").
11. **Property Accepted "As Is"** – The Society acknowledges and agrees that the City has made no representations or warranties with respect the Property or the suitability of the Property for the Society's intended use and the Society hereby agrees to use and occupy the Property on an "as is" basis and condition.
12. **Powers and Duties of the Society** – The Society shall be responsible for:
- (a) the negotiation of all agreements with third parties for the use or occupancy of the Property. Except as otherwise provided in this Agreement the Society shall have the power to make any agreement in respect of the Property which relates to the long term operation, use or occupancy of the Property during the Term;
  - (b) the general administration of the Property and, without limiting the generality of the foregoing, this shall include all expenses incurred in the operation and management of the Property. The City Council may, pursuant to the *Community Charter*, grant the Society an exemption from taxation on the assessed land and improvements during the life of this Agreement. Nothing in this Agreement requires the Council to grant such an exemption and any such exemption is in Council's sole and unfettered discretion from time to time.

13. **Property Policy** – All policies governing the operations of the Property shall be in accordance with the provisions of this Agreement and shall be approved and determined by the Society with the Society being responsible for initiating such policy. The Society shall inform the City Representative with respect to policy matters and shall keep the City Council advised as outlined in section 5.
14. **Repair and Maintenance of Property** –
- (a) Other than those items for which the City is expressly responsible under this Agreement, the Society must keep the Property, and all fixtures and appurtenances thereon, in good repair consistent with standards of repair generally accepted in British Columbia with respect to comparable premises and, the Society is responsible for and must do all routine maintenance and repairs with respect to the Property necessary for the Society's use, occupation and operation of the Property and upon written notice from the City the Society must make such repairs as are required by the City in the notice. At the end of the Term, the Society must surrender the Property to the City in good repair, excepting reasonable wear and tear. If the Society fails to leave the Property in a condition required by this Agreement, the City may do so on behalf of the Society and the Society must, on demand, compensate the City for all costs incurred by the City.
  - (b) The City shall maintain and repair the roofs, exterior walls, external horticulture, outside sidewalks, foundations and site civil services.
  - (c) The City shall maintain and repair the electrical, heating, ventilation and air conditioning systems.
  - (d) Schedule A "Schedule of Operating Responsibilities" attached to this Agreement outlines these responsibilities in more detail.
15. **Entrances, Sidewalks and Snow Removal** – The City shall be responsible for the maintenance of and snow removal from the access roads, walkways, plaza and sidewalks.
16. **Liens** – In the event that any claim of builders lien is registered against the title of the Land pursuant to the provisions of the *Builders Lien Act* (British Columbia) with respect to any improvements, work, or construction that the Society undertakes on the Property, then the Society shall, within 30 days notification thereof, cause any such claim to be discharged from the title of the Lands. Should the Society fail to discharge any such lien within the time aforesaid, the City shall have the right to make application pursuant to Section 32 of the *Builders Lien Act* to have sufficient funds paid into Court to cause any such lien to be discharged from the title of the Land and the Society shall be responsible for payment to the City of any such sum, together with the costs thereof calculated on a solicitor and own client basis. The Society shall comply at all times with the *Builders Lien Act* in respect of any improvements, work or construction undertaken on the Property.
17. **Insurance Requirements** –
- (a) The City shall, at its sole expense, insure the Building and fixtures against the perils and under the terms and conditions that the City insures other similar types of buildings and fixtures owned by the City.

- (b) The Society shall, at its sole expense, obtain and maintain throughout the Term “all risk” insurance, for replacement cost, on all of the Society’s assets, including the Nanaimo Art Gallery Society Assets.
- (c) The Society shall, at its sole expense, obtain and maintain throughout the Term comprehensive general liability insurance providing coverage for death, bodily injury, property loss and damage, and all other losses arising out of or in connection with the operations, use, and occupation of the Property in an amount of not less than \$5,000,000 per occurrence.
18. **Insurance Policies** – All insurance required to be maintained by the Society hereunder shall be on terms and with insurers reasonably satisfactory to the City Representative. All policies shall name the City as an additional insured and must contain a waiver of rights or subrogation by the insurer against the City. The Society must obtain all required insurance at its sole expense and must deliver to the City certificates of insurance before the commencement of the Term. The policy shall provide for 30 days’ notice to the City before cancellation and should such policy lapse or be cancelled the City may, at the cost of the Society, place insurance as provided in this section.
19. **Effects Insurance** – The Society shall not, without the prior consent of the City, permit anything to be brought into the Property that would invalidate or increase the premium payable for policies of insurance held by the City or the Society in relation to the Property or that would injure or deface the Property. The Society in its contractual arrangements will undertake to assign culpability to contractual users of the Property, and ensure that adequate Effects Insurance is provided.
20. **Indemnity** – The Society will indemnify and save harmless the City from and against any and all liabilities, obligations, damages, penalties, claims, costs (including reasonable solicitors’ fees), fines, suits, demands and causes of action to, by or on behalf of any person, group, firm or corporation arising from the occupation or use of the Property by the Society or its invitees, employees, agents, members or any other person or persons for whose acts the Society is liable in law, or from any breach of the Society of any covenant, term or provision of this Agreement by the Society or its members, servants or agents or that might arise during the occupancy of the Property by the Society under this Agreement; save and except where any such matter is the cause of an act by the City or anyone for whom the City is in law responsible.
21. **Strikes** – The Society in its contractual arrangements with users will absolve itself of liability arising out of strikes or lockouts and thereby release the City from any responsibility or liability whatsoever that might arise out of the City failing to provide the Property or any services to the Property under the terms of this Agreement arising out of any strike or lockout between the City and its employees or as a result of any other labour dispute, provided reasonable notice of any situation that might give rise to a labour action has been provided to the Society such that the Society has had the opportunity to modify its operations to minimize its risk.
22. **Financial Records** – Proper and separate books of account and financial records of the Property’s operation, as required by the Society Act, shall be kept by the Society at its expense during the occupancy by the Society of the Property. The City Representative or any person authorized by the City shall have free access to the Society’s financial records at all reasonable times.



23. **Budget** – The Society’s Board of Directors shall approve its annual Operating and Capital Budgets. The budget of the Society shall be submitted to the City Representative.
24. **Annual Audit Statement** – The Society will prepare and deliver to the City on an annual calendar year basis an audited statement of expense and income with respect to all revenues from and expenses for the use and operation of the Property as well as an audited statement of all related assets and liabilities. The Society will cause such annual financial statements to be audited by its auditor and thereafter submitted to the City Representative for consideration no later than October 1<sup>st</sup> each year of the Term.
25. **Reports** – The Society shall report annually to the City Council’s Parks, Recreation and Culture Commission stating the previous year’s operating results.
26. **City’s Financial Contribution** – The City will consider each year the inclusion in its budget of an operating grant to the Society to be paid in equal quarterly amounts at the beginning of the quarter. The Society shall participate in the City budget preparation process through the City’s Parks, Recreation and Culture Commission.
27. **Revenues** – All revenue obtained from operations at the Property shall be retained by the Society. The Society covenants and agrees that all revenue shall be used exclusively for operations at the Property.
28. **Society’s Representations and Warranties** – The Society represents and warrants that the Society:
- (a) is a not for profit society validly incorporated and in good standing under the laws of British Columbia and does not conduct its activities with a view to obtaining, and does not distribute, profit or financial gain for its members;
  - (b) has the power and capacity to enter into and carry out the obligations under this Agreement;
  - (c) has completed all necessary resolutions and other preconditions to the validity of this Agreement.
29. **Termination Without Breach** – This Agreement may be terminated by the Society or the City upon giving to the other party six months’ notice of its intention to terminate, such notice to be given in writing on the last day of any month of the Term.
30. **Termination for Breach** – If the Society does not fully observe, perform and keep each and every term, covenant, agreement, stipulation, obligation, condition and provision of this Agreement to be observed, performed and kept by the Society, and persists in such default for 60 days after written notice by the City, the City may, at its option, terminate this Agreement and the Term then becomes immediately forfeited and void and the Society must immediately cease all use of the Property and must immediately vacate the Property and remove all equipment and supplies brought onto the Property by the Society.
31. **Termination for Other Reasons** – In the event that:
- (a) the Society shall make an assignment for the benefit of creditors; or

- (b) the Society, for an unjustifiable reason, fails to hold a general meeting of members for a period of eighteen (18) months or longer; or
- (c) the Society becomes bankrupt or insolvent or takes the benefit of any Act now or hereafter in force for bankrupt or insolvent debtors; or
- (d) any order shall be made for the winding up of the Society; or
- (e) the Society is struck off the Register by the Registrar for any just reason whatsoever,

the City may give to the Society 60 days' notice to rectify the matter in question after which time, if the problem is not rectified to the satisfaction of the City, the City may terminate this Agreement and the Term then becomes immediately forfeited and void and the Society must immediately cease all use of the Property and must immediately vacate the Property and remove all equipment and supplies brought onto the Property by the Society.

- 32. **Amendments** – All amendments proposed to the terms and conditions of this Agreement shall be submitted in writing for consideration.
- 33. **Communications** – All communications relating to this Agreement between the Society and the City (apart from the ongoing exchange of operating information), shall be done in writing.
- 34. **Notices** – Any notice herein provided or permitted to be given by the Society to the City shall be sufficiently given if delivered to the City at:

**CITY OF NANAIMO**  
 City Hall  
 455 Wallace Street  
 Nanaimo, BC V9R 5J6  
 Attention: Director of Parks, Recreation and Culture

Any notice herein provided or permitted to be given by the City to the Society shall be sufficiently given if delivered to the Society addressed to:

**NANAIMO ART GALLERY SOCIETY**  
 150 Commercial Street,  
 Nanaimo BC V9R 5G6  
 Attention: Executive Artistic Director

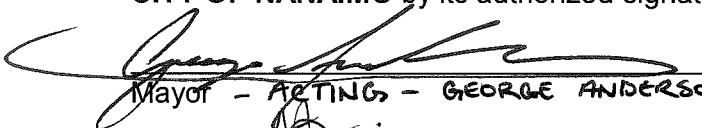
Either party may at any time give notice in writing to the other of any change of address of the party giving such notice and from and after the giving of such notice the address therein specified shall be deemed to be the address for such party for the giving of notice there under. The word "notice" in this paragraph shall be deemed to include any request, statement or other writing in this Agreement provided or permitted to be given by the City to the Society or by the Society to the City. Such notices may be given by personal delivery, mail or by fax and if given by mail shall be deemed to have been received five days after the date of mailing.


35. **Conflict of Interest** – Society Board Members and Staff shall be subject to the Society's "Conflict of Interest" policies.
36. **Agreement to Mediate Disputes** –
- (a) In the event that any dispute arises between the parties in relation to this Agreement, or out of this Agreement, and the dispute is not resolved by negotiation, the parties agree to submit the dispute to mediation. The parties further agree that their participation in mediation is a condition precedent to any party pursuing any other available remedy in relation to the dispute.
  - (b) Any party to the dispute may give written notice to the other party of his or her desire to commence mediation, and a mediation session must take place within (30) days after the date that such notice is given.
  - (c) The parties must jointly appoint a mutually acceptable mediator. If the parties are unable to agree upon the appointment of a mediator within (7) days after a party has given notice of a desire to mediate the dispute, any party may apply to the Mediate BC Society, or such other organization or person agreed to by the parties in writing, for appointment of a mediator.
  - (d) The parties agree that the mediation will be conducted in accordance with the Mediation Rules of the Mediate BC Society.
  - (e) The parties further agree to share equally the costs of the mediation, which costs will not include costs incurred by a party for representation by counsel at the mediation.
37. **Appeals** – In the event that Agreement between the City Representative and the Society cannot be reached on matters involving the City's and/or Society's interests, the Society or the City Representative may appeal the matter to the City Council. A decision of the Council shall be final and be binding on all matters which require City consent or approval.
38. **Agents** – It is understood and agreed that the Society and all agents, servants and employees of the Society are not and shall not be deemed to be agents, servants or employees of the City.
39. **Assignment** – This Agreement shall enure to the benefit of and be binding upon the parties hereto. This Agreement is personal to the Society and cannot be assigned to any other person.
40. **No Effect on Laws or Powers** – Nothing contained or implied herein prejudices or affects the City's rights and powers in the exercise of its functions pursuant to the *Local Government Act* (British Columbia) and the *Community Charter* (British Columbia) or its rights and powers under any enactment to the extent the same are applicable to the Property, all of which may be fully and effectively exercised in relation to the Property as if this Agreement had not been fully executed and delivered.
41. **Entire Agreement** – The provisions in this Agreement constitute the whole of the agreement between the parties and supersede all previous communications, representations, warranties, covenants and agreements, whether verbal or written, between the parties with respect to the subject matter of the Agreement.

- 42. **Waiver or Non-Action** – Waiver by the City of any breach of any term, covenant or condition of this Agreement by the Society must not be deemed to be a waiver of any subsequent default by the Society. Failure by the City to take any action in respect of any breach of any term, covenant or condition of this Agreement by the Society must not be deemed to be a waiver of such term, covenant or condition.
- 43. **Interpretation** – Wherever the singular and masculine are used throughout this Agreement the same shall be constructed as meaning the plural or feminine or the body corporate or politic as the context requires.

**IN WITNESS WHEREOF** the parties hereto have set their hands and seals as of the day and year first above written.

**CITY OF NANAIMO** by its authorized signatories:

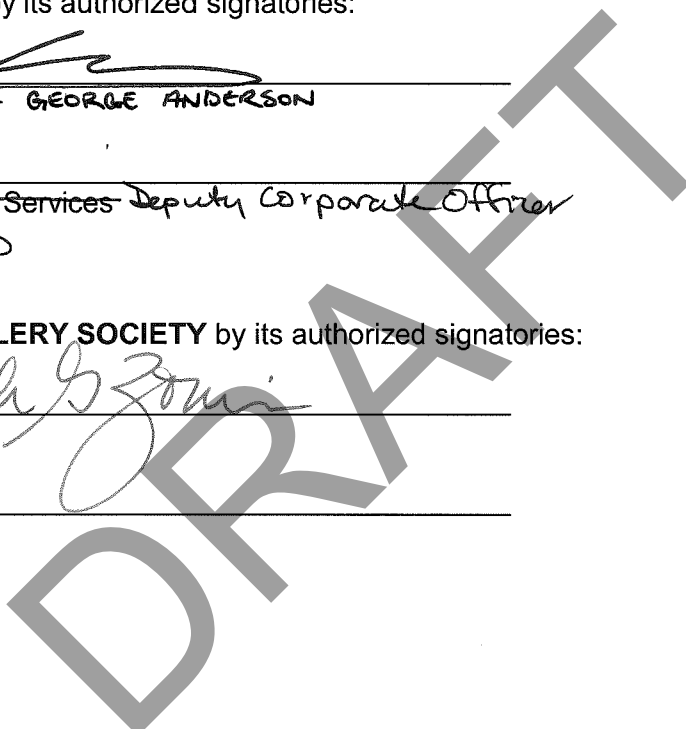
  
 \_\_\_\_\_  
 Mayor - ACTING - GEORGE ANDERSON

  
 \_\_\_\_\_  
 Director of Legislative Services Deputy Corporate Officer  
 Kristin King

**NANAIMO ART GALLERY SOCIETY** by its authorized signatories:

  
 \_\_\_\_\_  
 Authorized Signatory

\_\_\_\_\_  
 Authorized Signatory



## SCHEDULE A

### SCHEDULE OF OPERATING RESPONSIBILITIES

Both organizations take responsibility for notifying each other of any system failure, anticipated failures or damage in a timely fashion. Representatives from both organizations shall meet on a regular basis to ensure that communication and planning coordination is current.

All planning and execution of these repairs / replacement jobs shall be done by the Society, or in coordination with the Society, to ensure that operational impact is kept to a minimum.

As stated in the agreement the City of Nanaimo will be responsible for all mechanical and building maintenance issues. The Society however will be responsible for capital improvements as illustrated in this schedule and the agreement. Capital planning for the Property and assets will be done in cooperation with the City and Society as outlined in this schedule and the co-management agreement. A 10 year capital plan will be established and updated by both organizations as outlined in the agreement.

#### 1. Electrical

The City is responsible for:

- High voltage feed to the building up to and including the step-down transformers in the Property electrical vault;
- Backup generator maintenance and feed to the Property including transfer panel;
- Maintenance of all breaker panels.

The Society is responsible for:

- All electrical equipment and distribution at 120volt;
- Installation of additional circuits as required.

#### 2. HVAC

The City is responsible for all HVAC inspections, repairs, and maintenance.

#### 3. Plumbing Water

The City is responsible for:

- High pressure water, up to and including pressure reduction valve, in the Property;
- Inspection and annual certification of boilers;
- Drainage, sewage and storm water collection exterior to the building.

The Society is responsible for:

- ongoing maintenance of hot and cold water systems, for all plumbing fixtures and water distribution throughout the building;
- replacement of domestic hot water tanks.

#### 4. Structural

The City is responsible for:

- maintaining and repairing exterior walls and building foundations;
- remediation of any hazardous environmental material existing prior to the commencement of the Term.

#### 5. Roof

The City is responsible for:

- Maintenance and repair of roofing membrane;
- roof top fall arrest system and the annual inspection of anchors.

## 6. Equipment

The Society is responsible for:

- furnishings, fixtures and equipment and to provide inventory information to the City for insurance purposes.

## 7. Elevating Devices

The City is responsible for:

- Monthly inspections and annual certification of the public elevator and repairs as required.

## 8. Fire Suppression | Fire Alarm | Sprinkler (if installed)

The City is responsible for:

- maintenance and repair of high pressure valves.

The Society is responsible for:

- ongoing maintenance and care;
- annual testing and inspection.

## 9. Interior Surfaces

The Society is responsible for:

- maintenance and repair of all interior surfaces as required, including all interior doors and hardware.

## 10. Exterior

The City is responsible for:

- all exterior wall finishes, plaster, paint;
- maintaining and repairing all exterior doors, including automatic doors;
- maintaining and repairing all exterior lighting fixtures;
- all window repairs due to breakage and system failure;
- window maintenance, trim and desiccant inserts;
- landscaping and sidewalk maintenance;
- garbage pick-up of sidewalk trash cans;
- painting of all exterior handrails;
- Snow removal on sidewalks and parking lot – procedure will be worked out and added to City snow and ice and removal procedure.

The Society is responsible for:

- window cleaning;
- garbage and recycling contract for removal;
- maintenance of interior hardware on exterior doors including automatic doors.

## 11. Alarm and Security

The Society is responsible for:

- repair and maintenance of alarm and security systems.

**SCHEDULE B**

**NANAIMO ART GALLERY SOCIETY ASSETS**

- Gallery Permanent Collection
- Society files as per *Society Act*
- Intellectual Property- data
- Nanaimo Art Gallery staff personal items
- Operating supplies, office equipment, educational materials etc.

DRAFT

**MANAGEMENT AND OPERATING AGREEMENT**

THIS AGREEMENT made the 24 day of Sept 2015.

BETWEEN:

**CITY OF NANAIMO**  
455 Wallace Street  
Nanaimo, British Columbia  
V9R 5J6

(the "**Municipality**")

OF THE FIRST PART

AND:

**NANAIMO & DISTRICT MUSEUM SOCIETY**  
100 Museum Way  
Nanaimo, British Columbia  
V9R 5J8

(the "**Society**")

OF THE SECOND PART

**WHEREAS :**

- A. The City of Nanaimo (herein called the "City") and the Nanaimo & District Museum Society (herein called the "Society") by Agreement September 2004 agreed that there would be constructed the Vancouver Island Conference Centre (herein called the "Land") a Museum (herein called the "Museum").
- B. It was further agreed that the City shall be the owner of the Land and the Museum and that the Museum be managed and operated by the Society under terms and conditions of a Management and Operating Agreement between the City and the Society.
- C. This Management and Operating Agreement (herein called the "Agreement") is intended to provide the terms of reference for the occupancy, operation and management of the Museum and the obligations of the Society and City in that regard.
- D. This Agreement is intended to provide sufficient flexibility so as to satisfy the Society's mandate and the City's ownership of the Land and the Museum.



**NOW THEREFORE THIS AGREEMENT WITNESSES** that in consideration of the foregoing and the mutual covenant and Agreements set out in this Agreement, the parties covenant and agree each with the other as follows:

**1.0 LICENSE TO OCCUPY**

1.1 The City hereby grants to the Society the right to occupy the Museum upon the Land subject to all of the terms and conditions including earlier termination as set out in this Agreement and as illustrated in Appendix 4.

**2.0 TERM**

2.1 The Society shall have the right to occupy the Museum for a term of five consecutive years commencing January 01, 2016, and ending December 31, 2020, unless earlier terminated in accordance with the terms and conditions of this Agreement at which date the right to occupy shall cease.

2.2 Renewal Options

Provided that the Society is not in default under this Agreement, the Society may, by delivering notice in writing to the City ninety (90) days before the 5<sup>th</sup> anniversary of the Commencement Date, renew this Agreement for a further term of five (5) years on the same terms and conditions as are herein contained save and except for the renewal option. The City and the Society shall meet at least one (1) year prior to the termination of the Agreement and negotiate the provisions for a further term, or terms, subject to the approval of City Council to renewal. If Agreement has not been reached by the expiry date of this Agreement, then the Society will continue to remain in occupation of the Museum, on a month to month basis, on the terms and conditions set out in this Agreement.

**3.0 THE SOCIETY AS MANAGER AND OPERATOR (See appendix 2 for other sites)**

3.1 The City hereby grants to the Society the right to manage and operate all aspects of the Museum for the Term in accordance with and subject to the terms and conditions set forth in this Agreement. The Nanaimo & District Museum Society shall collect, preserve, insure and interpret the collection on behalf of the City of Nanaimo and its citizens. The City will designate a representative to deal on its behalf with the affairs of the Museum, herein after called the City of Nanaimo.

3.2 Rules and Regulations

The Society shall make such rules and regulations as are required to provide for the proper operation and management of the Museum provided that such rules and regulations shall not be inconsistent with:

- a) the bylaws of the Society;
- b) the provisions, terms and conditions of this Agreement; and
- c) all applicable Federal, Provincial and City laws, by-laws and regulations.

3.3 Access and Use

The Society shall use the Museum to accommodate all types of temporary and permanent exhibits, public and school programming, gift shop and venue rental for public and private assembly activities. Access to and use of the Museum by members of the Society and by the general public shall be in accordance with guidelines developed by the Society for the operation of the Museum, drawing where appropriate on relevant guidelines contained in City documents.

3.4 Programming and Operation

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

- a) all programming and booking of all events in the Museum;
- b) all responsibilities and functions delegated by the Society to the General Manager of the Museum, herein after called the General Manager.
- c) Appendix 2 describes the Museum interpretation responsibilities for the Bastion, the locomotive shelter and the Miners cottage in Piper Park. The City will be responsible for all maintenance with these buildings and the Museum shall assist wherever possible.

3.5 Ownership

The Society shall own and be responsible for all exhibit, shop, office and other fixtures and furnishings of the Museum as listed in Appendix 1.

3.6 Powers and Duties of the Society Negotiation and Signing of Agreements

The Society shall be responsible for the negotiation of all Agreements with third parties for the use or occupancy of the Museum. Except as otherwise provided in this Agreement, the Society shall have the power to make any Agreement in respect of the Museum which relates to the long-term operation, use or occupancy of the Museum during the period of time that the Society has the right to occupy the Museum under this Agreement.

3.7 Payment of Expenses and Operating Costs

The Society shall be responsible for the general administration of the Museum and, without limiting the generality of the foregoing; this shall include all expenses incurred in the operation and management of the Museum.

3.8 Museum Policy

All policy governing the operations of the Museum shall be in accordance with the provisions of this Agreement and shall be approved and determined by the Society with the Society being responsible for initiating such policy. The Society shall inform the City of Nanaimo with respect to policy matters and shall keep the City Council advised.

4.0 **REPAIR AND MAINTENANCE OF THE MUSEUM (see Appendix 1, 2 & 3 for Detail)**

- 4.1 (a) The Nanaimo & District Museum Society is responsible for all Museum furnishings, fixtures and equipment purchase, repair and maintenance. (see appendix 1 for detail.)
- (b) The City is responsible for maintaining and repairing the roofs, exterior walls and windows, external horticulture, outside sidewalks, foundations and electrical, heating, ventilation and air conditioning units.

4.2 Entrances, Sidewalks, Snow and Ice Removal

The City shall be responsible for the maintenance of and snow removal from the access roads, walkways, plaza and sidewalks. The Society will be responsible for the cleaning of and snow removal from the sidewalk directly adjacent to the Commercial St. entrance of the Museum.

4.3 Liens

In the event that any claim of builders lien is registered against the title of the Land pursuant to the provisions of the Builders Lien Act with respect to any work performed pursuant to Item 7.1 herein, then the Society shall, within 30 days notification thereof, cause any such claim to be discharged from the title of the Lands. Should the Society fail to discharge any such lien within the time aforesaid, the City shall have the right to make application pursuant to Section 32 of the Builders Lien Act to have sufficient funds paid into Court to cause any such lien to be discharged from the title of the Land and the Society shall be responsible for payment to the City of any such sum, together with the costs thereof calculated on a solicitor and own client basis.

**5.0 MAINTENANCE OF INSURANCE**

5.1 Property Insurance

The City shall insure the Museum building and fixtures against the perils and under the terms and conditions that the City insures other similar types of buildings and fixtures owned by the City. The Society shall insure the contents and equipment of the Museum.

5.2 Liability Insurance

The Society shall provide and maintain comprehensive General Liability Insurance, with the City to be an additional named insured to cover the functions of both parties in the management and operation of the Museum and its various facilities in the minimum amount of THREE MILLION (\$3,000,000) DOLLARS. Such liability insurance shall be in the standard form carried by the City, and approved through the City of Nanaimo. The policy shall provide for 30 days notice to the City before cancellation and should such policy lapse or be cancelled the City may, at the cost of the Society, place insurance as provided in this section.

5.3 Effects Insurance

The Society shall not, without the prior consent of the City, permit anything to be brought into the Museum that would invalidate or increase the premium payable for policies of insurance held by the City or the Society in relation to the Museum or that would injure or deface the Museum. The Society in its contractual arrangements will undertake to assign culpability to contractual users of the Museum, and ensure that adequate Effects Insurance is provided.

5.4 Indemnification of City

The Society will indemnify and save harmless the City from and against any and all liabilities, obligations, damages, penalties, claims, costs (including reasonable solicitors' fees), fines, suits, demands and causes of action to, by or on behalf of any person, group, firm or corporation arising from the occupation or use of the Museum by the Society or its invitees, employees, agents, members or any other person or persons for whose acts the Society is liable in law, or from any breach of the Society of any covenant, term or provision of this Agreement by the Society or its members, servants or agents or that might arise during the occupancy of the Museum by the Society under this Agreement; save and except where any such matter is the cause of an act by the City or anyone for whom the City is in law responsible.

5.5 Strikes

The Society in its contractual arrangements with users will absolve itself of liability arising out of strikes or lockouts and thereby release the City from any responsibility or liability whatsoever that might arise out of the City failing to provide the Museum or any services to the Museum under the terms of this Agreement arising out of any strike or lockout between the City and its employees or as a result of any other labour dispute, provided reasonable notice of any situation that might give rise to a labour action has been provided to the Society such that the Society has had the opportunity to modify its operations to minimize its risk.

**6.0 ACCOUNTING, FINANCES AND REPORTING**

6.1 Financial Records

Proper and separate books of account and financial records of the Museum's operation, as required by the Society Act, shall be kept by the Society at its expense during the occupancy by the Society of the Museum. The City of Nanaimo or any person authorized by the City shall have free access to the Society's financial records at all reasonable times and notice.

6.2 Budget

The Society's Board of Directors shall approve its annual Operating and Capital Budgets. The budget shall be submitted to the City of Nanaimo.

6.3 Annual Audit Statement

The Society will prepare and deliver to the City on an annual calendar year basis an audited statement of expense and income with respect to all revenues from and expenses for the use and operation of the Museum as well as an audited statement of all related assets and liabilities. The Society will cause such annual financial statements to be audited by its auditor and thereafter submitted to the City of Nanaimo for consideration no later than April 30<sup>th</sup> in each year.

6.4 Financial Statements

The Society shall provide quarterly unaudited financial statements to the City's Representative and Director of Finance.

6.5 Annual Report

The Society shall submit an annual report to the City Council's Parks, Recreation and Culture Commission stating the previous year's operating and capital results and the previous year's operation statistics.

6.6 City's Financial Contribution

The City will consider each year the inclusion in its budget a 2% increase to the annual management fee to the Society to be paid in equal quarterly amounts at the beginning of the quarter. The Society may submit a request for consideration to increase the amount of the annual fee for a higher service level need. The Society shall participate in the City budget preparation process through the City's Parks, Recreation and Culture Commission.

6.7 Revenue

All revenue obtained from operations shall become the property of the Society. The Society covenants and agrees that all revenue shall be used exclusively for the Museum operations.

6.8 Surplus

Should there be a surplus in any year as a result of operating revenues and the City contribution exceeding operating costs, the Society shall be entitled to retain the surplus for operations and reserves. The Society will not incur a deficit in excess of available accumulated surpluses. The City will be aware of the Society's financial performance during a year through the quarterly reporting mechanism outlined in Item 13.1.

6.9 Adjustments

The City will consider requests from the Museum for adjustments regarding the overhead billings from the Vancouver Island Conference Centre to be determined at annual review.

6.10 Storage

The Old Museum building shall be available to the Society as per the terms of the Lease between the City of Nanaimo and the Nanaimo & District Museum Society for that building. The City will work with the Society for supplementary space for these needs as to maintain the "A" status of the new Museum facility.

**7.0 EVENTS OF DEFAULT AND REMEDIES**

7.1 Termination

This Agreement may be terminated by the Society or the City upon giving to the other party six months notice of its intention to terminate, such notice to be given in writing on the last day of any month.

7.2 Termination for Breach

Upon breach by the Society of any term or condition of this Agreement, the City may give to the Society 30 days notice to commence action to correct such breach to the satisfaction of the City, and if such breach is not corrected within an agreed reasonable period, the City may without further notice declare this Agreement terminated and may enter into possession of the Museum and retain all moneys received by the Society under this Agreement and may recover all fees, costs and damages due to the City under this Agreement by suit or otherwise.

7.3 Termination for Other Reasons

In the event that:

- (a) The Society shall make an assignment for the benefit of creditors; or
- (b) The Society, for an unjustifiable reason fails to hold a general meeting of members for a period of eighteen (18) months or longer; or
- (c) The Society becomes bankrupt or insolvent or takes the benefit of any Act now or hereafter in force for bankrupt or insolvent debtors; or
- (d) Any order shall be made for the winding up of the Society; or
- (e) The Society is struck off the Register by the Registrar for any just reason whatsoever;

the City may give to the Society 30 days notice to rectify the matter in question after which time, if the problem is not rectified to the satisfaction of the City, the right to occupy the Museum by the Society shall be terminated.

7.4 Vesting on Termination

In the event that the City terminates this Agreement in accordance with the terms and conditions contained herein, or in the event this Agreement expires without further renewals, then the City will assume all outstanding contractual obligations and debts and maintenance of the collecton (as per unalterable Clause 4 of the Nanaimo & District Musuem Society's Constitution).

7.5 Tenders

The Society agrees that it shall adhere to a competitive system of tendering for purchased goods and services for the Museum. Purchasing Policy shall be as approved by the Society. The Society shall have the option of joining with the City on tenders or to purchase merchandise from City suppliers.

7.6 Amendments

All amendments proposed to the terms and conditions of this Agreement shall be submitted in writing for consideration.

7.7 Communications

All communications relating to this Agreement between the Society and the City (apart from the ongoing exchange of operating information), shall be done in writing.

7.8 Notices

Any notice herein provided or permitted to be given by the Society to the City shall be sufficiently given if delivered to the City at:

City Hall  
455 Wallace Street,  
Nanaimo, BC V9R 5J6  
Attention: Director, Parks, Recreation and Culture.

Any notice herein provided or permitted to be given by the City to the Society shall be sufficiently given if delivered to the Society addressed to:

Nanaimo & District Museum Society  
100 Museum Way  
Nanaimo, BC V9R 5J8  
Attention: General Manager

Either party may at any time give notice in writing to the other of any change of address of the party giving such notice and from and after the giving of such notice the address therein specified shall be deemed to be the address for such party for the giving of notice there under. The word “notice” in this paragraph shall be deemed to include any request, statement or other writing in this Agreement provided or permitted to be given by the City to the Society or by the Society to the City. Such notices may be given by personal delivery, mail or by fax and if given by mail shall be deemed to have been received five days after the date of mailing.

7.9 Conflict of Interest

Society Board Members and Staff shall be subject to the Society’s “Conflict of Interest” policies.

7.10 Appeals

In the event that Agreement between the City of Nanaimo and the Society cannot be reached on matters involving the City’s and/or Society’s interests, the Society or the City of Nanaimo may appeal the matter to the City Council. A decision of the Council shall be final and be binding on all matters which require City consent or approval.

7.11 Agents

It is understood and agreed that the Society and all agents, servants and employees of the Society are not and shall not be deemed to be agents, servants or employees of the City.

7.12 Assignment

This Agreement shall enure to the benefit of and be binding upon the parties hereto. This Agreement is personal to the Society and cannot be assigned to any other person.


7.13 Interpretation


Wherever the singular and masculine are used throughout this Agreement the same shall be constructed as meaning the plural or feminine or the body corporate or politic as the context requires.

MANAGEMENT AND OPERATING AGREEMENT RENEWAL – NANAIMO MUSEUM

IN WITNESS WHEREOF the parties hereto have set their hands and seals as on the <sup>as of</sup> 29 day of Sept 2015

by its authorized signatories

  
\_\_\_\_\_  
Mayor **Bill McKay, Mayor**

  
\_\_\_\_\_  
Manager of Legislative Services


by its authorized signatories

  
\_\_\_\_\_  
President of the Board  
NANAIMO & DISTRICT MUSEUM SOCIETY

  
\_\_\_\_\_  
General Manager  
Nanaimo Museum

**SIGNED, SEALED AND DELIVERED**  
in the presence of:

Ed Yewchin  
\_\_\_\_\_  
Witness (please print)

  
\_\_\_\_\_  
Witness Signature

5196 Lost Lake Rd, Nanaimo  
\_\_\_\_\_  
Address

BUSINESSMAN  
\_\_\_\_\_  
Occupation

DRAFT



## **APPENDIX 1**

### **Equipment/Fixtures Owned and Maintained by Museum**

- All shelving and other storage contents of Artifact Storage area.
- All exhibit and display components including non track lighting fixtures and all video/audio components and monitors and signage in building.
- All cupboards and counters in all areas of Museum.
- All Lighting and track systems.
- All office, kitchen, gift shop and other furniture and fixtures except for VICC chairs and tables.
- All carpentry and maintenance equipment and supplies.
- All computer equipment.

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## **APPENDIX 2**

### **The Bastion, Locomotive Shelter and Miners Cottage**

The Museum responsibilities for these sites include:

- Interpretation and admittance to the public during times set by the Museum.
- Notice to the City of any recognized maintenance needs.
- Installation and maintenance of all exhibit materials.
- Posted summer hours open to the public for the Bastion including regularly scheduled cannon firings.
- Cannon maintenance.
- Fundraising for all interpretive and exhibit costs.
- Insure contents.

City Responsibilities for these sites includes:

- All building maintenance.
- Annual contribution for Bastion summer program of \$15,000 to be included in annual operating grant total.
- Moving and storage of cannons as requested by Museum.
- Insure the buildings.

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## **APPENDIX 3**

### **Repair and Maintenance Detail Museum Area**

The Society takes responsibility for notifying the City of any system failure, anticipated failure or damage in a timely fashion. The City shall have a representative meet with the Society on a regular basis to ensure that communication and planning coordination is current.

All planning and execution of these repairs / replacement jobs shall be done by the Society, or in coordination with the Society, to ensure that operational impact is kept to a minimum.

#### **1. Electrical**

The City is responsible for:

- Maintenance of all electrical feed to the museum space.

The Society is responsible for:

- Maintenance of all breaker panels, all electrical equipment and distribution at 120volt.
- Installation of additional circuits as required.

#### **2. HVAC**

The City is responsible for:

- Maintenance contract for HVAC system.
- Inspection, maintenance (routine and annual) and repair of all working parts.

#### **3. Plumbing / Water**

The City is responsible for:

- Maintenance and repair of all water connections leading to and from the Museum.
- Maintenance, repair and inspection of pipes involved in building systems located within Museum space.

The Society is responsible for:

- Ongoing maintenance of hot and cold water systems within the museum, for all plumbing fixtures and water connections within the museum space.
- Replacement of domestic hot water tanks.

#### **4. Structural**

The City is responsible for:

- Maintaining and repairing exterior walls and building foundations.
- Elevators repair and maintenance.

**5. Fire Suppression / Fire Alarm / Sprinkler**

The City is responsible for:

- All components of fire alarms and suppression systems within and leading to museum.
- Ongoing maintenance and care.
- Annual testing and inspection.

**6. Interior Surfaces**

The Society is responsible for:

- Maintenance and repair of all interior surfaces as required, including all interior doors and hardware.

**7. Exterior**

The City is responsible for:

- All exterior wall finishes, plaster, paint.
- All window repairs due to breakage and system failure.
- Window maintenance and trim.
- Landscaping and sidewalk maintenance.
- Garbage pick-up of sidewalk trash cans.
- Painting of all exterior handrails.
- Maintenance of exterior exit doors including automatic doors.

The Society is responsible for:

- Snow removal on sidewalks directly adjacent to Commercial Street entrance door.
- Window cleaning of museum windows inside and out.
- Our share of garbage and recycling contract for removal.

**8. Alarm and Security**

The City is responsible for:

- Repair and maintenance of alarm and security systems.

The Society is responsible for:

- Security costs within the museum space.

**9. Janitorial/Housekeeping**

The City is responsible for:

- Exterior wall and sidewalk cleaning including graffiti removal.

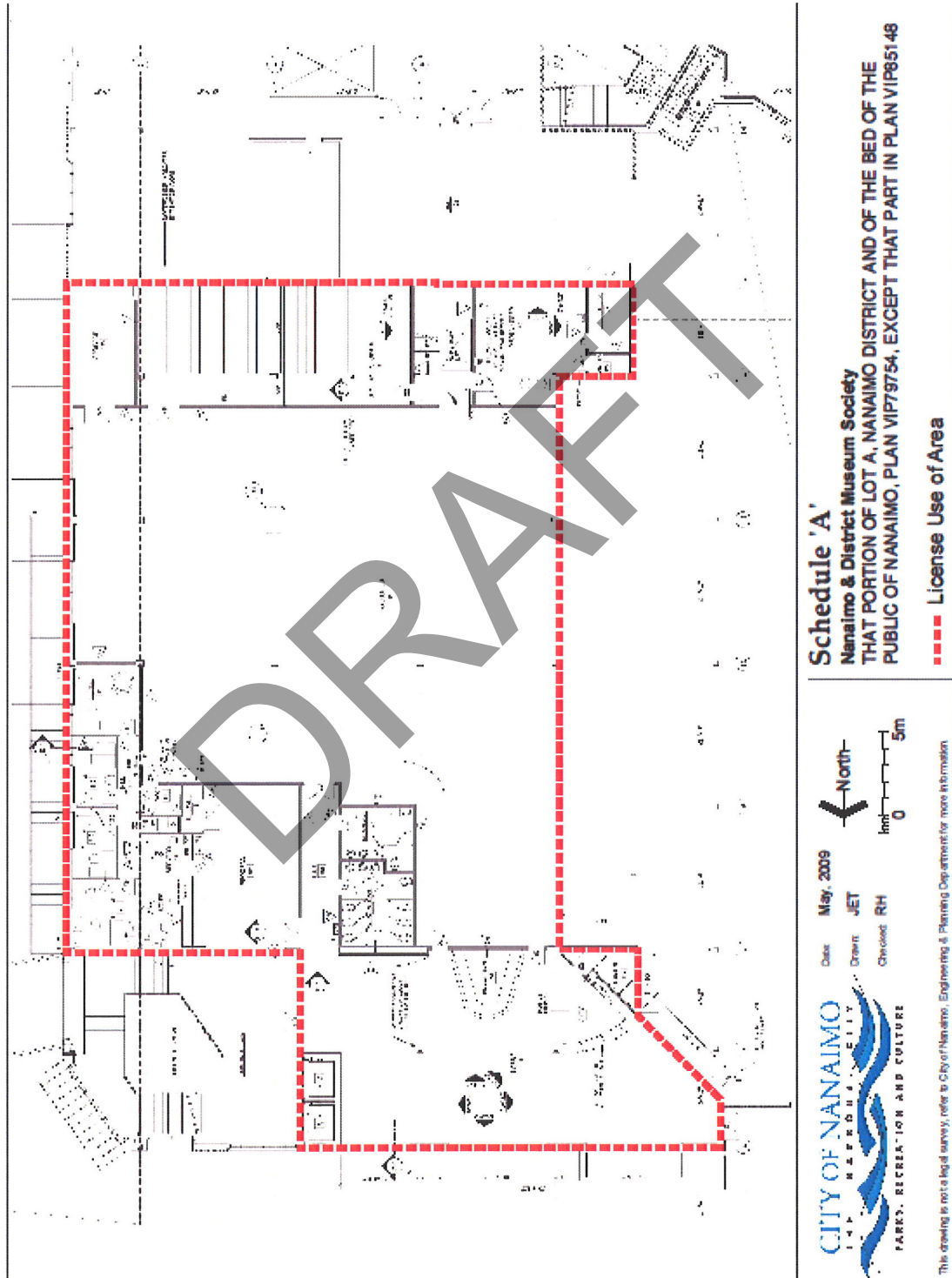
The Society is responsible for:

- All interior janitorial cleaning within Museum space.

## APPENDIX 4

### Museum Floor Plan

The Municipality is the owner of land described as: that portion of Lot A, Nanaimo District and of the bed of the public of Nanaimo, Plan VIP79754, except that part in Plan VIP85148.



## Appendix C

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List of Consultations

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The following people or organizations were consulted as part of the preparation of this report. In some cases the consultation was combined with questions on the Creative Hub Feasibility Study being completed for the Prince George & District Community Arts Council.

1. Doug Hofstede, City of Prince George
2. Ayla Davidson, Potters Guild
3. Lisa Redpath, Artists in Residence
4. Birthe Miller, Fibre Arts Guild
5. Teresa Saunders, PGSO
6. Sean Farrell, Prince George & District Community Arts Council
7. Reg Feyer, CFIS Radio
8. Bill & Judy Russell
9. Carolyn Holmes, Two Rivers Gallery
10. Ted Price & Anne Laughlin, Miracle Theatre
11. Marnie Hamagami, Theatre Northwest
12. Wendy Stevenson, Artists Workshop
13. Wendy Barteluk, Artists Workshop
14. Colleen Van Mook, Downtown Prince George
15. Alisha Rubadeau, Downtown Prince George
16. Diane Levesque, Northern Indigenous Artists
17. Tracy Calogheros, Exploration Museum and Little Prince Railway
18. Shashanna Godber, PG Conservatory of Music
19. Danny Bell, Mad Loon Productions
20. Sue Judge, Cold Snap
21. Elissa Meiklem, PG Folkfest Society
22. Glenn Mikelson, CN Centre
23. Jenifer Pighin, Omineca Arts Space
24. Christina Watts, Art Academy
25. Glass House Xperience
26. Diane Rogers
27. Noreen Rustad, Fibre Arts Guild
28. Lawrence Hewitt, Wilson Square Market
29. Evelyn Lee, Cantata Singers
30. Lori Elder, PG & District Music Festival
31. Sarah Kirk, Tourism PG
32. Rev Dr. Bob Fillier, Trinity United Church
33. Philomena Hughes, Philomena Hughes Photography
34. Peter Stevenson, PS Pianos
35. Melanie Desjardins, Groop Gallery
36. Allan Stroet, Hub Space
37. Philip Myatovic, Farmers Market
38. Deborah McConnell, Yalenka Ukrainian Dancers
39. Darcie Smith, PG Library
40. Kate Partridge, CFUR
41. Lisa McGee, ECRA
42. Dean Marsters, Omineca Space
43. Melissa Barcellos, CPG Economic Development
44. Elisha Brown, Digital Umbrella
45. David George, SpeeDee Printers
46. Marlies Greulich, Multicultural Heritage
47. Jason Hamborg, 6ix Sigma
48. Tracey McBride, Tourism PG

49. Renee McCloskey, RDFFG
50. Jim Martin, RDFFG
51. Ron Polillo, Jim Pattison Broadcast Group
52. Britt Meierhofer, Good Egg Records
53. Michael Kast, Artist
54. Aidyl Jago, Sound Factory, Cold Snap
55. Kim Hayhurst, Artist
56. Laura Fry, Artist
57. Les Waldie

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## Appendix D

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Public Art Programs

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## Review of Public Art Programs

The City of Lethbridge's approach to public art is a shared responsibility between the City and the Allied Arts Council of Lethbridge. The City's policy framework outlines the roles of the City and its Recreation Department, and an advisory committee<sup>21</sup>. The Allied Arts Council of Lethbridge (AACL) leads the work of the volunteer advisory committee. Here, the City allocates a portion of funding from capital projects in the Community Services budget to a public art fund. The City is also responsible for approving public art projects over \$15,000. Any projects over \$75,000 require an RFP. Through the AACL the advisory committee administers a Public Art Small Projects Program that calls for proposals for temporary and permanent exhibits and adjudicate entries providing an opportunity for local and regional artists to contribute to public art in Lethbridge<sup>22</sup>.

In Nanaimo the public art strategy is housed in and funded by the City. The City initially established a public art reserve fund (2010) with a contribution of \$50,000 with annual contributions of \$10,000 for the next 5 years. An allocation of 1% of project funds from all Parks, Recreation and Culture capital projects over \$250,000 is made to public art. A (volunteer) Cultural Committee has significant responsibility working with the City in delivering the public art program with roles clearly identified through a program in place since 2010.<sup>23</sup> Of note, Nanaimo is a City that has not included the Arts Council as one of its core arts and culture facilities/organizations and has not incorporated its capacity into a public art strategy. The Arts Council in Nanaimo is not at all highly functioning at this point in time and was struggling to remain viable based on recent interviews.

In the Regional District of North Okanagan, public art is not incorporated within the regional arts and culture plan and remains the responsibility of the municipalities. In Vernon, the public art program is not well developed at the current time and remains on the side of the desk in the planning department, though a framework is under construction.

The City of Kamloops has established an Arts Commission as one of its volunteer city committees. This is an operational committee of the Kamloops Arts Council (KAC) which means that at least one of the members must be a director of the KAC. With the information available, this committee's work appears to be related to events and programs rather than public art.

<sup>21</sup> [City of Lethbridge Public Art Policy](#)

<sup>22</sup> [Public Art Small Projects Background](#)

<sup>23</sup> [City of Nanaimo Community Plan for Public Art](#)