

City of Quesnel

Performing Arts Centre

Feasibility Study

Prepared for:
Quesnel Community and Economic Development Corporation

In Partnership With:
Quesnel Theatre Action Group

December 15, 2005

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1.0 Introduction

This performing arts centre feasibility study was commissioned by the Quesnel Community And Economic Development Corporation (QCEDC) in partnership with the Quesnel Theatre Action Group. The consultant team for Schick Shiner and Associates consists of Richard K. Schick and Christine L. Shiner.

The QCEDC is an independent operator, City owned organization whose mandate is to “facilitate economic, social and environmental wealth for all residents”. Basically it identifies and stimulates economic and business activity in the community. In the fall of 2003 the Corporation launched the Quesnel 2020 Project. This is a “....community visioning process focused explicitly on practical opportunities for public and private investment that will attract people to invest, live and visit here [Quesnel]. By starting now, Quesnel can face challenges and take advantage of opportunities. A key projected outcome of the Q2020 is up to five compelling responses, with action plans, for significant projects that will position the community to retain population, attract immigration and support further economic development.”

One of the action plans or projects to come out of the envisioning process as a priority was the development of a community performing arts centre. The Quesnel Theatre Action Group was formed and with funding received the group commissioned this study through the QCEDC.

1.1 Acknowledgments

This report is prepared for the Quesnel Community And Economic Development Corporation (QCEDC) in partnership with the Quesnel Theatre Action Group.

Funding and support for the study is provided by the Western Economic Diversification Canada, City of Quesnel and Community Futures Development of North Cariboo.

1.2 Feasibility Study Objectives

The objective of this feasibility study is to determine community need and demonstrate the feasibility of the project in the context of the Quesnel 2020 Project. The final report provides the QCEDC and the Theatre Action Group with reliable information:

- to determine if there is a need for a performing arts facility;
- to determine the projected use, types of performances and events which could be accommodated; and
- to determine the most appropriate seating capacity and facility format.

In addition the final report presents:

- a building programme appropriate to community needs, use and budget;
- functional relationship drawings of the various spaces within the proposed facility;
- a capital cost estimate;
- a site assessment;
- an operating model appropriate to the community; and
- a realistic and achievable financial plan for self-sufficiency and sustainability.

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

1.3 Report Organization

This report is divided into four sections. The first section provides the context for the study, the community demographic analysis and economic and population growth projections. It assesses demand, audience potential and states the feasibility of a performing arts centre in Quesnel.

The second section deals with the technical issues of facility development. These include the seating capacity and theatre form. A building programme containing a list of spaces, their relationship to each other and other building issues are explored. Finally a capital estimate is presented using all the data that has come before.

The third section develops operating models and budgets which demonstrate the operating viability of the project.

There is a fourth section dealing with site selection where potential sites in the city are analysed and a preferred site is recommended. Although this section will be referred to in the body of the report the section will be submitted as a separate report or addendum. Due to the sensitive nature of site selection this information should be kept confidential until the QCEDC determines it is in the best interest of the community to make this section of the report public. Precipitously announcing the preferred site may increase land purchase costs, affect surrounding land values and use, as well as having the potential to create controversy at the beginning of the project.

2.0 Context

2.1 City of Quesnel

The City of Quesnel is located on the interior plateau of British Columbia at the confluence of the Fraser and Quesnel Rivers close to the geographic centre of the Province. This location was ideal as a summer fishing camp for the Chentsit'hala Carrier First Nation for many years prior to European settlement. The point of confluence of these rivers created Quesnel first as part of the fur trading route and later as a transportation hub. In 1859 gold was discovered in the Cariboo region north of the City, an area accessed by the Quesnel River. This made Quesnel an ideal centre for the distribution of goods and a departure point for miners hoping to find their fortune in the gold fields. Towns like Wells and Barkerville sprang up overnight, and just as quickly diminished, but Quesnel has survived. Gold mining was the centre's major economic driver until the 1940's when forestry, wood and pulp products, and ranching took over. The economic driver of today is forestry and tourism.

Quesnel has been a relatively stable community compared to other cities with resource based economies. Today's population is estimated at 10,500 while the trading population is estimated at 27,000 taking an area with a radius of 50 km around Quesnel (one half hour driving time).

2.2 Community Demographic

Studies have demonstrated that a certain segment of a community are more likely to attend theatre than other segments of the general population of that community. Individuals of this demographic are generally older, more highly educated and have a higher family income than the average in the general population. As these are the key indicators for theatre attendance only these factors of the community demographic will be considered for the purposes of this study.

As any theatre operation will draw its audience from the City of Quesnel as well as its trading area the demographic analysis will include both segments.

For the most part demographic information will be taken from the 2001 Canada Census and although the next census is not planned until May 2006, the 2001 data is still relevant as an indicator. Wherever possible the census data will be augmented by data from British Columbia Statistics. In some cases this data is more up-to-date although not as complete.

The 2001 Canada Census indicated that the City of Quesnel had a total population of 10,044; a decrease of 4.6 % from the 1996 census. The male population was 4,950 (50.7%) and the female population was 5,095 (49.3%).

The 2001 Census data also showed that there were few visible minorities in Quesnel and the language overwhelmingly used is English.

Canada Post advises that there were 11,241 households in Quesnel and area in January 2005. The 2001 Census reports the population of Quesnel and area to be 24,426 with the male population at 12,326 (50.5%) and the female population at 12,100 (49.5%). British Columbia Statistics (Ministry of Management Services) projects the 2005 population of the area to be 25,253.

Breakdown of the population of Quesnel and Quesnel area by age was as follows (2001 Census):

AGE	QUESNEL POPULATION	% OF TOTAL POPULATION	QUESNEL AREA POPULATION	% OF TOTAL POPULATION
0 - 14	2,055	20.5	5,110	20.9
15 - 24	1,505	14.9	3,420	14.1
25 - 44	2,780	27.7	6,945	28.4
45 - 64	2,460	24.6	6,370	26.1
65 ++	1,245	12.4	2,565	10.5

Breakdown of the population of Quesnel (ages 20 and over) by highest level of education attained was as follows (2001 Census):

LEVEL OF SCHOOLING ATTAINED	% QUESNEL POPULATION	% QUESNEL AREA POPULATION
Not graduated from high school	29	31
Graduated from high school	30	29
Graduated high school and some post secondary	14	15
Trades, college or other non-university	13	14
Some university or university graduation	14	11

Median household income (2 or more persons per household)(2001 Census):

- City of Quesnel \$54,958
- Quesnel and Area \$53,785

In summary the population of the City of Quesnel and area is young (42.5% are 15 to 44 years of age or 63.4% are 0 to 44 years of age), moderately well educated (25% with some post secondary education) and moderately affluent (median household incomes over \$50,000).

A complete community profile for Quesnel and Quesnel Area can be found on the following web sites:

- Statistics Canada - www.statcan.ca - search Quesnel
- British Columbia Statistics - www.bcstats.gov.bc.ca - search Quesnel

2.3 Population and Economic Growth

The most important issue affecting population and economic growth in the Quesnel area is the effect of the mountain pine beetle. This issue will have a profound and long term effect on Quesnel and the interior of British Columbia. The amount of mountain pine beetle kill has caused the British Columbia Government to expand tree harvesting licenses. This will enable more of the wood from the infected and dead trees to be harvested before they become unusable for lumber production. A boom will be created for the next 10 to 15 years while forestry companies take advantage of these harvesting opportunities. However as the “beetle kill” trees age and cannot be harvested Quesnel could be faced with severe job losses and a substantial economic downturn resulting in significant out-migration and all the social implications associated with these events. It is incumbent on community leaders to make the necessary investments now and in the next years to build the infrastructure that will insulate Quesnel from the effects of this economic crisis.

The June, 2005 long term economic forecast published by the Quesnel and Community Economic Development Corporation contained the following highlights:

- Ainsworth lumber has announced that it plans to build 2 oriented strand board (OSB) plants in the area (Quesnel and Prince George) at a cost of \$400-million. This is expected to create 250 direct jobs and an additional 500 in woodland operations.
- In addition to the Ainsworth initiatives other forestry operators are building new or improving existing facilities to capitalize on the foreseen market for “beetle-kill” lumber. These include:
 - West Fraser Timber Company – new sawmill valued at \$105-million (2005/2006)
 - Dunkley Lumber – upgraded its facility - \$60-million
 - Canfor – upgraded the newly purchased Solcan Forest Products facility - \$35-million

- There has been a steady increase in retail developments in the community since 1999 including:
 - West Park Mall- Renovations – \$1.5-million – spring 2005
 - Extra Foods - \$14-million – 2004
 - Wal-Mart - \$20-million – 2001
 - Canadian Tire - \$4-million – 2000
- In the spring of 2005 Rocky Mountaineer Rail Tours announced that it would use Quesnel as the “overnight stop” on its new run from Vancouver (Whistler) to Jasper. This will put 400 tourists in Quesnel 12 to 14 times per month from May to October. The Rocky Mountaineer organization plans stop-over tours to Barkerville and other tourist destinations which will distribute economic benefits throughout the area.
- The new post-secondary education campus of UNBC and New Caledonia College which opened in September, 2005.
- strategies undertaken by the community are expected to result in reducing its out-migration and retain the young people in the community.
- tourism in general and in addition to the Rocky Mountaineer initiative will be a large contributor to the diversification of the economy as interest in 'cultural tourism' increases and families are looking for clean, safe, eco-friendly and family-oriented tourist destinations.
- Quesnel will be able to retain and attract professionals to the community as more and more firms are looking for well-equipped smaller communities where they can carry-out business in a cost-efficient manner. At the same time, employees are looking to raise their children in a safe environment and retirees from Quesnel and other areas are looking for an attractive, secure community. Growth in employment, population and exports can come from these groups if the community is successful in creating the right environment.

2.4 Existing Theatre Facilities - Quesnel

It is typical for a small community to use a number of venues for performance spaces such as churches, community halls and other found spaces. However the Chuck Mobley Theatre, located in the Correlieu Senior Secondary School, is the only theatre in the community. Built in 1972, at the same time as the school, it seats 300 to 350 depending on the seating configuration used. Seating is a combination of telescopic seating platforms and flat floor seating. The theatre has limited technical facilities, lacks the ambiance required for performances and is used on a daily basis as a classroom. Theatre

lobby space is shared with the gymnasium and the cafeteria. Basically the theatre is a high school drama room to which the community has access.

The space is booked regularly as it is the only theatre in the city. Cost to rent the venue is \$74.00/hour or \$415/day including security and custodial staff. The school sees 25 to 35 bookings in a season (September to June).

All the groups interviewed expressed concerns about the design and operation of the theatre. These issues included:

- inability to book in advance. This was of particular concern to organizations who bring in touring groups from outside Quesnel. Touring groups must be booked well in advance as tours are planned a year or 1½ years ahead. Non-refundable deposits must be made and therefore guarantees of a facility are critical. It is probable that Quesnel is losing out on exciting entertainment because a facility cannot be guaranteed;
- being 'bumped' by the school administration for a school event. Although this rarely affects performances, rehearsals are routinely affected;
- seating, scenery and other materials must be removed from the space between performances to make the room available for school use during the day;
- although it is felt the rental rate was reasonable, organizations feel that the added cost of security and custodial personnel make it difficult to meet their tight budgets;
- the venue has limited technical facilities;
- the venue lacks the ambiance required to support live performances;
- the venue shares the lobby with the gymnasium and the school cafeteria. On nights when there is a school basketball game and a theatre performance at the same time many problems can be created for the theatre patrons. This joint use of the space does not contribute to the ambiance required for live theatre;
- the seats on the telescopic platforms are uncomfortable and there are sightline problems from the seats on the flat floor section; and
- acoustics in the space will not support music performances.

It is important to know that all the individuals interviewed emphasized that the school staff and administration are as co-operative and forthcoming as they can be under the school mandate. It is understood that the school must have access to their own facility

for their own use and it is unfortunate that this is sometimes incompatible with community use.

To sum up, the Chuck Mobley Theatre is a venue which has outlived its use as a community theatre and the city need has outgrown the capability of this venue as a performance space.

Photographs of the theatre are provided in Appendix A

Other venues used occasionally for performances are local churches, the senior centre, and community halls. None of these spaces has the necessary facilities to support theatre events.

Kersley Players and Kersley Musical Theatre use the Kersley Community Hall for their performances, this venue is located a short drive south of Quesnel. Both groups have had success in this location and have developed a loyal and significant audience for their events.

A photograph of the hall is provided in Appendix B.

2.5 Theatres in Other Centres Close to Quesnel

It is useful to consider other theatres in the area which could have an impact on the potential audience of any theatre development in Quesnel. It is probable that citizens from Quesnel are travelling to other centres such as Prince George for their entertainment. This could be because they are unhappy or dissatisfied with the facilities in Quesnel or the type and quality of performances are not available locally because of the lack of a suitable venue.

Conversely it can be assumed that few people from outside the Quesnel area are travelling to the city for the facilities or entertainment.

Both situations can be solved by developing a theatre facility in the community. The community would be able to attend events in their own city where the economic benefits would be retained. As Williams Lake and Prince George, the closest communities, do not have quality theatre venues, quality programming and strategic marketing would make it possible to draw audiences from these communities to Quesnel.

2.6 Theatre Facilities in British Columbia

The following table provides a comparison of communities the size of Quesnel and the seating capacities of the theatres in their community. The theatres in these communities are true theatres and not multi-purpose rooms.

City	Population	Theatre	Seating Capacity
Courtney	18,304	Sid Williams Theatre	520
Cranbrook	18,476	Key City Theatre	602
Creston	4,799	Prince Charles Auditorium	330
Dawson Creek	10,754	Kiwanis Arts Centre	215
Duncan	4,699	Cowichan Theatre	731
Fort Nelson	4,188	Phoenix Theatre	272
Fort St John	16,034	North Peace Cultural Centre	413
Kitimat	10,285	Mount Elizabeth Theatre	512
Nelson	4,188	Capitol Theatre	426
Powell River	12,983	Evergreen Theatre	724
Sechelt	7,725	Raven's Cry Theatre	274
Terrace	12,109	REM Lee Theatre	700
Trail	7,575	Charles Bailey Theatre	750

3.0 Need Assessment

This section assesses the need demonstrated in the interviews conducted in Quesnel on May 9 to 13, and June 26 to 30, 2005. It also analyses the community profile against the known arts consumer profile, provides examples of a variety of uses and finally suggests programming that would have the most chance of success.

3.1 Demand and Use

Accurately estimating the use a new multi-purpose venue will have in the community and therefore determining its feasibility can be difficult. Usually existing venues are surveyed and booking information obtained such as the number of booked days, the number of available dates and the “turn aways”. Then potential users are surveyed and the number of events (performances) and tickets sold is obtained. The information from these two sources is analysed and from this a short fall of venue availability is usually discovered and therefore need is demonstrated. This method, if it is possible to obtain the information, can be extremely accurate. However in smaller communities where theatre and related activities are only in their developmental stage there is not enough activity to conduct an effective survey and this method cannot be employed to show need.

This is the case in Quesnel. During the May and June interviews it was clear that bookings from active groups were not substantial enough to prove need outright although latent use was evident. Nonetheless it is clear that the lack of a proper facility is the one factor which is impeding artistic development in the community. If a true theatre was available there would be much more activity.

Need is also expressed in the desire of the community leaders to invest in community infrastructure and amenities, the theatre being one, which will draw in and keep people in the community.

Therefore the “demand” for a theatre in Quesnel comes not only from a shortfall in available rental venues and dates but primarily from the need of the community to have a place to provide the opportunity to further develop the performing arts and provide entertainment for the community. Using this demand scenario a pro forma booking level was determined.

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

- existing performing arts groups;
- bookings from existing groups, other than performing groups, for events such as conferences, meetings, special events; and
- new performance and other groups that will emerge in the future and as a result of a new facility.

Appendix C provides a comprehensive list of potential events and activities which can take place in the facility.

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

Using the assumptions given above, the number of performance days and rehearsal days were estimated for each of the key sources and is summarized below:

Existing and Potential Groups	Conservative			Realistic			Optimistic		
	Perform Days	Rehearse Days	Total Days	Perform Days	Rehearse Days	Total Days	Perform Days	Rehearse Days	Total Days
Bookings from groups surveyed	30	5	35	50	10	60	80	20	100
Misc Bookings from existing groups as a result of theatre availability	10	3	13	20	5	25	40	5	45
Misc Bookings from touring groups which are unknown at this time	5	0	5	12	1	13	18	2	20
Misc Bookings from local groups unknown at this time	10	1	11	20	2	22	40	4	44
TOTAL	55	9	64	102	18	120	178	31	209
Percent of total available days			18			33			57
Percent of prime booking days			27			51			89

Given that there is no true theatre in the community the realistic estimate is encouraging in that it indicates the possibility that the venue would be utilized approximately 51% of the prime booking days and 33% of the calendar year. This level of activity is a good start leaving lots of room to grow.

The conservative estimate can be disregarded as a planning exercise and the optimistic estimate indicates that there is the potential for even greater utilization. However this

level of utilization relies on the assumption that the activity will increase as the venue availability becomes known.

The Realistic Estimates are used in the development of the pro forma operating budgets appearing in Section 7 – Operations.

3.2 Market Analysis

Audience studies undertaken in the past ten years in Canada show that the audience for the performing arts varies by discipline. Older individuals with higher incomes attend more traditional performing art such as opera, symphonic music and classical dance. Younger individuals with lower incomes attend more contemporary performances and less traditional performances. It is significant to observe that in both cases the level of education is high. This does hold true for all performing art with the exception of pop and country and western music.

From that data it would be expected that a resource based, small city in British Columbia such as Quesnel would have trouble marketing the performing arts. This is not borne out by the number of groups in operation or their audience. Nor is this supported by a comparison of the Census Canada Quesnel and Community profile against the known art consumer profile. The potential audience in Quesnel is comprised of individuals 44 years of age and over (36.6%), having at least some university education or a trades/college degree (40%) and a median household income over \$50,000. When the Census Canada statistics are compared against the Canadian Performing Arts Consumer Profile it appears that there is a market ready for development, requiring the correct mix of programming and marketing.

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

- **Ballet:** The demographic characteristics of ballet (classical) performance show that a high percentage of audiences are women (62% to 75%), tend to be older (41% above 55 years of age) and have higher levels of education and incomes.
- **Contemporary Dance:** A large percentage of audiences for contemporary dance appear to be female (58% to 66%) however unlike ballet performances the audiences tend to be younger (approximately 50% of the audience surveyed were under the age of 35 years while only 15% were over the age of 55 years). Due to the relatively young age of the audience, household income tends to be lower

however the level of education appears to be the same as that for audiences of ballet.

- **Theatre-Drama:** Again a high proportion of the audience are women and there are a high proportion of seniors in committed audiences for this discipline. In addition a higher percentage of the audiences have higher incomes.
- **Theatre-Comedy:** Among frequent audience members there appears to be close to an even split between male and female. The audiences tend to be younger than for the theatre-drama audiences (under 45 years) and have a lower income at \$60,000 although this is still high compared to the general population. Audiences show a high proportion of individuals with post secondary education.
- **Theatre-Avant-Garde:** The demographic characteristic for these audiences tend to be the same as those for contemporary dance. They are younger (59% are 35 years and less) and therefore have lower household incomes. Again audiences show a high proportion of post-secondary education.
- **Opera:** Of individuals surveyed at opera performances 62% tend to be female and 50% of the audience are over 55 years of age. Opera audiences tend to be more affluent (49% earn more than \$50,000 per year) and better educated (54% holding at least a bachelor's degree). In addition, as frequency of attendance increases so does income.
- **Symphonic/Classical Music:** Audiences for symphonic music are generally comprised of equal numbers of men and women. The audience tends to be older with 63% to 76% 45 years of age and older. Like traditional performing arts audiences symphonic audiences are more affluent (27% report household incomes in excess of \$75,000) and are better educated (52% have post secondary educations).
- **Pop/Rock Music:** As expected pop/rock audiences are made up of the young singles and students. Of the frequent audience members 70% are under 35 years of age, 62% have a high school or college education and 55% have an annual household income of less than \$50,000.
- **Musicals:** Women more frequently attend musicals than men (58% to 64% are women). Audiences for musicals tend to be evenly spread throughout age groupings with a slight bias to the 16 to 34 years of age. Although there is a tendency for the audience to be higher educated and more affluent this is not as pronounced as in the more traditional performing arts.
- **Country and Western Music:** Country and western audiences are overwhelmingly women (69%) while the age of the over-all audience tends to be 35 to 54 years of age with household incomes of less than \$50,000. Individuals

with up to a high school education are more likely to attend country and western performances.

3.3 Audience and Theatre Programme Potential

It would appear through the analysis of the community and performing arts consumer profile that the programming with the best chance of success would be the more traditional and accessible art forms. Once an audience has been found for this type of entertainment the programming envelope, that which the consumer will tolerate, could be expanded and developed. It is important to realise that this process, especially in a small city in a rural setting, can take years to achieve and is never really finished. Many theatre operations try and speed the process along to their detriment. The artist always develops faster than the audience. This also makes the art form exciting. Cautious slow growth is the best way to develop, excite and keep an audience.

3.4 Rocky Mountaineer Rail Tours

In June, 2005 Rocky Mountain Rail tours announced that the new Fraser Discovery Route for the Rocky Mountaineer from Whistler to Jasper would use Quesnel as the overnight stop on its two day trip. There are 72 overnight stops planned for the 2006 schedule which will run from May 2 to October 14. This will put up to 400 tourists in Quesnel per overnight stop approximately 4 times per week. This could have a significant impact on the economy of Quesnel and the area.

Rocky Mountain Rail Tours runs a similar train from Vancouver to Banff with a stop over in Kamloops. The tour operator provides a number of local activities for their guests in Kamloops and one of these is the "Two River Junction Dinner and Musical Revue". It would be expected that they would employ a similar operating model in Quesnel and offer some local entertainment.

If the community already had a theatre it might have the opportunity to provide this venue to the tour operator for their use or perhaps to produce an event for the operator. As a theatre in Quesnel is realistically many years away any effect the Rocky Mountaineer initiative would have on theatre development has been disregarded for the purposes of this study. Except to note that the increased tourist traffic created as a direct and indirect result of the rail tours will further show the need for a theatre facility.

3.5 Tourism and the Theatre

Certain conditions need to be present for a theatre to be successful in attracting a tourist audience. The theatre operation needs to be a destination such as the Stratford, Shaw and Ashland (Oregon) Shakespeare Festival or long established theatre centres like Broadway, Toronto and the West End of London. Alternatively the theatre could be located in a centre of tourist activity such as Barkerville, Grandville Island Market

(Vancouver) or Heritage Park (Calgary). Capturing a tourist who is just passing through a community, although possible, is very difficult.

However it is possible that the community could develop a theatre programme that would appeal to a tourist as well as a local audience. To achieve this a series of strategic marketing programmes backed up with a quality and desirable product as well as an outstanding facility would be required. Development time would be measured in years.

For the purposes of this study a tourist market is not being considered. Once the theatre is opened this development could be undertaken by the theatre operation.

3.6 Feasibility Conclusions

This section concludes that there is a need for a 'stand alone' community theatre in the Quesnel area for the following reasons:

- the number of arts groups in operation and their current attendance indicate that there exists, at this time, an audience for the performing arts;
- the Census Canada statistics and Canadian Performing Arts Consumer Profile indicate that there is a large undeveloped audience for certain types of performing arts;
- groups have difficulty booking time in the existing performing arts venue(s);
- the existing performing arts venue(s) are not adequately equipped or designed to support the development of the arts or the local market;
- audience development and marketing opportunities exist in the geographic area which includes Prince George and Williams Lake because these centres do not have quality theatre venues;
- if it is the objective of the Quesnel and Community Economic Development Corporation, as outlined in their economic forecast, to develop non-resource based, service and other industries, then the development of the arts through a purpose built venue would assist this process. The demographic profile of the future employees of these new companies will fit the demographic profile of the arts consumer. The infrastructure to support these individuals should be in place to entice them to move to the community;
- investing in infrastructure and amenities in the community will give individuals and families a reason to remain in Quesnel and reduce out-migration;
- a theatre is one of the amenities which will attract retirees, with disposable income and an interest in the arts, to stay or relocate to Quesnel; and

- the creation of a performance venue in the downtown core is a development which will aid in the process of making the core of Quesnel a more exciting place to be and will be the engine which will 'lever' other activities.

4.0 Facility

4.1 Seating Capacity

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

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

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

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

A studio theatre of 200 to 250 seats is a small space which is economical to build and operate. It is good for drama, meetings, music (solo or 5 to 6 pieces) and is easy to run solely by volunteers. This size of space is easily adapted from existing buildings. At 300 to 400 seats we begin to see a good community theatre which can still be built economically on one seating level. Anything over 450 to 500 seats will require a balcony and it is at this point we start to see the ability of the potential box office gross to cover the cost of quality events. Anything larger than 500 seats starts to become complex to design, expensive to build and harder to operate without paid staff.

Considering all the factors above, and those detailed in the needs assessment sections, a 450 seat theatre is recommended for Quesnel for the following reasons:

- it is more than adequate for the current level of use and attendance but allows for future growth;
- 450 seats it is the largest capacity which can be built without a full balcony;
- it is a size which is economical to build. Adding 150 seats to make the capacity 600 seats would increase the capital cost by \$1m;
- it is small enough to be run solely by volunteers or by a general manager and technical manager supported by volunteers;
- there will be sufficient ticket revenue to purchase quality entertainment or support local productions mounted by volunteers; and
- technical facilities such as stage size, lighting positions, equipment inventory are very close to what would be expected in larger theatres and therefore the facility can accept touring productions and events which were designed for larger venues.

4.2 Theatre Format

The most flexible and therefore the most common of all the theatre forms is the proscenium theatre. In this theatre form the audience sits confronting the stage much like they do in a movie house. It allows the widest variety of uses including film presentations, dance, music, musical theatre, drama as well as non-theatrical events such as conventions, meetings, forums and town hall meetings. Because it is the most common theatre format it will integrate into any regional performing arts touring circuit and can support almost all touring attractions. For these reasons it is recommended that a proscenium format be used.

Other theatre formats can be rejected for the following reasons:

Recital Hall/Concert Hall: this building type is designed solely for music and will not support other theatre activities. It is very expensive to build.

Arena Theatre: The audience surrounds the stage much like the boxing ring. This form works best for drama in small spaces and especially new works written and directed for that specific space.

Thrust Theatre: The audience surrounds the stage on three sides as it “thrusts” into the audience chamber. Although not as restrictive as the arena theatre it still works best for drama. Dance, music, and other non-theatrical events do not work well in this space.

Studio Space: This is usually a “found” space or a renovation to an existing building. Seating is usually flexible and the presentation format is informal. This format works best for the presentation of new drama works.

The Chuck Mobley Theatre would be considered a modified studio space because the seating can be set up in many configurations including arena and thrust in the flat floor portion of the audience chamber as well as proscenium style theatre using the existing stage.

Other Forms: There are many hybrid and modified versions of the basic forms listed above. Some of these are applicable to the proscenium theatre and these will be explored during the design development phase if the project proceeds. However variations of the forms other than proscenium will not give the variety of use the community requires.

5.0 Building Programme

This section outlines the facility building programme, the functional relationship of the spaces within the building to each other and the minimum footprint the building would occupy on the site. It also provides design guidelines and space sheets which detail each room in the facility. From this collection of information a capital budget is determined. The building programme, the functional relationships and the space sheets are the “specification” the design team will use to design the facility.

5.1 Space Programme

Appendix D provides three building (space/area) programmes for comparison. The first programme is a “bare bones” facility with the absolute minimum number of spaces and size for each space. The third programme provides a facility which has every space that would be required in a community theatre with few compromises. Of course the middle or second option is the compromise between the “bare bones” and luxurious. This will be close to the theatre which the community of Quesnel could support. The following table is a summary of the areas by category for each option:

Area	Option #1 Net Area 450 seats	Option #2 Net Area 450 seats	Option #3 Net Area 450 seats
Summary			
Public Areas	3,967	4,650	5,560
Stage and Audience Chamber	6,386	7,961	9,226
Stage Support	600	990	1,660
Performer Support	1,050	1,570	2,180
Production/Rehearsal	0	0	2,400
Offices	360	710	1,150
Building Services	in gross up	in gross up	in gross up
Total Net SF	12,363	15,881	22,176
Gross Up (40% 40% 45%)	4,945	6,352	9,979
Total Gross SF	17,308	22,233	32,155

The programme provides a gross up factor of 40% for the first and second option and 45% for the third option. The gross up factor allows for circulation space, mechanical raisers between floors, void or unusable spaces, mechanical rooms and other physical

plant spaces. Normally the gross up factor is higher for performance spaces and indeed for concert halls it can be as high as 85% but in this case it is assumed that this will be a simple building designed efficiently where special attention is paid to minimizing the square footage.

5.2 Functional Relationships

When the design team begins the work one of the first things to be recognised is how the spaces in the building relate to each other and which spaces are in proximity. In this way the designer locates the wardrobe maintenance area adjacent to the dressing rooms and not beside the public washrooms. A functional or spatial relationship drawing provides this information and is located in Appendix E.

For ease of presentation it is assumed that all the spaces are on the same floor. The drawing uses the building programme third option as it has the most number of spaces.

5.3 Facility Footprint

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

5.4 Design Guidelines

Design guidelines help the readers and the design team understand the intent of this document in determining the level of finish and design the facility will have. It emphasises information which is buried in the space sheets and can be missed by the reader.

Design Considerations

The following should frame the approach to the design:

- the building is a tool used in the creation of a work of performing art and all design and technical decisions and considerations should support this principle;
- the public spaces should create a sense of celebration generating an anticipation of things to come;

- the audience chamber should reflect the serious endeavours and respect of the work required to create the art. Performing in the venue should be a very special occasion, full of the pleasure of sharing the experience with the audience; and
- the design should acknowledge the traditional and rich history of the performing arts.

Theatre: The theatre should be a classic proscenium theatre with a seating capacity of 450. The preferred format is a modified British playhouse configuration with a main floor seating approximately 400 with the remaining audience seated in a narrow gallery which runs along the side walls of the audience chamber from the proscenium to the rear and across. The gallery will be accessed from within the audience chamber and will have one row of seats. Control rooms will be above this gallery.

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

The stage will have a fly tower and a preparation area on one side of the stage equal, at a minimum, to the size of the acting area on the stage. The height of this space will be determined by the trim height of the draperies (and proscenium arch) of the theatre. This will enable scenery trucks and other scenery to be moved off stage during performances, or rehearsals and to make set-ups efficient.

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

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

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

Level of Finish in the Building: A high level of finish is required in the lobbies, audience chamber and other public areas. The back of house areas can be more spartan and in fact some could be left unfinished or partially finished. These areas could be finished later or by volunteers during the first year of operations.

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

5.5 Theatre Production Systems

A multi-purpose theatre is a complex building type because it must meet specific criteria for the different performing arts forms; dance, drama, music and musical theatre/opera as well as non-traditional uses. These activities will require support from a number of technical production systems which can range in technical complexity, scope and cost. It is possible, and sometimes necessary, to open a building with the core of each system in place and add to the systems as funds become available and as the theatre's exact needs, through use, become known.

5.5.1 Stage Lighting System

This system will consist of stage lighting fixtures of various types, racks of dimmers to dim the lights and a control console to control the dimmers.

Lighting fixtures will be portable and will be fixed to catwalks located in the theatre and to the pipes of the rigging system over the stage. There will be many different types, focal lengths and wattage of fixtures which provide the flexibility required by the stage activities.

The dimming system will be dimmer per circuit configuration where one 2.4 kw dimmer will be provided per circuit. There will be a minimum of 192 circuits distributed throughout the theatre and these will be controlled from the lighting control console usually located in a control room at the back of the audience chamber. The control console will be an automated system incorporating a computer which will produce various effects as well as be able to store lighting cues and play them back on command.

5.5.2 House Lighting System

This system is basically the same as the Stage Lighting System in that it has fixtures, dimmers and a control console. It will allow the control and dimming of the lights within the audience chamber.

It is possible with the use of light (position and intensity) to create different moods within the theatre. In addition, when audiences are small for given events it is possible to dim

the vacant sections of the theatre to create the illusion that the theatre is smaller and more intimate.

The building's emergency power generator is linked to the house lighting system.

5.5.3 Rigging System

The rigging system is the means by which stage scenery and stage masking draperies are shifted and stored. It consists of a number of pipes (30 to 45) which run across the stage and are hung on cables. These cables are run through pulleys in the grid above the stage and are connected to an arbour which runs vertically in a track on the side stage wall. Lighting fixtures, flat and three dimensional scenery is hung on the pipes, counterweighted on the arbour and is pulled up into the fly loft above the stage. Interactive with the rigging systems are a number of catwalks at the sides and back of the stage house which are used to operate the system.

The fire curtain is a large piece of heavy weight, non-combustible fabric which is hung as one piece, stretched out on guides, on the upstage side of the proscenium arch. If a fire occurs on stage the curtain is lowered, automatically or manually, to cover the proscenium opening providing a fire separation between the stage and the audience. Recent revisions to the National Building Code will allow, in some cases subject to local approval, a water deluge curtain although this method is not recommended.

5.5.4 Drapery System

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

Immediately upstage of the fire curtain hangs the theatre's main drape. This drape covers the proscenium opening and is a colour selected to complement the colour of the performance chamber. It is possible to have patterns or logos sewn into or printed on the fabric.

Also included in the theatre's soft goods inventory is a cyclorama, white scrim and black scrim.

5.5.5 Sound And Intercommunications Systems

The sound production system is used for the reinforcement of live sound from the stage and the reproduction, or playback, of pre-recorded sound. This is achieved through a

system of microphones, control consoles, amplifiers and speakers. This system can be extremely sophisticated and is operated from a control room at the back of the audience chamber. In the 'mixing of live performance' it is desirable to operate the system from a position in the audience chamber itself. This allows the operator to experience the mix in the same "colour" as the audience.

During performances and rehearsals it is desirable for the technical staff, performers and front of house staff to communicate with each other. There are several systems which enable this activity. A two channel headset system allows the technical staff to communicate backstage with each other. A program sound system delivers sound from the stage into dressing rooms, offices and other areas of the building. This system will allow voice paging. The lobby sound system is similar to the program sound system except that it delivers sound, from a variety of sources, to the public spaces of the theatre. It will allow voice paging and the call system used to inform the audience that the show is beginning.

A cue light system is installed in places where cues must be given to actors or technicians by the stage manager and headset use is not appropriate or possible. Audience chamber entrances and the orchestra pit are usual locations for cue lights.

5.6 Space Sheets

The space sheets provide detailed information on each room. These will assist in determining the capital cost of the building and will provide detailed information to interested parties ensuring that they are getting a building which works for the community. These appear in Appendix G.

5.7 Capital Costs

The table below presents the capital cost estimates for the three development options. Costs reflect "order of magnitude" and are developed for budgeting purposes only.

Cost Category	Cost 1st Option	Cost 2nd Option	Cost 3rd Option
Gross Area (sf)	17,308	22,233	32,155
Construction Costs (\$225/sf; \$225/sf; \$240/sf)	3,894,188	5,002,509	7,717,248
Site services/development allowance	300,000	300,000	300,000
Theatre Equipment Allowance			
Stage Draperies	45,000	55,000	65,000
Stage Rigging	300,000	300,000	350,000
Stage Lighting	150,000	150,000	180,000
Sound, Video and Communications	140,000	140,000	180,000
Furnishing, fixtures and equipment (2%)	77,884	100,050	154,345
Professional fees and disbursements (11%)	428,361	550,276	848,897
Project planning and administration (1%)	38,942	50,025	77,172
TOTAL	5,374,374	6,647,861	9,872,663

Construction costs are provided as an average cost per square foot and assume that the finishes in some of the non-public (back of house) spaces will be quite spartan.

Allowances have been made for site services as these will vary with each site considered.

Allowances have been made for theatre equipment. In all cases these are basic packages which will need to be augmented in the years after opening. This strategy reflects the emphasis on infrastructure needed to support the equipment such as conduit, catwalks etc. Equipment can be purchased on an ad hoc basis but conduit is difficult and expensive to install later.

Allowances have been made for professional fees including the architect, electrical, mechanical and structural engineers as well as the theatre consultant and acoustician.

As this is a budgeting exercise the following have not been allowed for:

- escalation
- design and construction contingencies
- site acquisition

6.0 Site Selection

During the study process a number of potential sites were identified. In order to objectively compare the different sites a site selection criteria was developed. Each site was assessed against this criteria and a total score was given to each site. Through this process one of the sites was selected as the preferred site.

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

Some of the sites identified would require partnerships to develop. It is known in the community that a multi-plex facility is being contemplated and the school district is considering new facilities on their sites. Community partnerships are very positive initiatives and should be pursued but all the ramifications considered very carefully. The following section looks at partnerships.

6.1 Partnering Opportunities

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

Positive Aspects:

These include the following:

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

Negative Aspects:

- Each activity in the partnership has its own set of criteria for design and operations which has to be met to ensure success. If too many compromises have to be made to marry the activities together then none of the activities will reach their potential. Theatre has very specific design criteria which if not met will affect the operating sustainability for the life of the building. Conversely given the criteria is so specific for theatre then the theatre component may well be the driver in the partnership and therefore may negatively affect the neighbouring activities.
- A theatre, and any activity for that matter, requires certain spaces to function. These spaces are required in the same size and number whether the theatre is a stand alone building or part of a complex of activities. To assume that the space required by the theatre could be reduced significantly in a partnership would not be wise and would result in a less than successful theatre operation.
- In any partnering relationship its strength is the equal sharing of resources, risk and compromises. If the theatre, or any partner, is drawn into the relationship for reasons other than the equal success of each of the activities it will be doomed to failure. All the partners have to consider if their cause is being co-opted by other partners for self-serving interests. Also partners must be wary of being forced into partnerships by third parties for the interests of these parties.

6.2 Workable Partnerships

Some workable partnerships have been considered including:

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

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

- the room finishes for schools and a public building are different. The school finishes are usually institutional based on cost and durability while the theatre needs “up scale” finishes to support the attendance of cultural events;
- usually bar and concession activities are not allowed in school facilities and these activities are important to a theatre operation both as an amenity and a source of revenue;
- if the theatre does not have its own profile, symbolized by its own entrance and lobby, it will never be taken seriously by the population as a symbol of their community;
- rarely will this venue be taken seriously by theatre professionals who are part of the regional and provincial touring circuit bringing shows into the community. This will impact revenue generation for the theatre and audience development; and
- school land and new school construction usually occurs on the outskirts of a city away from the amenities that a theatre requires to be successful.

It is not uncommon for the first theatre to be built in the community to be part of a school. Later as the community develops a purpose built theatre will be desired. This is the case in Quesnel.

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

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

- the theatre must have its own identity usually meaning its own entrance and profile;
- the theatre will not be able to share many spaces with its partner other than loading docks and mechanical spaces. In many ways it will still have to be considered a stand alone building in the context of design. Parking facilities can be shared given there is enough parking provided for a sold out capacity in all the venues in the complex; and
- usually the theatre is expected to be self sustaining and will not receive significant government funding and a high percentage of its revenue will be realised through ticket sales. The volume of ticket sales will be partially based on the venue, its profile and room finishes. Therefore the theatre will have to have the most ideal location in the complex to ensure its success.

7.0 Operations

This Section of the report deals with the operating model and mandate of the theatre. Organizational structures are explored and operating budgets developed.

The most important aspect of a theatre facility is the activity which takes place inside the audience chamber. The theatre facility itself is an organized collection of building materials that form a tool used to support the presentation of the performing arts. The architectural design of the facility (the tool) is crucial but how that tool is operated is vital to the success of the activities and the realization of full community potential.

7.1 Planning And Operating Principles

Every organization, commercial or non-profit, needs basic principles upon which it is founded, organized and managed. The following are planning principles used to develop the structures, policies and budgets outlined in this section:

- Grass roots: There is a need for a “grass roots” theatre which is directly supportive of and operated by the local community;
- Arts Representation: The theatre operation should be representative of the community and the community arts groups;
- Community Development: The planning approach should follow a community development model. Among other things, this implies that the theatre should

provide "seed" opportunities which can establish an initial level of activity from which further community involvement can develop. These opportunities should include group educational programmes such as childrens theatre workshops, art classes and lectures. The theatre should be pro-active in developing programmes for the operation; and

7.2 Organizational Mandate

The mandate and related policies, outlined later in this section, would set an organizational direction for the management of the theatre and ensure that it operated with the interest of the whole community in mind.

The mandate of the theatre organization should be to:

- develop, assist and act as a resource for the groups and artists in the community and to develop local talent and skills;
- take a pro-active role in programming and presenting events in the theatre for the community; and
- manage the theatre on behalf of the City of Quesnel (and/or the Cariboo Regional District) in the most effective and professional manner while fulfilling the overall mandate.

7.3 Organizational Structure

There are two basic operating models, with possible variations, applicable to theatre operation. One model is direct operation by the City (and/or Regional District), along the same lines as a recreation centre and other city facilities, while the second is operation by a non-profit society, created specifically to operate the arts centre.

Establishing the appropriate operating structure is vital to the initial "buy in" of the key users and to sustaining a successful operation. Theatre is a high risk entrepreneurial activity which requires flat management structures and quick response times. Hierarchical and bureaucratic management structures do not work well with these activities. This report recommends the operating model where the theatre is operated by a non-profit society and the City (and/or Regional District) retains ownership of the building. The advantages to this model include:

- this model has proved successful in other communities and provides the entrepreneurial environment required to make a theatre a successful operation;
- the non profit society is focused solely on achieving the success of the arts centre instead of the operation being one of several facilities requiring management services from the City (and/or Regional District);

- allows the city to provide a community service while reducing its financial risk;
- allows a full range of programming from conservative to risky ventures;
- the non-profit society has greater access to fundraising opportunities and sources;
- the operation is not encumbered with bureaucratic management structures and is more flexible and responsive to the community;
- ownership of the 'bricks and mortar' is retained by the city ensuring the long term viability of the theatre as a community asset;
- reduced operating costs through the use of volunteers;
- is able to provide rental incentives and develop community groups; and
- allows true community involvement through the use of volunteers.

The disadvantages for this model, which are minor compared to the benefits, are as follows:

- financial responsibility rests solely with the non-profit society and increases the work load of the volunteers through operations and fundraising activities; and
- has the inherent instabilities of non-profit volunteer societies;

Therefore, it is proposed the theatre be operated by a non-profit theatre society. The by-laws, constitution and structure of the Board would be developed by the Theatre Action Committee and once the society was a legal entity all responsibility would transfer to the new society and the Theatre Action Committee would cease to exist.

It is recommended that this new society would enter into an operating agreement with the City (and/or Regional District) which would define the conditions under which the society would take responsibility for managing the actual operations of the theatre. In addition it would set out the obligations the theatre society has to the City (and/or Regional District) and the community and that the City (and/or Regional District) has to the society.

This organizational structure is applicable to a stand alone theatre or to one which is connected to another building such as a multi-plex. In either case the society would report to the City (and/or Regional District). Due to the unique nature of theatre activities and the artistic component it is not recommended that the theatre society report to a body responsible for the operation of a primarily sports related facility.

7.4 Operating Agreement (Theatre Society and the City [and/or Regional District])

This agreement, which is of critical importance, will govern the relationship between the City (and/or Regional District) and the society as well as setting the obligations and responsibilities the society has to the City (and/or Regional District) and the community at large, in relation to operating the theatre.

The Operating Agreement should address the following issues:

- generally define the powers of the society as they relate to the theatre;
- maintenance policies (physical plant and custodial);
- insurance coverage;
- the formal reporting structure of the society to the City (and/or Regional District);
- the financial obligations the society has to the City (and/or Regional District) and the financial reporting structure;
- the mechanism for setting the annual operating budget of the theatre and the obligation the City (and/or Regional District) has for funding the operation;
- dispute resolution mechanism;
- the exact responsibilities the society has in operating the theatre.
- set the obligations and responsibilities the society has to the City (and/or Regional District) and the community at large;
- the basic clauses which must be contained in the By-laws and Constitution of the Society;
- community access;
- the mechanism for dealing with the dissolution of the Societies (should this be necessary); and
- management and programming policies.

The initial term of the operating agreement should be three years and should be renewed every five years following the initial term.

7.5 Theatre Society

7.5.1 Board of Directors

To ensure that the new theatre society represents the community and the user groups, the Board of Directors should include members elected by the membership at large as well as representatives appointed by the City (and/or Regional District), school board and QCEDC. Therefore a Board of 11 members, which is a workable size, would consist of 7 elected members, 2 appointees by the City (and/or Regional District), one appointed by the School District and one appointed by the QCEDC.

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

The Board's role in an operation is usually governance and not the day to day management of the operation. However in this operating model, because of the community involvement and use of volunteers, it is expected the Board will involve itself in a significant way in the management of the operation.

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

Some of the committees would include:

- **Executive Committee:** Consists of the Chairman of the Board as well as the Chair of Finance and Fundraising Committees and one other board member. The General Manager sits on this committee (and on the Board of Directors) as an ex officio member.
- **Finance Committee:** Responsible to set and maintain the society's financial policies. Monitors ongoing financial operations and activities to ensure that board policies are being carried out. Has financial statements prepared and presents these to the Board for approval. The annual budget would be prepared by this committee and presented to the Board for approval. The City (and/or Regional District) would have a representative from the Finance Department on this committee.

- **Planning Committee:** Responsible for long range planning strategies.
- **Programme Committee:** Responsible for establishing and maintaining rental policies and rates. Responsible for any programming done directly by the Society.
- **Fundraising Committee:** Comprised of the Sponsorship, Donation, Special Event, Grants/Foundation Sub-committees. Responsible for planning and implementation of all fundraising activities.
- **Personnel/Volunteer Committee:** Responsible to set, implement and maintain the Society's personnel policies. Responsible for volunteer recruitment and development.
- **Marketing Committee:** Responsible for the marketing of all the Society's activities and to support the marketing undertaken by the users of the theatre.
- **Advocacy Committee:** This is the lobbying arm of the operation which ensures that its voice is heard on cultural issues at the local, regional, provincial and national levels.
- **Building Committee (Physical Plant):** Responsible for the maintenance and upkeep of the theatre.

7.5.2 Overall Policies of the Society

From the analysis it would appear appropriate to implement a number of policies for the theatre operation at the outset and to incorporate some of these, where appropriate, into the Operating Agreement.

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

- **Booking Policy:** This policy would set the number of days or a percentage of time that would be available for the use of the various community groups. As well it would set the number of prime booking days to which the community could have access, the schedule of bookings, the rental rates for community bookings and some of the terms of the rental agreements.
- **Non Competition Policy:** This policy outlines the duties and responsibilities the Society has in developing and assisting the local groups and artists, both professional and amateur. This would ensure that the Society with its significant resources and the facility under its control would not disrupt the sensitive balance

and mix of programmes existing in the community. The Society should never be in direct competition with the other users of the theatre.

- **Financial Management Policies:** These policies would set the framework by which the Society would manage the financial affairs of the operation. They would deal with such matters as signing authorities, approvals on expenditures amounts and financial reporting by the staff/volunteers to the Board of Directors and by the Society to the City (and/or Regional District).
- **Programming Policies:** These policies would set out the process by which a programme or series of events is developed and how that programme is presented to the Board of Directors for its approval.
- **Board of Directors Policies:** These policies would set out the role of the Board of Directors, how its members are chosen and their responsibilities as individual Board Members. In addition it would set out the Board Committees, their mandate, roles, authority and responsibilities.

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

7.5.3 Staff

The roles of the key management staff are as follows:

General Manager: Is responsible for the management of the operation and the implementation of Board policies. Reports directly to the Board, attends Board meetings and prepares financial statements to be approved by the Board. Will prepare the programme of events and the budget necessary to carry them out for the approval of the Board.

Technical Director: Is responsible for the operation of all the technical aspects of the productions, rentals and presentations. Is a resource for community groups who use the theatre.

This core staff would be assisted by a number of volunteers who would be engaged only when there are activities which require their services. In this operation as with other theatres a great deal of the day to day work is done by volunteers. These individuals should not be seen as a source of free labour but rather as committed, community spirited individuals who bring real skills and experience to the organization and who work tirelessly to make the operation a success. This is where the community has true and

meaningful involvement in their theatre. They are the best sales people and advocacy group the operation can have.

As the operation develops the number of core staff members may be expanded to meet the needs of the operation. It is hard to predict exactly when this will take place but it will fall somewhere between the end of the third year of operations and the end of the fifth year.

7.6 Programming

It is envisioned that the programming of the theatre will be made up of the programmes of the individual users groups. This of course will require co-ordination and co-operation of the groups using the theatre but should result in a full and varied mix of events. The society (discussed later in this report) will itself present a number of events in a season. It is envisioned that these events:

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

7.7 Operating Budgets

The total operating budget of the management is comprised of three individual budgets:

- **The Administration Budget** is essentially the fixed aspect of the operation covering basic overheads, key personnel, costs associated with operating the physical plant.
- **The Building Maintenance Budget** contains the cost of capital and custodial maintenance. The City (and/or Regional District) will control these activities ensuring that their capital investment is protected. This budget includes the expenses borne by the City (and/or Regional District) for the maintenance of the physical plant equipment such as the heating plant, chillers and custodial activities.
- **The Programme Budget** contains the revenue and expenses associated with the mounting and support of events scheduled in the theatre by the management. These include special events, classes, concerts and shows. It is this budget which

is hardest to control and it will be the place where deficits and surpluses are possible. Although it is the risk area of the operation, it is where the real work of the theatre will take place. The management will be responsible for this budget including the surpluses and the deficits. Short-falls in revenue or overages in expenses in the programming will be made up with earned income and fundraising. As the programming of the management has not been determined a pro forma budget for a six show family season and six show series for children has been included for an example.

Under the recommended operating model the overall philosophy is that the management has a mandate to develop a programme that optimally uses the theatre and develops the audience. The theatre is expected to breakeven on its programme budget, but not on its entire operation, a burden often implicitly imposed on cultural organizations as an operating principle. Therefore, as part of a City (and/or Regional District), service the management is given the resources, in the form of a grant, to perform its assigned mandate.

The table below provides a pro forma budget for the administration and maintenance budget.

Administration and Building Maintenance Budget

CATEGORY	BUDGET
REVENUE	
Civic Allocation	74,500
Theatre Rental Revenue	30,000
Concession Bar	8,000
Sponsorship	15,000
Foundations and Grants	3,000
General Fundraising	15,000
Other Misc Revenue	2,000
TOTAL	147,500
ADMINISTRATION EXPENSES	
Staff (including benefits)	
Theatre Manager	30,000
Technical Director (Part Time)	15,000
Benefits	4,500
Professional Fees and memberships	500
Delivery	500
Office Supplies	5,000
Postage	3,000
Technical Supplies	8,000
Telephone (Local and Long Distance)	3,000
FOH Supplies	2,000
Volunteer Expense	2,000
General Marketing and Newsletter	6,000
Minor Capital Purchase	5,000
SUBTOTAL	84,500
MAINTENANCE EXPENSES	
Janitorial	15,000
Janitorial Supplies	3,000
Heat, light and Water	45,000
Building maintenance	in main building budget
Insurance	in main building budget
SUBTOTAL	63,000
TOTAL EXPENSES	147,500
PROFIT (LOSS)	0

Notes: Administration/Maintenance Budget

Revenue

Civic Allocation	This allocation of funds from the City (and/or Regional District) to cover the short fall between earned income and expenses
Fundraising	All types including individual donations, special events, casinos, bingos, corporate donations undertaken by the advisory board.
Sponsorships	Corporate sponsorships of events and other annual “naming” opportunities.
Rental	Net revenue from all rentals (lobby and theatre)
Bar/Concessions	Net revenue from theatre lobby bar and other concession opportunities.
Grants and Foundations	Grants from governments and foundations
Other Income	Miscellaneous income.

Administration Expenses

Staff	This line item consists of: Theatre Manager - \$30,000 Technical Director (Part Time) - \$15,000
Prof Fees & Memberships	Memberships to professional organizations such as the Canadian Professional Arts Presenters Association (CAPACOA) and BC Touring Council.
Delivery Expense	Courier expenses
Office Supplies	Pencils, file folders, soft ware, photocopying, letterhead
Postage	General postage related to overhead and newsletter mailing
Technical Supplies	Tape, nails, screws, light bulbs for stage lights.

Telephone	Long distance charges.
FOH Supplies	Front of house signage and other supplies used in the lobby.
Volunteer Expense	Expenses relating to volunteer appreciation and communicating with the volunteers.
General Marketing	Marketing expenses related to the publicity of all theatre events; for example a calendar of events or newsletter. This will support events undertaken by the user groups.
Capital Purchase	Expenses related to the purchase of equipment which from time to time maybe required.

Building Maintenance Expense

Janitorial	Part time including benefits.
Janitorial Supplies	Paper products, soaps and cleaning supplies.
Heat, Light, Water	These are estimates cost/area
Building Services	Service contracts for elevators and air handling equipment, painting, emergency work, general upkeep. Theatre equipment maintenance is the responsibility of the management and is allowed for in the administration budget. Does not include major maintenance work or life cycle of building or equipment which would have to be budgeted separately.
Insurance	It is assumed that fire insurance is carried by the City (and/or Regional District) for the entire building as part of the umbrella policy. The management would carry contents insurance on goods and equipment owned by the management and liability insurance.

These budgets presume that the theatre and office areas are fully equipped and set up from the onset. In the first year of operation, expenditures in the regular categories may be less than indicated. This would be offset by initial promotional, set up and gala events so it would be advantageous to plan on the same overall budget. In addition a separate budget for the opening ceremonies would be required. As the operation matures expenditures will increase as some part-time positions move to full time.

The maintenance component of the budget will increase somewhat as the level of utilization increases. No allowance is shown for a capital replacement fund, i.e. reflecting the life expectancy of the building components that will require replacement or upgrade over the entire life of the building.

Theatre Programming Budget

In order to build a pro forma programming budget for the theatre presentation series some assumptions have to be made and for this project they are as follows:

- the theatre will undertake limited presenting and the budget is based on 12 events annually (6 in each series; family and children - one performance of each event);
- these events would be popular entertainment reducing the financial risk as much as possible.
- the 6 family events will have an average sell of 80% in a house with 450 seats while the children's events will have an average sell of 70%. This percentage is higher than normal for a start up year but it assumes that the sell will be high in the first year of operations due to the interest in the new theatre;
- there will be limited impact on overhead and administration costs and this component of the operations must stand alone on a breakeven basis.
- when determining financial success the presentations will be viewed as a season of events with one profit (or loss) not as a number of individual events;
- ticket prices would be \$25 to \$30 for the family season and \$8 to \$10 for the children's series;
- assuming the theatre is equipped with the appropriate lighting and sound equipment and no equipment has to be rented;
- there is a functioning box office with a computer and stand alone box office software;
- volunteers would play a significant role especially in the front of house and backstage areas; and
- the market viability and success of the presenter series will determine if the series is expanded or a new and different series is initiated.

The following table provides the pro forma budget for the six show family series:

ACCOUNT	SHOW #1	SHOW #2	SHOW #3	SHOW #4	SHOW #5	SHOW #6	TOTAL
REVENUE							
Ticket Sales	10,500	6,250	7,450	11,250	6,850	8,450	50,750
Sponsorship	1,000	1500	1,000	2000	2,000	1,500	9,000
Program Advertising	500	500	500	500	500	500	3,000
TOTAL REVENUE	12,000	8,250	8,950	13,750	9,350	10,450	62,750
EXPENSE							
Artist Fees	8,500	7,500	3,200	9,500	6,000	5,000	39,700
Marketing	1,500	1,500	1,500	1,500	1,500	1,500	9,000
FOH Manager	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	0
Crew	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	0
Ushers	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	0
Production Costs	500	800	1,000	200	1,000	800	4,300
Program Costs	800	800	800	800	800	800	4,800
Sponsorship Costs	300	300	300	300	300	300	1,800
Box office Costs	630	375	447	675	411	507	3,045
TOTAL EXPENSE	12,230	11,275	7,247	12,975	10,011	8,907	62,645
PROFIT (LOSS)	-230	-3,025	1,703	775	-661	1,543	105

The following table provides the pro forma budget for the six show series for children:

ACCOUNT	SHOW #1	SHOW #2	SHOW #3	SHOW #4	SHOW #5	SHOW #6	TOTAL
REVENUE							
Ticket Sales	3,500	2,000	4,400	3,000	3,500	2,800	19,200
Sponsorship	500	500	500	500	500	500	3,000
Program Advertising	300	300	300	300	300	300	300
TOTAL REVENUE	4,300	2,800	5,200	3,800	4,300	3,600	24,000
EXPENSE							
Artist Fees	2,500	2,000	2,500	1,500	2,500	2,000	13,000
Marketing	1,000	1,000	1,000	1,000	1,000	1,000	6,000
FOH Manager	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	0
Crew	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	0
Ushers	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	Volunteer	0
Production Costs	200	200	500	200	100	200	1,400
Program Costs	100	100	100	100	100	100	600
Sponsorship Costs	100	300	300	300	300	300	1,600
Box office Costs	210	120	264	180	210	168	1,152
TOTAL EXPENSE	4,110	3,720	4,664	3,280	4,210	3,768	23,752
PROFIT (LOSS)	190	-920	536	520	90	-168	248

7.8 Community Development

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

Community development and public acceptance of the centre and its programme can be greatly affected by the size, form and general ambience of the public spaces. All these factors contribute to the quality of the experience of the participants. The product the centre is offering to the community is the experience of attending or the celebration of the event. This experience is made up of many factors, the most important of which is the performance or exhibit, but also 'in play' are the lobbies, bar service, cleanliness, design of the theatre, ambience and size of the audience attending the event in comparison to the seating capacity.

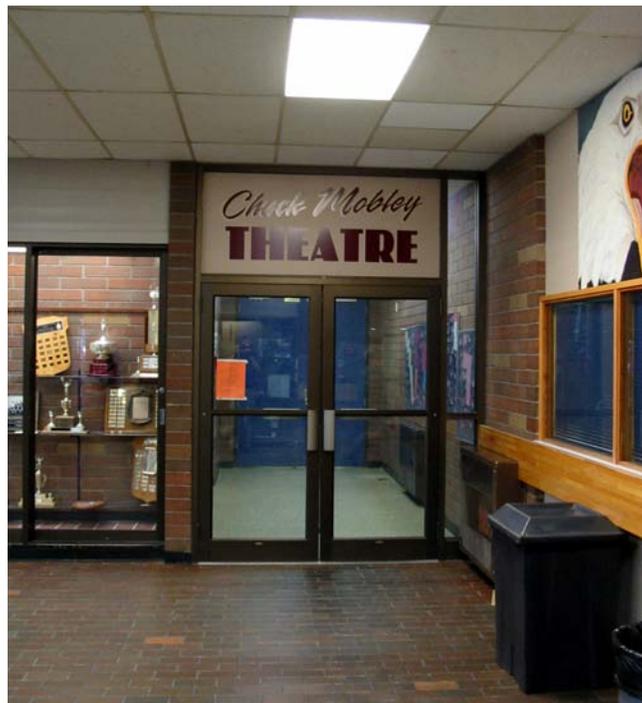
The advisory board and the staff/volunteers of the centre cannot simply sit back, as the building alone will not sustain the required community development. This will be achieved through a sustained, linked programme of marketing campaigns, newsletters, advocacy, fundraising and memberships. This type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

Appendix A

Photographs – Chuck Mobley Theatre



Lobby shared by cafeteria and gym
showing entrance to theatre



Theatre entrance



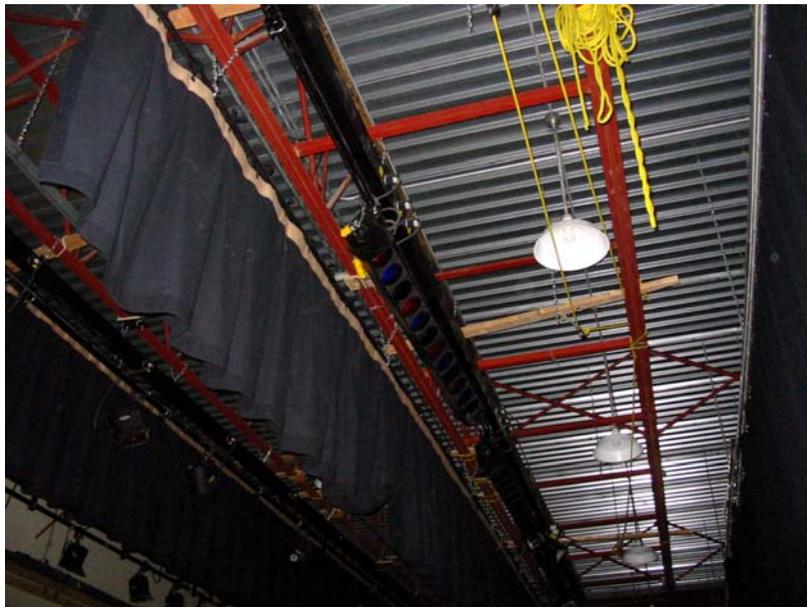
Theatre with telescopic seating retracted



Looking to stage from rear audience right



Theatre looking from stage



Stage grid immediately upstage from proscenium

Appendix B

Photographs – Kersley Hall



Kersley Hall looking from rear audience left

Appendix C

List of Potential Events

Following is a list of some of the events and activities which a proscenium theatre could accommodate:

- local theatre events; events produced in Quesnel such as musical theatre, drama. It is possible that the Quesnel Little Theatre Group would start up again;
- use by Quesnel's schools for theatrical and music events;
- presentation of touring shows which would be on the regional touring circuit;
- fundraisers for non-theatre (arts) community groups;
- conventions, and meetings;
- town hall type meetings covering civic meetings;
- film presentations;
- commercial training forum, seminars and meetings;
- events which are presented in different communities on a rotating basis by regional and provincial authorities;
- lectures by the UNBC and CNC as part of their out-reach programmes;
- year end presentations by the 3 local dance schools;
- childrens theatre events;
- concerts (classical and popular entertainment);
- receptions in the lobby or weddings, business events and other non-theatrical activities
- church services;
- Saturday morning market in the lobby during the winter months;
- annual Christmas craft market;

Appendix D

Building Programme

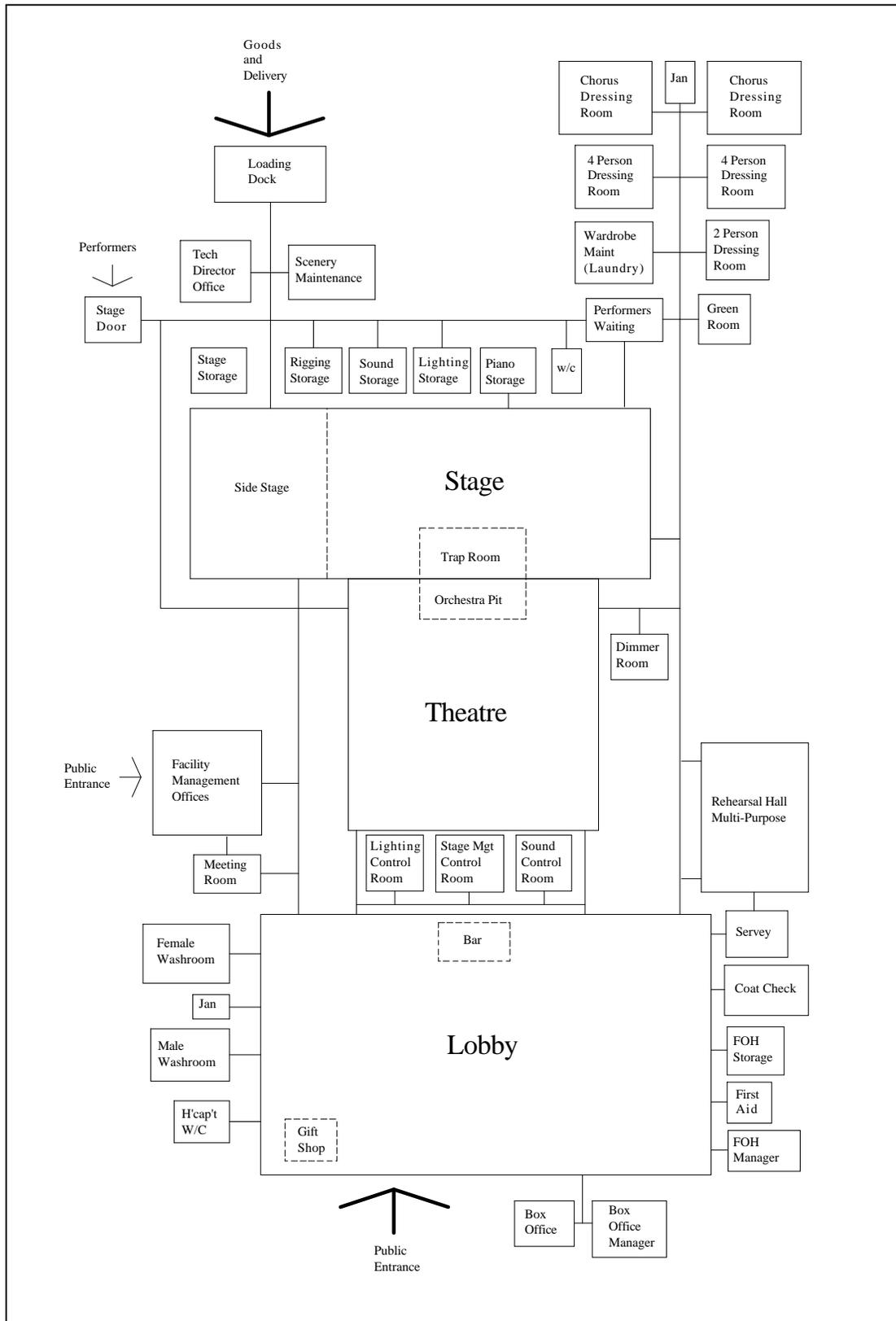
Summary – Space Programme

Area	Option #1 Net Area 450 seats	Option #2 Net Area 450 seats	Option #3 Net Area 450 seats
Summary			
Public Areas	3,967	4,650	5,560
Stage and Audience Chamber	6,386	7,961	9,226
Stage Support	600	990	1,660
Performer Support	1,050	1,570	2,180
Production/Rehearsal	0	0	2,400
Offices	360	710	1,150
Building Services	in gross up	in gross up	in gross up
Total Net SF	12,363	15,881	22,176
Gross Up (40% 40% 45%)	4,945	6,352	9,979
Total Gross SF	17,308	22,233	32,155

Area	Option #1	Option #2	Option #3
	Net Area 450 seats	Net Area 450 seats	Net Area 450 seats
Public Areas			
Lobby	3,150	3,150	3,150
Box Office	55	110	110
Box Office Manager	0	0	150
Bars	in gross	in gross	in gross
Bar Stores	0	50	100
Gift Shop	in gross	in gross	in gross
Catering Kitchen & Storage	0	250	350
Office - House Manager	50	50	150
First Aid	0	0	100
Coat Check	113	253	450
Janitor Closet	0	30	30
Storage - FOH Operations	0	100	200
Restrooms - Female Public	405	463	540
Restrooms - Male Public	144	144	180
Restrooms - Assisted H'cap't	50	50	50
Total - Public Areas	3,967	4,650	5,560
Stage and Audience Chamber			
Audience Chamber	4,050	4,050	4,050
House Sound mix position	in gross	in gross	in gross
Stage	1,800	2,450	2,800
Wing space - left and right	0	525	1,200
Rigging Grid- stage	in gross	in gross	in gross
Catwalks - FOH	in gross	in gross	in gross
Orchestra Pit	250	350	400
Trap Room	0	250	300
Stage Management corner	in gross	in gross	in gross
Control Room - Lighting	80	100	150
Control Room - Sound	80	100	150
Control Room - Stage Management	50	60	100
Dimmer Room	76	76	76
Total - Stage and Audience Chamber	6,386	7,961	9,226
Stage Support			
Performers Waiting	0	0	200
Loading Dock	100	150	300
Scenery Maintenance	200	300	400
Rigging Store	0	0	100
Lighting storage	100	100	100
Sound storage	0	0	100
Piano storage	75	75	75
Stage Storage	0	200	200
Office - Technical Director	60	100	120
Restrooms - Backstage - Unisex	35	35	35
Janitor Closets	30	30	30
Total - Stage Support	600	990	1,660
Performer Support			
Dressing Room - 2 person (1)	0	0	120
Dressing Room - 4 person (2)	0	240	480
Dressing Room - Chorus (1)	450	450	450
Dressing Room - Chorus (1)	300	450	600
Wardrobe Maintenance	100	100	100
Laundry	in above	in above	in above
Green Room	200	300	400
Janitors Closet	0	30	30
Total - Performer Support	1,050	1,570	2,180
Production/Rehearsal			
Rehearsal Hall / Multi-purpose Room	0	0	2400
Total - Production/Rehearsal	0	0	2,400
Administration			
Reception	In gross	In gross	In gross
Meeting Room	100	300	300
Facility Manager	100	100	150
General Office suite	100	200	300
Mail Room/Photocopy	0	50	100
Kitchenette	0	0	50
Storage	0	0	100
Restrooms - unisex	60	60	60
Restrooms - female	0	0	60
Janitors closet	0	0	30
Total - Administration	360	710	1,150
Building Services			
Sprinkler Room	in gross	in gross	in gross
Dumpster Pad	in gross	in gross	in gross
Mechanical Rooms	in gross	in gross	in gross
Telephone Equipment Room	in gross	in gross	in gross
Total - Building Services	0	0	0

Appendix E

Functional Relationships



Appendix F

Minimum Footprint

Area	Option #1			Option #2			Option #3		
	Net Area seats	450 Minimum Footprint	Other Floors	Net Area seats	450 Minimum Footprint	Other Floors	Net Area seats	450 Minimum Footprint	Other Floors
Summary									
Public Areas	3,967	3,418	549	4,650	4,043	607	5,560	4,790	770
Stage and Audience Chamber	6,386	5,400	986	7,961	6,575	1,386	9,226	7,600	1,626
Stage Support	600	600	0	990	990	0	1,660	1,660	0
Performer Support	1,050	200	850	1,570	300	1,270	2,180	520	1,660
Production/Rehearsal	0	0	0	0	0	0	2,400	2,400	0
Offices	360	0	360	710	0	710	1,150	0	1,150
Building Services	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up	in gross up
Total Net SF	12,363	9,618	2,745	15,881	11,908	3,973	22,176	16,970	5,206
Gross Up (40% 40% 45%)	4,945	3,847	1,038	6,352	4,763	1,589	9,979	6,788	2,082
Total Gross SF	17,308	13,465	3,843	22,233	16,671	5,562	32,155	23,758	7,288

Area	Option #1			Option #2			Option #3		
	Net Area seats	450 Minimum Footprint	Other Floors	Net Area seats	450 Minimum Footprint	Other Floors	Net Area seats	450 Minimum Footprint	Other Floors
Public Areas									
Lobby	3,150	3,150	0	3,150	3,150	0	3,150	3,150	0
Box Office	55	55	0	110	110	0	110	110	0
Box Office Manager	0	0	0	0	0	0	150	150	0
Bars	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Bar Stores	0	0	0	50	50	0	100	100	0
Gift Shop	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Catering Kitchen & Storage	0	0	0	250	250	0	350	350	0
Office - House Manager	50	50	0	50	50	0	150	150	0
First Aid	0	0	0	0	0	0	100	100	0
Coat Check	113	113	0	253	253	0	450	450	0
Janitor Closet	0	0	0	30	30	0	30	30	0
Storage - FOH Operations	0	0	0	100	100	0	200	200	0
Restrooms - Female Public	405	0	405	463	0	463	540	0	540
Restrooms - Male Public	144	0	144	144	0	144	180	0	180
Restrooms - Assisted H'cap't	50	50	0	50	50	0	50	0	50
Total - Public Areas	3,967	3,418	549	4,650	4,043	607	5,560	4,790	770
Stage and Audience Chamber									
Audience Chamber	4,050	3,600	450	4,050	3,600	450	4,050	3,600	450
House Sound mix position	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Stage	1,800	1,800	0	2,450	2,450	0	2,800	2,800	0
Wing space - left and right	0	0	0	525	525	0	1,200	1,200	0
Rigging Grid- stage	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Catwalks - FOH	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Orchestra Pit	250	0	250	350	0	350	400	0	400
Trap Room	0	0	0	250	0	250	300	0	300
Stage Management corner	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Control Room - Lighting	80	0	80	100	0	100	150	0	150
Control Room - Sound	80	0	80	100	0	100	150	0	150
Control Room - Stage Management	50	0	50	60	0	60	100	0	100
Dimmer Room	76	0	76	76	0	76	76	0	76
Total - Stage and Audience Chamber	6,386	5,400	986	7,961	6,575	1,386	9,226	7,600	1,626
Stage Support									
Performers Waiting	0	0	0	0	0	0	200	200	0
Loading Dock	100	100	0	150	150	0	300	300	0
Scenery Maintenance	200	200	0	300	300	0	400	400	0
Rigging Store	0	0	0	0	0	0	100	100	0
Lighting storage	100	100	0	100	100	0	100	100	0
Sound storage	0	0	0	0	0	0	100	100	0
Piano storage	75	75	0	75	75	0	75	75	0
Stage Storage	0	0	0	200	200	0	200	200	0
Office - Technical Director	60	60	0	100	100	0	120	120	0
Restrooms - Backstage - Unisex	35	35	0	35	35	0	35	35	0
Janitor Closets	30	30	0	30	30	0	30	30	0
Total - Stage Support	600	600	0	990	990	0	1,660	1,660	0
Performer Support									
Dressing Room - 2 person (1)	0	0	0	0	0	0	120	120	0
Dressing Room - 4 person (2)	0	0	0	240	0	240	480	0	480
Dressing Room - Chorus (1)	450	0	450	450	0	450	450	0	450
Dressing Room - Chorus (1)	300	0	300	450	0	450	600	0	600
Wardrobe Maintenance	100	0	100	100	0	100	100	0	100
Laundry	in above	in above	in gross	in above	in above	in gross	in above	in above	in gross
Green Room	200	200	0	300	300	0	400	400	0
Janitors Closet	0	0	0	30	0	30	30	0	30
Total - Performer Support	1,050	200	850	1,570	300	1,270	2,180	520	1,660
Production/Rehearsal									
Rehearsal Hall / Multi-purpose Room	0	0	0	0	0	0	2,400	2,400	0
Total - Production/Rehearsal	0	0	0	0	0	0	2,400	2,400	0
Administration									
Reception	In gross	In gross	in gross	In gross	In gross	in gross	In gross	In gross	in gross
Meeting Room	100	0	100	300	0	300	300	0	300
Facility Manager	100	0	100	100	0	100	150	0	150
General Office suite	100	0	100	200	0	200	300	0	300
Mail Room/Photocopy	0	0	0	50	0	50	100	0	100
Kitchenette	0	0	0	0	0	0	50	0	50
Storage	0	0	0	0	0	0	100	0	100
Restrooms - unisex	60	0	60	60	0	60	60	0	60
Restrooms - female	0	0	0	0	0	0	60	0	60
Janitors closet	0	0	0	0	0	0	30	0	30
Total - Administration	360	0	360	710	0	710	1,150	0	1,150
Building Services									
Sprinkler Room	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Dumpster Pad	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Mechanical Rooms	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Telephone Equipment Room	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross	in gross
Total - Building Services	0	0	0	0	0	0	0	0	0

Appendix G

Space Sheets

Note: Areas used in the individual spaces sheets are taken from Option #3
in the Space Programme