



VANCOUVER MUSIC CENTRE

FEASIBILITY STUDY



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EXECUTIVE SUMMARY

The Vancouver Independent Music Centre Society (VIMCS), a non-profit, charitable society created in July 2011, is a coalition of musicians, music presenters and managers that supports the development of a culturally diverse, affordable and accessible music centre in Vancouver. VIMCS has undertaken a series of studies to determine the need for, and the feasibility of, a new state-of-the-art venue that will suit the needs of the entire music community.

WHAT IS THE VISION?

People

The Vancouver Independent Music Centre (VIM) will attract and delight music lovers from across the Lower Mainland and around the world. Audiences and musicians will tap the incredible musical wealth of our city, revelling in dynamic programming across the spectrum of jazz, folk, world, traditional and classical chamber music.

Performance

VIM will create standout experiences for audiences and musicians with superior acoustics and sightlines, an affordable, flexible booking approach, dedicated staff trained to working effectively with musicians

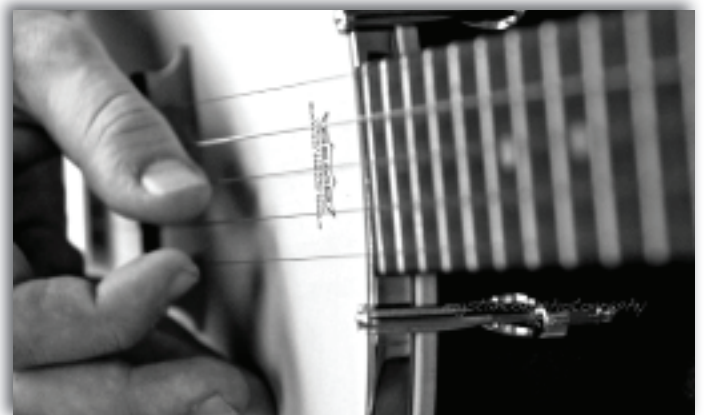
and presenters from different musical genres and cultures, and a well-planned and well-sustained ambience.

Place

VIM will be the West Coast place to hear live music every night of the week, to hear emerging artists and visiting performers, and to enjoy a public space purpose-built to capture the joy that is music and music making – anytime.

HOW INTENSE IS THE NEED?

The starting point was a comprehensive assessment of the needs of the music community. Over 200 musicians, presenters, sound technicians, music managers and audience members participated in the visioning process, and identified their challenges, needs and desires. The clear-cut conclusion was that there is a significant – almost critical – demand, shared by musicians and their audiences, for an affordable, accessible and genuinely suitable live music venue in Vancouver's city centre. This demand is increasing, as the city develops and existing venues are lost. It has been concluded that the need for this facility, within the context of a growing and dynamic city, is urgent.



WHAT ARE THE OPPORTUNITIES?

A Broad and Diverse Music Community
The success of the VIM will be based on the strengths of Vancouver's vibrant music community, which has rallied to support this cooperative concept.

Audience

The Vancouver music community has demonstrated great strength and resilience in meeting the challenge of the key performing arts trend of the last decade: the splitting up of bigger audience segments into many different niches. In response, the music community has reached out to, engaged and grown up with their audiences; these audiences – diverse, knowledgeable, and actively seeking outstanding performance experiences – are now primed to make the Vancouver Independent Music Centre a success.

Community Support and Synergies

The needs assessment process has surfaced important shared values among the Vancouver music community and these have powered the creation of the Society and the formation of the growing "Friends of the VIM" list. An identified hub of creativity for the music community and a local 'home for music' will lead



to more coordinated communications and planning among organizations, promoters and presenters; provide unique educational opportunities; and establish more effective funding for, and investment in, music.

Cultural Tourism

The vision of the Vancouver Independent Music Centre is designed in part to bring a unique cultural destination into being. The facility will target a market that is growing globally by 15% per year.

WHAT IS FEASIBLE?

We have studied and assessed facilities of the scope and scale being contemplated here – located around the world. We have concluded that the Bimhuis in Amsterdam offers the physical model best suited to the vision of the Vancouver Independent Music Centre.

1. The Building

- Accessible: a central location.
- Affordable: simple but effective design and construction.



2. The Management

- Capable: of accommodating a diverse range of programming.
- Committed: to engaging the entire music community.

3. The Audience

- Here, near, nearby, around, at hand, close by, readily available: already coming to an urban neighbourhood within an attractive retail/hospitality zone.

4. The Performing Spaces

- Exceptional acoustics.
- Excellent sightlines.
- Size of the main hall 250-300 seats.
- Available for single-night bookings.
- Affordable booking rates.

The Business Model

We have also analyzed the key operating success factors of facilities that accomplish the broad access and audience engagement envisioned by the Vancouver Independent Music Centre. Our conclusions are that the VIM must:

1. Accommodate a diverse range of programming activities that engage the entire music community.

2. Emphasize a flexible approach to use of the individual spaces. A rehearsal space by day can easily be part of a rental facility at night.
3. Occupy a central, high-profile and convenient location.
4. Establish a diverse base of sustaining revenue – from rentals, box office, sponsorship, philanthropic donations, tuition and an endowment fund.

WHAT WILL IT LOOK LIKE?

Location

VIM will benefit from a high-profile central location that is readily accessible by transit. Several potential locations have been assessed, some of which are not desirable for other uses but an excellent fit for VIM. An example is the mixed use, people friendly neighbourhood being planned on the north side of False Creek under the Granville Bridge. A public space that welcomes music lovers and celebrates music from all over the world could be the asset that ensures the long-term sustainability of this new inner city community.



Space Allocation

Through a balance of program needs, an optimal space allocation for the facility has been determined of approximately 18,800 square feet on two floors. The building will include a main concert space of approximately 250-300 seats; rehearsal, event and programming spaces; and administrative and support spaces. A public bar or café of 4,000 square feet is being considered. Outdoor spaces, including patios and performance space, would include at least 3,000 square feet.

Urban Design, Architecture and Interior Design
High goals have been set to achieve excellence of design, and also to meet significant public policy objectives such as LEED® certification, Greenest City 2020 and the Wood First Initiative.

WHAT WILL IT COST?

The projected capital costs for the recommended concept are in the range of \$11,500,000, exclusive of land costs or financing.

RECOMMENDATION

Based on a thorough assessment of potential models, costs, and sustainable business models, it was determined that there is a crucial need for this facility, and that it is achievable and affordable.

The time is right for this exciting new venue. All indications point to success.

The recommendation of this Feasibility Study is to proceed with the next steps towards making the new Vancouver Independent Music Centre a reality. There are still a number of aspects of the VIM that will need to be assessed, as outlined below. It is also timely to commence negotiations with the City of Vancouver as to how to best advance the goals of this project to the next stage.

NEXT STEPS:

Component	Status	Completion Date
Secure Site	Negotiations with the City of Vancouver.	ASAP
Fundraising Feasibility Study (for Building Capital and for Operating Endowment)	Contract awarded November 2013.	March/2014
Acoustical Concept and Performance Specifications	Consultant chosen. Funding to complete study to be identified.	TBC
Business Plan	Detailed revenue model to be formulated when location is confirmed.	TBC
Café / Bar Liquor Licensing Study	To be carried out on confirmation that commercial food & beverage operation will be an element of the business model.	TBC

1. VISION

Vancouver is home to some of the best musicians in the world, where tens of thousands of people attend the Jazz Festival every summer, where some of the most devoted folk music fans live, a place where lovers of traditional Chinese music live next door to devotees of classical Indian music, and where, every week, concertgoers can choose from classical chamber concerts, blues guitar, and music of la francophonie. And yet, surprisingly, there is no public facility in Vancouver that is specifically dedicated to music performance.

There are performance venues in Vancouver that work very well for theatre or dance, but these same venues pose serious challenges for concert promoters and audiences. As the city grows and develops, many cultural spaces are being demolished or repurposed, and there are few replacement spaces that are suitable or affordable for music. Existing spaces are generally not suitable for the intimate nature of most music performances. Vancouver's vibrant music community clearly deserves better. A purpose-designed facility will enhance and support the creative needs of musicians performing here, and greatly improve the experience of audience members and concertgoers.

A new Music Centre will showcase the incredible diversity and wealth of music in Vancouver, as well as hosting performers from around the world. Musicians and artists from different genres and cultures will meet one another, exchange ideas and experiences and develop new musical collaborations. A wide range of audiences and communities will experience music in the same intimate setting. This will be a musical meeting place, a locus of creativity and a vital new urban facility. A dedicated and dynamic new Music Centre in Vancouver will be a sustainable cultural resource that will create a legacy that will benefit present and future generations of audiences and musicians.



The Vancouver Independent Music Centre (VIM) will attract and delight music lovers from across the Lower Mainland and around the world. Audiences and musicians will tap the incredible music of our city, revelling in dynamic programming across the spectrum of jazz, folk, world, traditional and chamber music. This new cultural facility will create standout experiences for audiences and musicians with great acoustics and sightlines, an affordable, flexible booking approach, dedicated staff trained to working effectively with musicians and presenters from different musical genres and cultures and a well-planned and well-sustained ambience. It will be the West Coast place to hear live music every night of the week, to hear emerging artists and visiting performers, and to enjoy a public space purpose-built to capture the joy that is music and music making – anytime.

The key to the success of this project is the building of support and partnerships within the music community that will ultimately ensure the success of the new music centre.

1.1 GUIDING PRINCIPLES

Through a consultative process that has been underway since 2011, a number of key guiding principals have been developed that support the Vision for a dedicated new music performance facility.

The Vancouver Independent Music Centre (VIM) should be located in the heart of the City in an accessible location, and through excellence of design and programming should showcase Vancouver as an international cultural destination and a centre of dynamic creativity. A new music centre could play a critical role in Vancouver's rich and evolving cultural life. The VIM will:

- Provide an affordable, available and accessible venue designed specifically for, and dedicated to, live music and cultural performances, with excellent acoustics and sightlines, and superior audience comfort.
- Act as a sustainable, dynamic and creative hub for the cultural community, and play a pivotal role in the development of an integrated network of local musical groups, performers, technicians and other cultural community members.

- Engage and motivate the broadest possible cross-section of the public to participate in a variety of flexible and diverse programming.
- Ensure that the VIM supports music performance, as well as the many other ways that music can be part of life – education, participation, celebration and social interaction.
- Engage the entire music community, including audiences, presenters, musicians, composers, audio technicians and music educators from different genres, generations and cultures.
- Be accessible to a broad range of artists, and available to partner with the city's new and well-established music presenters and educators.
- Act as an inspiring and creative incubator for composers, musicians, and emerging talent.
- Support musical excellence through the provision of flexible opportunities.
- Embrace new and innovative technologies while encouraging personal interactions.
- Provide a multi-dimensional reflection of Vancouver's diverse communities through broad-based programming and engagement opportunities.
- Have a high public profile in a prominent, easily accessible location.
- Help reclaim Downtown Vancouver as Creative Space.
- Be a prime destination in itself and provide visitors with a dynamic experience.
- Be financially sustainable by engaging a wide audience of participants and sponsors in new and creative revenue streams
- Support City of Vancouver Greenest City 2020 initiatives, policies and sustainability targets.
- Support the Province of B.C.'s Wood First Initiative.
- Be a global destination for music, a place Vancouver is known for internationally.



VISION FOR THE VANCOUVER INDEPENDENT MUSIC CENTRE

A Music Centre for world, jazz, folk, traditional and chamber music - one that cares about live music, is tailored and affordable for the presentation of diverse music, is accessible to many artists and serves to attract both the general public and members of Vancouver's culturally-diverse communities to the incredible musical wealth of this city. Such a centre would provide a venue designed for the performance and enjoyment of music for use by existing and future music presenters. A dedicated music centre would provide a focal point for music and musicians in Vancouver and assist in the promotion of live music to residents and visitors alike.

Excellent acoustics, ambience and sightlines, staff trained and dedicated to working with musicians and presenters from different musical genres and cultures, engagement of audiences and communities, accessibility for local musicians and concert goers, affordability and sustainability, are some of the considerations for a music venue. Input from the music community and concert goers through surveys, interviews and focus groups will contribute to the development of a venue that will meet the demand for a place for the appreciation of diverse music by local and visiting musicians and composers.





2. THE URGENT NEED

The Vancouver Independent Music Centre Society (VIMCS), a non-profit society created in July 2011, is a coalition of musicians, music presenters and managers, which is supporting the development of a culturally diverse music centre in Vancouver. VIMCS received charitable status in September 2013.

Since 2011, VIMCS has sponsored an ongoing assessment of what the music community and concert audiences value most in venues for live acoustic and amplified music, and how best to provide a state-of-the-art music venue that will suit the needs of the entire community. With support from the City of Vancouver's Cultural Infrastructure Program, the Canada Council's Flying Squad Program and individual donors, the Society, in collaboration with Hard Rubber New Music Society, has hired highly-qualified consultants to assess the need for a dedicated live music venue in Vancouver and to develop a strategic plan to build this new venue and to define a program for its success. Research and consultations conducted in Vancouver have confirmed the need for this venue. The diverse

music community in Vancouver is discovering common values and an urgent shared need for space. Through this consultative process, it has been determined that a broad spectrum of the music community supports the development of a Music Centre in Vancouver that matches this vision. Further community and personal support is demonstrated by a growing "Friends of the VIM" list.

In 2011, Anna Russell, Unodia Media, was commissioned to undertake a Needs Assessment for a new Music Centre in Vancouver. Stage One of the Needs Assessment conducted key informant interviews in June 2011. Those seeking performance venues identified their primary booking considerations as:

- Excellent acoustics
- Availability for single-night bookings
- Appropriate size
- Affordability
- Good location
- Technical capability



There was relative agreement among respondents that most existing venues had significant limitations as a space for music performance. Often, acoustical requirements had to be sacrificed to other considerations, primarily affordability. A variety of opinions were expressed on the appropriate size of a new venue, but comments pointed to either 250-300 seats, or 350-500 seats. Additional considerations included good sightlines / intimacy and good ambience.

Stage Two of the Needs Assessment was completed in October 2011, and included a much wider consultation within the music community. The study concluded that there was a desperate lack of suitable venues for live music in Vancouver, and a correspondingly large and unmet demand within the City for a centre for both acoustic and amplified music that would be supportive, affordable, accessible and sustainable. The assessment identified significant negative consequences for the music community and audiences when the right venues are not available, from financial challenges to reduced access and diminished experience.

The findings were conclusive, and the frustrations of the music community were clearly expressed. Only 27% of audience members rated Vancouver's existing venues as "good" and 79% report experiencing poor sound quality. 62% of presenters and self-presenting musicians expressed that it is "somewhat" or "very difficult" to book appropriate venues. 90% of musicians reported poor sound quality at existing venues. The clear-cut conclusion was that there is a significant demand, shared by musicians and their audiences, for an affordable, accessible and genuinely suitable live music venue in a central location.

None of the performance spaces that were assessed met all of the primary needs of the music community. There are performance venues in Vancouver that work very well for theatre or dance, but these same venues pose serious challenges for concert promoters and audiences: rental rates are too high for a single night show; there are few available dates between long-running plays; extra costs may be incurred for important sound gear and lighting needed for a concert; and even if other problems

can be solved, they have poor acoustics and sightlines. Existing spaces, ranging from churches to community centres to more formal concert halls like the Playhouse, the Orpheum Theatre and the Chan Centre for Performing Arts, are generally not suitable for the intimate nature of most music performances. Churches, even those that are acoustically suitable for music, are invariably problematic on many levels; difficulty in securing firm bookings; a risk of being bumped for a funeral, baptism or wedding; the lack of even basic technical equipment; sightline issues; hard pews; and the church setting itself generally do not contribute to an enjoyable concert experience.

Participants in the Needs Assessment clearly expressed their concerns over attempts to fit into the excess capacity of existing facilities, which was not always possible or desirable. Shifting locations, inappropriate sized-venues and potential bumping complicate producing and marketing of one-time musical performances. Other identified problems included the lack of proper sound equipment and lighting, which often needs to be brought in for single performance, lack of technical support and inadequate acoustics and sightlines.

Another accelerating reality is that as the city grows and develops, many cultural spaces are being demolished or re-purposed, and there are few replacement spaces that are suitable, affordable and available to the music community.

In addition, there is no identified hub of creativity for the music community and no local “home for music,” which leads to a lack of communication and planning, splintering of efforts and competition for scarce funding. There is a clearly identified need for the development of a facility that will meet the needs of musicians, presenters and audience members, will nurture creative synergy, and promote and celebrate local music.

There are also some larger players in the cultural sector jockeying for improved facilities, including the Vancouver Art Gallery, the Vancouver Museum, the Art Gallery of Greater Victoria and the Royal British Columbia Museum. The location of the VAG will not be settled until 2015, at which point a proposal for a Vancouver Concert Hall Complex, with a 1950-seat concert hall and a 450-seat multi-purpose theatre, to be located either in the old VAG location or alternatively in Larwill Park, may be renewed. As exciting as some of these projects may be, they will not address the serious lack of a small, intimate music venue and a facility that will be the spiritual home for music in Vancouver.

Another challenge has been serious cutbacks in cultural subsidies from senior levels of governments, a trend that is likely to continue. Over the last twenty years, the general funding for cultural facilities has decreased significantly, and there is an increased need to find significant alternative sources of funding. This has led to competition for “cultural dollars,” and fundraising often comprises the largest task for non-profit organizations, often taking their attention away from their original mandate. Increasingly, cultural facilities are expected to generate a substantial portion of their revenue. This can divert attention from core mandates and push cultural groups in popular, rather than edgy and experimental, directions, in order to ensure financial viability.

The Needs Assessment revealed remarkable agreement on the challenges of the current situation, and the need for dedicated music performance venue that will suit a multitude of users and audiences. This new facility should operate as a music centre, first and foremost. Vision statements for the new Vancouver Independent Music Centre indicated that it should have “excellent acoustics”, offer a “wonderful ambience”, be “full of activity”, be “popular for all kinds of music” and be “operated

by and for the music community.” The need for an “**accessible**”, “**affordable**” and “**important**” facility – operated by and for the music community – was overwhelmingly apparent. The clear conclusion of the Needs Assessment was:

It has been concluded that the need for this facility, within the context of a growing and dynamic city, is urgent.

WE NEED IT! LETS DO IT!



3. OPPORTUNITIES

While recognizing the challenges of establishing a new cultural facility, there are a number of favourable indicators that point to the success of the concept of a new Vancouver Independent Music Centre:

- There is a clearly identified and urgent need for this facility.
- There is resounding support from the music community.
- The facility is of a size and scale that is achievable.
- The concept achieves the policy objectives of the City of Vancouver, Province of B.C. and the Government of Canada.
- The timing suits the development of a Legacy Project in honour of Canada's 150th birthday.

The key factor is to maintain broadly-based and inclusive programming that will welcome, engage and energize the entire community of music performers and their many audiences, which will keep the VIM active and relevant across a broad spectrum of activities, age groups and musical genres. By acting as a creative hub, VIM will provide a multi-dimensional reflection of Vancouver's diverse communities. There are also many other factors that will contribute to the success of this vibrant and dynamic new facility.

3.1 A BROAD AND DIVERSE MUSIC COMMUNITY

The success of the VIM will be based on the strengths of Vancouver's vibrant music community, which has rallied to support this cooperative concept. Music has the capacity to speak to all people regardless

of language, culture or experience. The new VIM will showcase Vancouver's incredible diversity and wealth of music and provide Vancouver audiences with a venue designed for the listening and enjoyment of local, national and international music artists.

VIM will act as the hub of musical creativity in Vancouver, for jazz, folk, world, traditional and chamber music as well as experimental and non-traditional forms of music. This will encourage musicians and artists from different genres and cultures to meet one another, exchange ideas and experiences and develop new musical collaborations. A purpose-designed facility will enhance the creative needs of music performers as well as the audience experience. A dedicated venue will facilitate greater levels of booking, make music performances more broadly available to the public and sustain the viability of musical groups and performers.

The potential benefits of such a creative hub are clearly understood, and the entire spectrum of Vancouver's music community has demonstrated its enthusiastic support for the VIM concept.





3.2 AUDIENCE

The Vancouver music community has demonstrated great strength and resilience in meeting the challenge of the key performing arts trend of the last decade: the splitting up of bigger audience segments into many different niches. In response, the music community has reached out to, engaged and grown up with their audiences. In turn, these audiences – diverse, knowledgeable, and actively seeking outstanding performance experiences – are now primed to make the Vancouver Independent Music Centre a success.

The demographic that will be attracted to the VIM is diverse and multi-generational. As there will be a wide variety of programming, the music centre will draw a diverse range of performers and audiences. As a unique facility, it will attract a regional audience. If educational programming is offered, it will offer

something for all ages. Individual performances will draw completely different audiences. As a tourism destination, it can act as a magnet for cultural visitors. With a robust online presence, it can engage a global audience.

A core value of the facility will be diversity, with a broad mandate to showcase many different genres of music that will appeal to various audiences. Through a cross-pollination of programming, outreach and engagement, there will be audience opportunities to discover and experience different kinds of music. In short, there is no one audience for this facility, as it will potentially draw on the entire music community, which is one of its greatest strengths. For further information on general trends, please refer to Appendix A: Performing Arts Audiences and Motivations.

3.3 PARTNERSHIPS

The assessment process undertaken over the last two years has surfaced important shared values among the Vancouver music community and these have powered the creation of the Vancouver Independent Music Centre Society and the formation of the growing “Friends of the VIM” list. An identified hub of creativity for the music community and a local ‘home for music’ will lead to more coordinated communications and planning among organizations, promoters and presenters, provide unique educational opportunities and establish more effective funding for, and investment in, the music community.

The new VIM will draw on a broad array of potential users and attract a diverse audience. A key part of the Vision for this facility is that it will act as more than just a venue, and that it will become the centre of music community and an active hub of synergistic creativity. During the course of this study, several partnership opportunities were explored that could augment the music centre function. Commercial opportunities, specifically rentals and food & beverage service, have been assessed. Other potential facilities include programmable community space and space for dedicated activities. Any additional functions should complement the music centre function, draw



their own audience and generate additional interest and activity, unless included for strictly commercial purposes.

One strong potential partner is Tourism Vancouver, which provides booking services for meetings and conferences. This could provide good exposure for the VIM and open up the rentals to a much broader potential audience. As this will be a specialized facility, but with substantial rental space, Tourism Vancouver could provide welcome assistance with marketing and booking, and have indicated their support for the VIM and the potential for partnership opportunities.

Although music education is not the primary focus of the VIM, it is anticipated that through its role as a cultural hub of music activity there will be ongoing support of educational initiatives, partnerships with other music programs, potential for resident artists, and evolving relationships with faculty and students. As a place for professional performance, the VIM can frame an educational philosophy that encourages succeeding generations of musicians at the start of their careers, by providing opportunities to perform with more seasoned artists. For further information, please refer to Appendix B: Music Education.

Partnerships that advance the mandate of the Music Centre should be considered a priority over strictly commercial ventures. As the VIM concept continues to develop, mutually supportive connections can be initiated, with the potential to grow these partnerships over time.



3.4 CULTURAL TOURISM

As a destination and a unique cultural facility, the VIM presents opportunities to take advantage of cultural tourism, one of the world's fastest growing tourism segments, which is increasingly noted in statistical modelling as its importance to the tourism economic sector becomes more evident. Over the last twenty years, international tourism arrivals in Canada have been growing consistently at an average of 4% per year. The United Nations World Tourism Organization forecasts the number of international tourists globally will nearly double from 880 million in 2009 to 1.6 billion by 2020. Tourism is an important sector in B.C., generating nearly \$6.5 billion dollars or over 4% of the Provincial real GDP. In addition, employment in the tourism sector in 2010 totalled 127,000, accounting for approximately 1 in every 15 jobs in the Province. A vibrant, dynamic music centre would be a unique destination with a high profile, and would be in an excellent position to take advantage of this growing trend of cultural engagement.



What Is Cultural Tourism?

Cultural tourism describes travellers engaging in cultural events and activities while away from their home communities. This umbrella term includes, but is not limited to: visits to museums and historic sites; performing arts; visual arts; heritage events; genealogical research; multicultural / ethnic events; and destination attractions. Education is also a significant part of cultural tourism, as these elements may involve a high degree of interactivity.

Cultural tourists do not necessarily define their primary motivation for travel as cultural activity. For instance, a business traveller who attends a music performance is as much a cultural tourist as someone who travels to a museum to see a blockbuster exhibit.

A Unique Niche Market

Travel research organizations have tracked cultural tourism data in recent years, identifying the trends and characteristics of an attractive, accessible and large market.

The cultural tourism market:

- is leisure-travel based;
- is specialized and requires a targeted approach; and
- grows globally by 15% every year.

Cultural tourists tend to:

- combine cultural with non-cultural experiences while traveling;
- search out learning / educational experiences; and
- seek an authentic sense of people and place.

Cultural tourists have distinct profiles that set them apart from other leisure travellers and make them an appealing market for the tourism industry. Multiple research sources note that compared to the average leisure traveller, cultural tourists in North America tend to:

- be represented by the baby boomers (those over 45 years old) although there is also an emerging trend of cultural tourists in the 20-34 'young professionals' age group.
- be predominately female.
- have a higher level of education attainment than other tourists, and tend to have university or college degrees or higher degrees.
- have a higher level of income.
- spend between 8 to 10% more per day when traveling.
- be an overnight tourist who will likely seek a range of experiences at his/her destination of choice.
- be motivated by high impact 'time-specific' cultural events, such as blockbusters and festivals

- use more commercial accommodation.
- take frequent short trips (get-away holidays) and tend to spend more money on these trips for accommodation, meals and shopping, especially for extras and luxuries.
- use the internet to identify where and how to travel.

(Source: Ontario Cultural & Heritage Tourism Product Research Paper, February, 2009)

There have been challenges in global tourism since 2008, based on economic downturns and uncertainties stemming from security concerns.

This trend is now reversing, and current projections indicate improved tourism statistics can be expected by 2015.

The VIM would present an excellent opportunity for a unique cultural tourism destination. If properly marketed, a prominent music facility in a central location, with a variety of programming continuously offered, will draw a segment of Vancouver's robust tourism sector. It is no accident that facilities such as Amsterdam's Bimhuis and Cité de la Musique in Paris are noted tourist draws.



4. FEASIBILITY

This Feasibility Study was undertaken in 2012-13, with a consultation strategy designed to ensure that a wide cross-section of the music community, including performers, producers, musicians, technicians and audience members had the opportunity to participate in the visioning process, and to identify their needs and desires.

A key part of the process has included the assessment of comparable models of similar facilities, in order to understand the best model for the local situation and conditions. Several key venues were visited and assessed, including the Bimhuis in Amsterdam – consistently noted by the music community as the best model globally for what the VIM should achieve – and the Freight & Salvage Coffeehouse in Berkeley. Further specific study was undertaken into state-of-the-art acoustical performance, through tours of similar facilities, and consultation with acoustical engineers and experts. Vancouver's existing facilities were assessed to review what rental products and venues are currently available. Through this process, the overall feasibility of the proposed concept has been defined and tested.

As VIM is a new facility, many different models for its size, scale, operation and programming from around the world were reviewed, to ensure that the proposed concept is realistic, achievable and sustainable. For further information, please refer to Appendix C: Comparable Models.

After detailed study of these models, it was concluded that the Bimhuis in Amsterdam offers the physical model best suited to the vision of the Vancouver Independent Music Centre. As a model, it offers:

- **The Right Building:**
Accessible (a central location, near transit) and affordable (simple but effective design and construction).

- **The Right Management**
Capable of hosting a diverse range of programming and committed to engaging the music community.
- **The Right Audience:**
Here, near, nearby, around, at hand, close by, readily available; already coming to an urban neighbourhood within an attractive retail/hospitality zone.
- **The Right Performing Space:**
Excellent sightlines, exceptional acoustics, appropriate size, available for single-night bookings, and affordable booking rates.

In short, the Bimhuis model offers everything identified by the music community during the Needs Assessment process, and is an excellent starting point for the development of an appropriate concept for the new VIM. The following sections examine in greater detail how best to achieve the Vision of a sustainable new Vancouver Independent Music Centre, what it would cost to build and operate, and whether or not it can be realistically achieved.

4.1 BUSINESS MODEL

Over the last two years, the development of an appropriate business model has also evolved through comparison with similar facilities, tempered with an understanding of the unique situation of the local market and the needs of the local music community. VIMCS commissioned the development of an Operational Planning Report, started by Lauren Pratt in 2011, and completed by Anna Russell, Unodia Media in Fall 2012. This included a survey of available music venues, as well as further research into similar rental spaces and existing market conditions.

Based on the key operating success factors of similar facilities that accomplish the broad access and audience engagement envisioned for the VIM, it was concluded that this facility must:

- Present a diverse range of programming activities that engage the entire music community.
- Emphasize a flexible approach to use of the individual spaces. A rehearsal space by day can easily be part of a rental facility at night.
- Occupy a central, high-profile, and convenient location.
- Establish a diverse base of sustaining revenue – from rentals, sponsorship, philanthropic donations and an endowment fund.

The goal is to develop a business and operations model that will satisfy community interests and enable opportunities to arise through revenue generation, in a way that is responsible, realistic and sustainable. This will include revenue from bookings, box office, workshop fees and adjunct commercial opportunities such as food & beverage services. The development of a sustainable operations model will be ongoing as the project continues to develop. The work undertaken to date on the most appropriate business model for VIM points to the following key conclusions:



- The location of the facility will be a critical factor, as a difficult-to-reach location will decrease potential audiences and customer traffic. Conversely, a high-profile, convenient location will ensure accessibility.
- The music venue itself will aim to break even through revenue generated from rentals, box office, café / bar operations, program fees, fundraising and sponsorships. Potential shortfalls exist in the operating costs, and in order to sustain the facility there will need to be creative, cost-recovery solutions to overcome any potential shortfall.
- The financial prospects can be improved through other streams of revenue-generation such as food & beverage services.
- There should be an allowance for private and corporate rental spaces throughout, and a flexible approach to use of the individual spaces. A rehearsal space by day can easily be part of a rental facility at night.
- Community fundraising, marketing, patronage, endowment funds, naming rights and corporate sponsorship are now considered essential parts of both capital funding costs and sustaining ongoing operations.
- Capital costs are more easily sponsored than operational costs. Different areas can be named after a diversity of partners and sponsors; e.g., high-tech companies can fund high-tech installations and multi-media programs.

Preliminary operating costs of the facility, including potential staffing needs, have been outlined in the Operational Planning Report, 2012. These costs will be continuously refined once a location has been chosen and schematic concepts have been prepared.



4.2 REVENUE GENERATION

Based on the preliminary Operational Planning Report, revenue will be generated through a variety of sources to support the VIM on an ongoing, sustainable basis. In addition to the potential for the rental of different spaces throughout the facility, different revenue models were examined, notably the addition of a food & beverage component. These models were assessed to provide guidance for the proposed space allocation for the facility.

4.2.1 RENTAL FACILITIES

The main way that the VIM will raise operating funds is through the rental of various spaces including the main venue. The extent to which the facility can be self-supporting is demonstrated by comparable models, such as Freight & Salvage, which meets more than 85% of its operating budget through ticket and food sales.

During the research phase of the Operational Planning Report, local producers and musicians were surveyed to determine what they could afford to pay for renting this type of facility. This was compared to a number of local venues, which were surveyed to determine the size and type of available rental facilities, and their current rates. These rental venues

are diverse in nature, ranging from technically-equipped performance spaces to rehearsal spaces to meeting rooms. This assessment of market rental rates has been used to provide realistic forecasts for potential revenue generation for the proposed rental spaces at the VIM, based on the proposed space allocation. For further information, please refer to Appendix D: Rental Facilities.

4.2.2 FOOD & BEVERAGE SERVICE

As the VIM is expected to be in a high-profile location, the possibility of including a food & beverage service that would be open to the public as well as patrons has been assessed.

One of the best local models for a food & beverage outlet that supports a cultural operation is the Backstage Lounge at the Arts Club on Granville Island, a full-scale pub in an excellent location with an indoor capacity of 120, open daily from noon to 2 am. An outdoor patio provides an additional capacity of 50 seats but must close at 11 pm. Patrons are drawn from four groups/ times:

- Lunch hour crowd
- Happy hour includes an after work and after school crowd
- Pre-show audience, with approximately 10% of the audience attending
- Post-show crowd and bar crowd, with live music performances

Gross annual income from the Backstage Lounge is \$1.6 - \$1.8 million, with net income of approximately \$350,000 per year; 35% of the income is earned in the last two months of summer. The operations include satellite bars in the other Arts Club venues. There is a cover charge in the evenings that pays for the live performers.

The Backstage Lounge has a long history as a pub, presents pub-style music, benefits from heavy foot traffic, and a strong festival presence on Granville Island. The space allocation is 3,806 square feet with an 830 square foot patio, broken down as follows:

- Lounge Entrance: 185 square feet
- Main Room: 1,735 square feet
- Seymour Room (separate from Main Room): 312 square feet



- Fan Room/Kitchen/Beer & Liquor Storage: 765 square feet
- Bar: 198 square feet
- Washrooms: 611 square feet
- Patio: 830 square feet

The Backstage Lounge was determined to be a good model for the VIM, if there is a desire to include such a facility as part of the operation.

The advantages for including food & beverage services include the:

- potential for funds to sustain venue operations.
- ability to draw additional crowds and animate the facility as a destination.
- ability to provide a more complete entertainment package for patrons.
- ability to cater onsite events.
- potential for additional music performance space.



Some of the disadvantages identified by Arts Club staff include:

- The pub is not a “cash cow”; it requires large amounts of management to ensure success. Staff must be dedicated to ongoing operations, in this case one FTE food & beverage director, 2.5 FTE managers and support staff.
- The operations will only succeed if there is investment back into the facility. It cannot be allowed to degrade or patrons will evaporate.
- The pub has a liquor primary license that excludes minors, which is not a major issue but must be explained and families might be turned away.
- There have been sound transmission issues between the pub and the adjacent theatre, especially with the keg storage room.
- There have been patio noise and nuisance issues.
- Union issues make the facility difficult to lease.

The Backstage Lounge is a well-established operation and there would be challenges in reproducing its level of financial success, but it does indicate that by opening up to the public, rather than just to patrons of events, there is the potential to realize significant return. Alternate approaches would be to provide a suitable restaurant / bar space that could be managed by an outside operator, or provision of a rental space that can be catered when required.

4.3 TENURE

A key issue will be how the facility will be owned, leased or managed. There are several options for the new facility, including:

- long-term lease land/or land and building
- ownership of land
- ownership of building
- ownership of land and building

Each of these tenure situations will have implications for financing, operations, taxation and budgeting, which will have to be determined once there is clarity on the location and how implementation will occur. A long-term lease is considered the equivalent to ownership for the purposes of financing, while ownership provides certainty for the future through the value of the asset. An example of a cultural facility that owns its own land and building is La Maison de la Francophonie de Vancouver; a variety of other models were examined with different ownerships and tenures. Although there are advantages and disadvantages to each situation, it has been determined that the least favourable tenure for VIM would be a community amenity space; the most favourable would be a self-owned facility. This issue can be further assessed once discussions commence on site acquisition.

5. CONCEPT

The primary goal of this Feasibility Study has been to provide guidance for the design, construction and operations of a new music centre in Vancouver. One of the key objectives is to recommend planning parameters, such as total land area required, best location, types and sizes of spaces required, and to explore the optimal balance of programming and space allocation. Theoretical options have been translated into programmed space allocations, to allow the development of efficient relationships and adjacencies. This is not yet a recommended design, but has been developed, based on guiding principles, to test the fit of desired functions within an appropriate building envelope. The final program of space allocation will ultimately depend on the chosen site, available budget, and community and government partnerships.

The concept for the new facility was tested against four potential sites, and corresponding opportunities and constraints were assessed regarding siting, ancillary uses, traffic, and capital and operating costs. Feasibility was then tested using a variety of criteria to determine the optimal location, configuration and operational requirements. Based on this process, final recommendations have been developed for an optimal outcome.

5.1 LOCATION

LOCATION! LOCATION! LOCATION!

Location is often the key to success. Although a unique draw can sometimes overcome locational challenges, it is never a good idea to start with a problematic site. During the consultation process, a number of sites were identified as potential locations for a new music centre. Some sites were not considered suitable, such as the Queen Elizabeth Theatre plaza (size constraints) and Kingsgate Mall (unknown timeframe for redevelopment). After an initial evaluation, four sites were chosen for a final comparison for their potential suitability. A constraints and opportunities matrix was developed, to evaluate each site for its overall “fit” with the agreed-upon Vision, including: public accessibility; travel and traffic patterns; parking requirements; physical limitations/ constraints; and adjacencies and opportunities provided by surrounding developments. A central location is highly recommended, and would best suit the needs of user groups. Proximity to transit is also considered a very high priority. The Canada Line has proven to be very popular and successful, with average weekday boardings of 136,259 in 2011. Access to transit increases the potential audience enormously and decreases the number of parking spaces required.

A key aspect of the concept is that it can be fit into a box that can slip in almost anywhere. As this is a relatively small, self-contained facility, it can be placed in many different locations, on land that is not necessarily valuable for other uses, In fact, the more creative the placemaking, the better. Given the high cost of land in desirable locations, it is essential that innovative locations be explored, and that whatever site is targeted, that this function will be the best use of this piece of land. Therefore, a number of non-standard sites were assessed, especially those that had little or no residential use potential. As the facility must be acoustically isolated in any location, the external characteristics are less important than they would be for another use. There is also an aspiration to construct a new purpose-built building rather than convert an existing building, and it would be prudent to avoid demolition costs if possible. A number of currently fallow sites were therefore examined, including vacant land under downtown bridges and viaducts. There are a number of under-bridge sites that would indeed be suitable, and two representative sites were chosen to test their potential. The other two sites are more conventional but offer other creative opportunities.

To accommodate the scale of building that is anticipated, the absolute minimum site size would be in the range of 10,000 - 12,000 square feet; ideally there would also be the potential for adjacent open space and future expansion. The building, depending on its design (anticipated to be a minimum of two stories), could be accommodated on three standard-sized 33' wide city lots, but a larger parcel would be desirable, as outdoor space will be a great asset to the facility by enabling outdoor programmable areas as well as patio space. A larger site can also potentially accommodate more parking.

The four sites that were evaluated are:

1. Under the north end of the Granville Bridge
2. Under the north end of the Burrard Bridge
3. The Wilkinson Building, South East False Creek
4. Granville Island

	GRANVILLE BRIDGE	BURRARD BRIDGE	WILKINSON BLDG.	GRANVILLE ISLAND
Ownership	City of Vancouver.	City of Vancouver.	City of Vancouver.	Federal Government.
Compatibility of Use	Currently compatible; further development of adjacent commercial and residential uses is expected in the near future.	Currently compatible; adjacent residential and recreational uses.	Will be primarily residential. In the near future.	Compatible with current mixed use.
Adjacency	Lower Granville Street context; potential future connections to Granville Island.	West End context.	Southeast False Creek context.	Granville Island context.
Opportunities	Dramatically expanding population in the immediate area. Potential use of rain shadow of the bridge as outdoor festival space. Granville Street address may help with licensing requirements.	Expanding population in the area. Potential use of rain shadow of the bridge as outdoor festival space. Very few residential units face the site.	Potential for population growth in the area.	The facility fits the character of the Island and augments current cultural offerings and programming.
Views	Dramatic, industrial views with potential glimpses of waterfront.	Spectacular, panoramic views to the west.	Tenuous connection to views and waterfront. Will be hemmed in by new developments.	Little or no view opportunities.

Transit Access	Yaletown/Round House stop on Canada Line is reasonably close.	Bus access readily available.	Olympic Village stop on Canada Line is reasonably close.	Bus and Aqua Ferry access; no ready access to rapid transit.
Pedestrian Access	Excellent.	Excellent.	Fair.	Fair.
Cycling Access	Excellent; close to bike lanes.	Excellent; close to bike lanes.	Excellent; close to bike lanes.	Fair.
Vehicular Access	Excellent.	Excellent.	Excellent.	Constrained.
Parking	Parking will be increasingly constrained as the area develops. The structure could be elevated to provide parking underneath.	Adjacent parking under the bridge. The structure could be elevated to retain parking underneath.	Parking will be increasingly constrained as the area develops.	Parking constrained but available.
Identified Issues	<ul style="list-style-type: none"> The facility needs to be as close to Pacific Street as possible or it could be visually hidden behind other developments. Signage issues need to be confirmed with CoV. 	<ul style="list-style-type: none"> The surrounding context is mixed use with only small amounts of commercial use. Signage issues need to be confirmed with CoV. 	<ul style="list-style-type: none"> The existing structure is not a good fit with the program and would need to be retained as a “shroud” over the new building or as covered outdoor space. Surrounding dense residential areas will not welcome noise of outdoor events. 	<ul style="list-style-type: none"> Emily Carr University is leaving the Island. Competition with other food and beverage outlets. The CoV may not provide funding for a project on Federal land. Seasonal nature of activities on the Island.
Overall Assessment	Best fit with Vision	Second best fit with Vision	Poor fit with Vision	Moderate fit with Vision

The following descriptions are a summary as to the potential each site offers for the development of a new Vancouver Independent Music Centre.

SITE 1: UNDER THE NORTH END OF THE GRANVILLE BRIDGE

Of the sites under consideration, this is the best location for the VIM. Its proximity to public transit and its adjacency to cycling and pedestrian routes give optimal low impact access. This site is an excellent fit with City's Entertainment District Guidelines as well as the Under the Granville Bridge Neighbourhood Commercial Centre Policies and Guidelines, adopted by City Council on January 16, 2007. The Granville Street address will facilitate liquor licensing. The majority of the area under the Bridge is vacant land or minimally built on. The potential for the immediate Hornby Slopes area to build out in the next few years offers a dynamic and diverse context of high-density urban development in the immediate area, in essence a built-in audience for this new cultural facility. There is also excellent potential for food & beverage services at this location.



VANCOUVER MUSIC CENTRE



SITE 2: UNDER THE NORTH END OF THE BARRARD BRIDGE

Of the sites under consideration, this is the second best location for the VIM. Its proximity to public transit and its adjacency to cycling and pedestrian routes give optimal low impact access. The potential for world-class panoramic views is spectacular. The context is residential but very few units face the site directly. Although it offers many advantages, it is less prominent than the Granville Bridge location.

SITE 3: WILKINSON BUILDING, SOUTH EAST FALSE CREEK

Of the sites under consideration, this is the least favoured location for the VIM. The Wilkinson Building is an industrial shed structure that is being retained as part of the working heritage of the developing Southeast False Creek neighbourhood. It is a timber-frame structure clad in corrugated metal, approximately 60 feet wide by 160 feet long and with a 30-foot high, clear-span main area. The building shell could not feasibly provide acoustic separation, therefore the proposed facility would have to either fit within or slide through the existing structure. The proposed development of the adjacent land is unknown, and any structures to the north would disconnect the site from the water views and access, and block visibility from downtown. The location is not on a main street and this is not a high visibility location.



SITE 4: GRANVILLE ISLAND

Of the sites under consideration, this is only a moderate fit with the Vision for the VIM. Although the Island can be an excellent venue during tourist season, it is problematic for much of the year. There are three lots that are potentially available:

- LOT 73, the parking lot next to Performance Works.
- LOT 55
- LOT 35

The imminent relocation of Emily Carr University of Art + Design will have an unknown effect on the Island, and it may take some time to recover the vibrancy and animation that this facility provides. In discussions with the Dance Centre, it was noted that they assessed a Granville Island location, but at the time the City of Vancouver indicated they would not provide funding for a site or building on Federal Land. There would also be concerns about visibility, and serious competition from other food & beverage outlets.

It is unknown if any of these sites are currently available. A location search should be initiated in conjunction with the City of Vancouver, in order to secure a site as quickly as possible. This will allow the design and fundraising stages to commence in earnest.



5.2 ACOUSTICAL PERFORMANCE

The VIM must have excellent acoustics – this is its raison d'être. Without superior acoustical performance, the core mandate of the facility as a hub of musical excellence will be compromised.

ACOUSTICAL ISOLATION MUST BE CONSIDERED FROM THE INCEPTION OF THE DESIGN PROCESS.

This includes isolation from outside noise and vibration but also internal noise transmission. Isolation built into new construction is easier than retrofitting after construction, and will only add about a 5% premium on costs if built-in from the beginning. The acoustical engineers should be engaged at the very start of the design process, as their input is absolutely crucial to the success of the project.

A common issue with the construction of performance venues is that during construction, as budgets inflate, the focus remains on getting the building finished, and the acoustic aspects of the project that often suffer. This can create serious problems in the long term, as expensive retrofits often have to occur to fix “mistakes,” leading to a bad reputation for the facility and higher costs in the long term. If full fit-out cannot be achieved at the time of construction, it will be more effective to phase in more sophisticated and costly components, but allowance should be made so that retrofitting is not required. There should, however, be a clear commitment that the approved acoustical design will be implemented to meet the designed performance specifications. A separate budget should be identified at the start of the project that will allow for all identified aspects of the acoustical design to be installed.



5.3 DIGITAL STRATEGY

A key issue with the design of the VIM will be forecasting what level of technology is appropriate and what is anticipated over the projected lifespan of the building. As the relevant technology is constantly changing in every aspect of music performance, recording and delivery, anything built into the centre at the time of construction must be state-of-the-art but also flexible enough to change over time.

What are the emerging and defining trends that will help forecast the needs for the music centre for the next few decades? Certainly the idea of performing for an audience will not change – there will always be a direct need to connect music performance and people. But if the music centre is to achieve broader

goals of acting as a dynamic and creative hub for the music community, it needs to respond to new technology, new means of audience engagement and new educational opportunities. We appear to be on the brink of radical change, so how will music performance, recording and consumption adapt in the future?

The importance of simulcasts, streaming and multimedia is just beginning to emerge, allowing for the creation of a “virtual facility” that can exist alongside the live performance space. These are important developments and may also create new revenue streams over time. The technical capacity of the VIM must be charted from its inception, and in order to achieve ultimate success, fundamental decisions need to be made regarding the technical aspects that will be included for each performance, rehearsal and practice space, ranging from PA systems to digital projection, sound enhancements, speakers, mixers, microphone packages, power distribution and cabling. This is a complex issue that must be addressed in conjunction with the Acoustical Concept and Performance Specifications. It must also be recognized that the core reason for the facility is the provision of a venue for live performance, and that the technological capacity supports, rather than overwhelms, the mandate. A balance must therefore be achieved between the technology and what it is required to do.

In the last few years, there have been dramatic changes in how global audiences consume music, and a revolution in personal computers and communications devices that can store and play music. People now carry playback systems with them everywhere, and wherever there is internet access, there is a virtual audience available. This new connectivity is a global phenomenon. The Internet has had an enormous impact on cultural facilities, opening up programming to new audiences physically far away from their location. A virtual

facility can take advantage of new digital media to enable instantaneous communication, and engage viewers in interactive programming and educational programs. Other advanced communication techniques allow a virtual audience to interact with each other and directly with the facility. This allows many people who might never physically visit distant venues to view and understand what they offer through making an “electronic visit.” Some studies have found that the virtualization of facilities can increase public interest, and indicate that virtual visitors to websites already out-number physical (on-site) visitors. The technology of a virtual facility builds on the concept of interactive environments, and many cultural facilities now routinely include a variety of educational material on their websites. There are many programs that support digital access, and the websites of virtually all venues have become a critical component in their outreach, marketing and fundraising strategies.



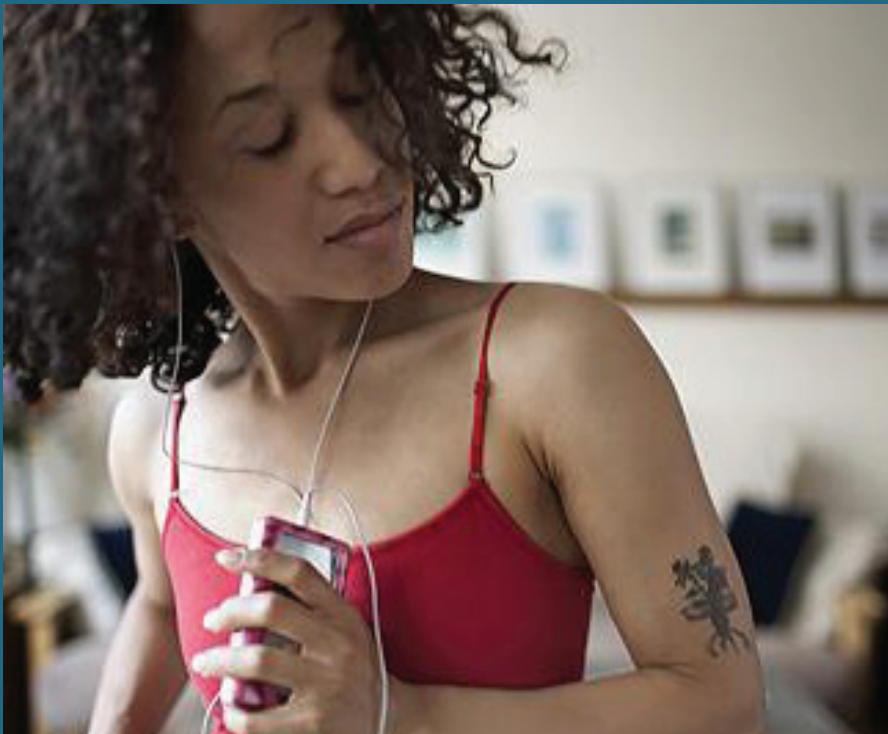
New technology has impacted all aspects of music performance, recording and consumption. Sophisticated systems now exist for augmenting and optimizing acoustical performance, independent of room shape and conditions. The ability to tune a venue is now almost unlimited, including systems that can allow a speaker to be heard anywhere in a 1,200 seat room without a microphone. This technology allows for very specific control, and is being used for performance venues, convention centres and even restaurants.

There are some notable trends in technology that provide a snapshot of current “best practices” and provides a solid basis on which to commence the development of a successful Digital Strategy for the VIM:

MULTIMEDIA: is media and content that uses a combination of different content forms. This contrasts with single-media performances, and

can include a combination of music, text, audio, projections, animation, video or interactive technology. Multimedia is usually recorded and played, displayed, or accessed by information content processing devices, such as computerized and electronic devices, but can also be part of a live performance. The term “rich media” is synonymous for interactive multimedia. Increasingly, the internet is being used to facilitate many different sectors of performance and artistic expression, an example being remote jams, such as Playing For Change, a multimedia movement to inspire, connect, and bring peace to the world through music.

SIMULCASTS: a contraction of “simultaneous broadcast,” the broadcasting of programs or events across more than one medium, or more than one service on the same medium, at the same time. Commonly used for sports events, it is now being used increasingly for cultural programming, notably the Metropolitan Opera’s successful Live in HD series.

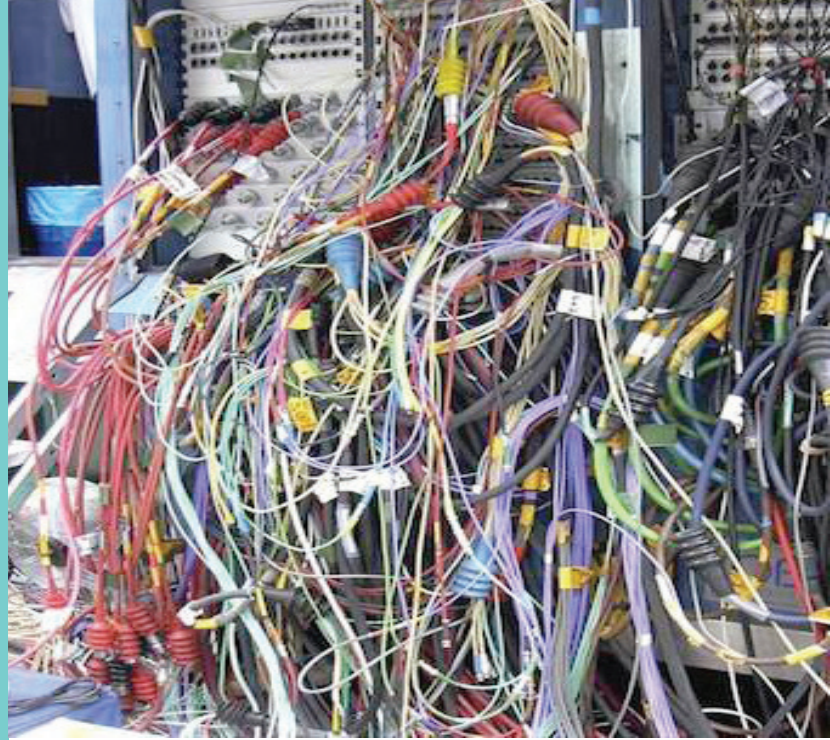


STREAMING MEDIA: is multimedia that is constantly received by and presented to an end-user while being delivered by a provider. Its verb form, “to stream”, refers to the process of delivering media in this manner. Distinguishing delivery method from the media distributed applies specifically to telecommunications networks, as most other delivery systems are either inherently streaming (e.g. radio, television) or inherently non-streaming (e.g. books, DVDs, audio CDs). In the 1930s, elevator music was among the earliest popularly available streaming media; while internet television is now a common form of streamed media.

LIVE STREAMING: refers to content delivered live over the Internet, requires a camera for the media, an encoder to digitize the content, a media publisher, and a content delivery network to distribute and deliver the content.

TELEMETRICS: is the automated communications process by which measurements are made and other data collected at remote or inaccessible points and transmitted to receiving equipment for monitoring. Modern-day telemetrics frequently use wireless communication; videoconferencing and Global Positioning Systems are also considered to be telemetric technologies. Telemetry is used in many battery-operated wireless systems to inform monitoring personnel when battery power is reaching a low point, and fresh batteries are needed.

AUDIO VIDEO BRIDGING: An AVB network implements a set of protocols developed by the Institute of Electrical and Electronics Engineers to “provide the specifications that will allow time-synchronized low-latency streaming services.” AVB standards have been developed for device certification for the automotive, consumer, and professional audio and video markets. An AVB network is cross-platform and coordinates with broadcast capabilities.



Wiring throughout the building needs to be carefully considered, as many of the spaces will be used for rehearsals and performances. Audio patching should be both digital and analog capable, and capable of accommodating future expansions. It is easier to overbuild wiring and routing capability in the construction phase than to alter it later.

A Digital Strategy will need to be developed for the VIM in advance of construction, to determine how best to equip the facility, to guide the choice of equipment and its intended function, and to allow flexible upgrading over time.

5.4 SPACE ALLOCATION

In order to develop the options for space allocation, the needs and wishes of the music community for the new facility were assessed, and various sizes assigned on a sliding scale to test how they could be fit into a building envelope. A minimum size and an optimum size were programmed to see how well they could accommodate the vision for the new facility. The further development of these two options allowed a review of the appropriate spaces required for each programming function, and for the development of cost estimates. Some basic assumptions were made to allow the development of these options:

- To accommodate either of these options, the absolute minimum site size would be in the range of 10-12,000 square feet. A larger site would offer the potential for adjacent outdoor program space and future expansion.
- For the purposes of comparison, it has been assumed that either option would be constructed in a single phase. Opportunities for phasing, and for future expansion have not been assessed, but should be considered in the site selection and the further development of the schematic concept.
- It is assumed that there will need to be vertical as well as horizontal integration. There is a perceived need for height to make this a landmark structure, and also to accommodate the acoustic design of the main hall. Even though the building could be designed to be more horizontal, it was considered desirable to keep the footprint smaller and potentially elevate certain functions.
- The floor area can diminish as the building envelope rises to allow outdoor terracing to be used for food service areas and gathering places. No specific allowance has been made for this, as the design solution will be site specific.
- It would also be highly desirable to accommodate outdoor programmable and festival space. The area required is unknown and would be site specific.
- Both options can provide covered parking within or under the building. Only minimal parking could be provided in the given footprints and the requirements for parking would need to be determined once a site is selected

5.4.1 MAIN HALL

A number of existing facilities have been reviewed to determine what may best suite the unique needs of this facility. The shape of the main hall will be substantially determined by the acoustical specifications and sightlines. Height is desirable for acoustical reasons. Stage shape and placement will also determine the intimacy of the experience. What height is optimal? Will the hall be a shallow and wide amphitheatre like Bimhuis? Another unexplored question is the need to accommodate different seating configurations. One example is the Gala Systems spiralift floors have been used world-wide in over 1,400 applications, accommodating scenic machinery, orchestra lifts and multi-purpose configurations; this system may be seen locally at Pyatt Hall, River Rock Casino and the Red Robinson Show Theatre.

These questions can only be answered through the development of acoustical specifications, the selection of a site and the start of the design process. However, there is an expressed desire to have a venue that is warm, welcoming and intimate as well as acoustically superior.

5.4.2 CONTROL ROOM

The experience of other venues indicates the fast-growing need for flexible, digital capacity. This includes the potential for simulcasts, live streaming, internet capabilities and recording. The various aspects of these different activities are hard to predict, as technology, audience consumption and product marketing are all transitioning so quickly. In order to remain relevant, there should be a flexibly-designed, core technical operation to the VIM that supports a wide variety of programming. As technology changes, so can artistic expression, and the provision of significant technological capacity will nurture the music community's exploration of innovative ways to reach new audiences, to market themselves globally, to reach out to other communities and to

seek inspiration. This technologically-sophisticated core of the facility is what the Tamalpais Research Institute calls the “Bridge of the Space Ship.”

The exact configuration of these core elements is yet to be determined, but should be fully explored so that there is adequate allowance for a technically superior installation. When detailed design occurs, the venue should be acoustically isolated, and decoupled from walls, filters, air-conditioning, etc. A floor layout should be provided that connects facilities that need to be adjacent to each other, and minimizes travel time between the mixing booth, stage and equipment storage. The mixing booth will need to be located at a place that represents the auditory experience for the majority of the audience. Lighting can be controlled from the same location or else from a rear control booth.

For many reasons, broadcast / simulcast / recording capacity should be considered, as it promotes outreach as well as providing possibilities for revenue generation. This may require a separate control room, which can also manage video and recording duties and digital projection capabilities. Pending further decisions about the level of technology that will be provided, an adequate allowance should be made for a generous Control Room that would serve as a recording booth, mixing room and AVB support for the Main Hall and possibly other parts of the facility.



5.4.3 “PERFORMANCE B” SPACE

A number of similar facilities have adjunct, smaller “lounge” spaces that can be used for more intimate performances, rehearsal or recording. These are often in the 50-70 seat range and can be used as multi-purpose spaces. Mixing, recording and broadcasts could be run from the main Control Room or a smaller secondary room. “Performance B” space and the Rehearsal Hall could be adjacent, and resourced from one equipment room and one kitchen; these spaces should be designed to be as flexible as possible.

5.4.4 REHEARSAL/ RENTAL SPACE

The provision of a flexible rehearsal space can provide tremendous flexibility for programming, can provide a rental revenue stream and can also attract partnerships with those who may need ongoing access to this type of space. Ideally, the Rehearsal / Rental Space would provide:



Facility

- 1,500 square feet of open space
- Separate entrance and security system from the rest of the building
- Separate washrooms
- Kitchen/bar facility
- 2 small (1-2 person) dressing rooms
- Storage for tables, chairs, podium and other banquet-style furniture needs, sound gear, etc.
- Possibly a small raised platform or movable stage

Space attributes:

- Windows for natural light
- Sprung wood floor
- Acoustical isolation

Gear

- Rehearsal piano with storage
- Audio gear/sound system
- Retractable projection screen

5.4.5 LOBBY / ENTRY / CIRCULATION SPACE/ BACK OF HOUSE

The quality of the visitor and user experience is dependent on a welcoming entry, clearly articulated circulation and wayfinding, and logical movement through the facility. The lobby area should also include a prominent location for donor recognition. Ticketing, coat racks, beverage services, merchandising opportunities and access to washrooms should be clearly defined.

Other circulation spaces provide creative opportunities to animate the facility, with walls for displays and art work, and showcases that could include exhibits, instruments and music memorabilia. There are many ways in which public spaces can be enlivened without encroaching on valuable floor space. Corridor widths should be

carefully considered based on projected audience movement. Adequate allowance should be made for clear circulation, which should also take into account the movement of pianos and other large instruments. Vertical circulation is also important, and access for moving large instruments should be carefully considered, with ramps or elevators from the loading bay and the street to the performance spaces.

The Back of House functions are also crucial. Green Rooms will need to be provided, with performer lounges, change rooms and showers. Ideally there should be separate Green Rooms provided for the Main Hall and the Rehearsal Space.

Other functional spaces will include washrooms, storage and loading bay facilities. Ideally, an allowance should be made for an over-supply of women's washroom facilities, to avoid line-ups during intermissions and breaks.

5.4.6 RENTAL SPACE

It is expected that many of the spaces throughout the building will be available on an ongoing basis for rental. In order to support operations, it is important that there be flexible space available for many different types of corporate, personal and community events. This can include everything from CD launches to birthday parties and weddings. The market for rentals has been explored, but is difficult to finalize until a specific location has been secured. The success of these rentals will also be dependent on the provision of services, including catering; this could be vastly simplified if there is a food & beverage operation onsite.



5.4.7 ADMINISTRATIVE SPACE

Offices will need to be provided for the administrative staff. A preliminary Staffing Plan was developed as part of the Operational Planning Report. Expected staffing is in the range of 3.5 FTE positions, with a Front of House Manager on call during performances. Volunteers may be feasible for some aspects of the operation, while other services, such as janitorial, could be handled through outside contracts. Office facilities can be located near the entry and ticketing operations, or in a less accessible area of the building. It should be noted that there is no identified need to provide additional dedicated office space for member organizations. This is based on the experience of the Dance Centre, which provided office spaces that proved problematic to rent and were ultimately removed. Adequate allowance will be required for a boardroom / meeting space. Any attached food & beverage service would require its own dedicated staffing and administrative space.

5.4.8 EDUCATION SPACE

In order to nurture the music community, there is a desire for this facility to be active in many ways, including education and outreach. This could include a number of different components, some of which offer revenue-generation opportunities, while other could break even or be available as a service to the music community.

CLASSROOMS / STUDIOS: These can be multi-purpose spaces that could be used for classes, lectures, tutorials or event rentals. The ability to flexibly combine adjacent classrooms would be an advantage, although this may complicate acoustical separation.

PRACTICE ROOMS: The provision of practice rooms and small teaching rooms was not identified as a source of revenue, but the experience of Freight & Salvage is that having these rooms available supports the music community and also enlivens the facility by providing active educational opportunities.

Ultimately, many different parts of the facility can support education, which will ensure that it is an active and vibrant hub for the music community.

5.4.9 MUSIC LIBRARY/ ARCHIVES

Consideration should be given to ways in which the research needs of music community can be nurtured by this facility. A small but vital library or archives, including a collection of books, magazines, recordings, images and digital research material, could be established and grown over time. This does not need to be a large or staffed facility, but could be incorporated within a lounge space, perhaps adjacent to, or contiguous with, the administrative offices and locked when not in use.



5.4.10 FOOD & BEVERAGE SPACE

The provision of a restaurant / pub, including a bar area that would be adjacent to the Main Hall, is a core consideration. There is a strong possibility that this would provide a significant revenue stream, but it requires both dedicated staff and ongoing investment to make it work, or else an agreement with an outside operator. Having food & beverage services onsite will also facilitate rental operations by providing the potential for catering services. This will be further explored in subsequent stages of the planning of the facility, but at this point it is assumed that provision should be made to provide space for these services onsite, with access to an outdoor patio.

5.4.11 OUTDOOR SPACE

The amount and quality of the outdoor space is theoretical until a site can be secured. There is an expressed desire for programmable outdoor performance space that would take the function of the facility out into the public realm. This could include a covered stage area, raked amphitheatre seating, outdoor lighting and sound systems, digital projections and screens that could stream performances taking place inside. If located next to a street that could be closed for events, outdoor performances could spill out even further. If food & beverage service area is included, an outdoor patio



would be an asset. An under-bridge location could provide an excellent opportunity to provide sheltered space for outdoor performances. In other locations or depending on the design, covered outdoor spaces could be provided through the use of tensile structures. The way in which the outdoor spaces are designed will be site specific, but should aspire to be a high-quality expression opening out into the public realm. Opportunities for dramatic exterior lighting should be explored, especially in the under-bridge locations, as a means of enhancing the character and identity of the facility.



5.4.12 PARKING & LOADING

Parking requirements will need to be determined once a site is selected. It will be important to provide some onsite parking for staff, technicians and performers, ideally at ground level to avoid excavation and ramping costs. The extent to which public parking can be provided is unknown, and only limited parking could be provided at the proposed sites, given their constrained footprints. Parking requirements will also be dependent on location; a central location that is close to a Canada Line station will require less parking than a remote location that is difficult to reach by transit. It is therefore critical to understand the overall implications for access before the choice of a site is finalized. For costing purposes, ten onsite staff / musician parking stalls have been included, which could be surface parking or at-grade within the building footprint; as there is the possibility of at-grade parking, these stalls have not been included in the space allocation.

If there is a desire for larger amounts of parking to accommodate musicians and technicians, secure parking could be provided, which would be convenient for those transporting larger instruments. If patron parking can be provided, it could generate additional revenue. One option is to build covered parking at grade and raise the facility by one floor. No allowance has been made at this time for parking for a food & beverage space. The amount of required parking will need to be fully considered and negotiated as part of the site development, and may impact significantly the cost of the facility.

Loading requirements will be site-specific, as it is unknown if there will be alley access. There will need to be adequate allowance for loading areas and also for a backstage entrance.

5.4.13 RECOMMENDED SPACE ALLOCATION

The following space allocation outlines estimated sizes for the anticipated program elements. These square footages can be combined or adjusted in many ways. In addition to square footage, cubic footage must also be considered, as some spaces will need to be a minimum height. For acoustical reasons, high ceilings are preferred.

One major variable is the inclusion of a large food & beverage service area; this has been broken out separately as it does not need to be directly integrated with the music centre operations. The available amount and quality of outdoor space is unknown at this time.

These figures are order-of-magnitude estimates only, and will need to be confirmed once a site is secured and schematic design can proceed.

AREA	MINIMUM	RECOMMENDED
Lobby / Entry / Ticketing / Merchandising	750	1,000
Main Hall	3,250	4,000
Control Room / Editing / Recording / Streaming	150	1,000
Piano Storage	75	150
Main Hall Crush Bar	400	700
Main Hall Green Room / Dressing Rooms	300	800
“Performance B” Space	750	1,250
Rehearsal Space	1,000	1,500
Rehearsal / Rental Space Catering Kitchen	100	150
Rehearsal / Rental Space Green Room / Dressing Rooms	150	400
Rehearsal / Rental Space Piano, Chair & Table Storage	150	200
Circulation Spaces	2,000	2,400
Janitor Rooms / Support Spaces	125	300
Washrooms (ideal oversupply of women’s facilities)	600	1,000
Storage	300	750
Stage Door / Loading Bay / Freight Elevator	500	1,000
Rental / Education Space (up to two classrooms and 5 practice rooms)	0	1,000
Mechanical Room	100	200
Administrative Space	300	800
Music Library / Archives	0	200
SUBTOTAL MUSIC CENTRE	11,000 SQ. FT.	18,800 SQ. FT.
Food & Beverage Space (total including kitchen, washrooms, etc.)	0	4,000
SUBTOTAL BUILT SPACE	11,000 SQ. FT.	22,000 SQ. FT.
Outdoor Patio	0	1,000
Outdoor Performance Space	0	2,000
TOTAL	11,000 SQ. FT.	25,800 SQ. FT.



5.5 MECHANICAL AND ELECTRICAL SERVICES

Superior acoustics cannot be achieved without the highest possible level of mechanical and electrical system excellence. Every aspect of the mechanical and electrical systems must be carefully designed and implemented. This includes everything from the air handling system and plumbing to lighting and wiring. Mechanical systems should be designed so that the various spaces in the building are acoustically isolated to prevent sound transmission. The mechanical and electrical engineers should be engaged at the very start of the design process, as their input is absolutely crucial to the success of the project.



Lighting for performances is a crucial component and must be flexible enough to accommodate a wide variety of performances, and also allow for photography, video recording and streaming. This will include an overall lighting strategy for the building, which should also consider the potential for exterior performances. In addition, the use of decorative exterior lighting could be an exciting enhancement to the architecture and could highlight the building's nighttime appearance and identity.

There should also be a clear commitment that the approved mechanical and electrical systems will not be “dumbed-down” or cut back. There should be a identified construction budget that ensures that the mechanical and electrical systems are built to meet the designed performance specifications.

5.6 ARCHITECTURE

By examining similar venues around the world, several key features emerge that point the direction for developing the parameters of an appropriate design.

- The example of Bimhuis proves that the facility can be built in a steel box, and be located anywhere. The key is acoustical isolation, no matter where the facility is located.
- Bimhuis also proves that the construction techniques do not need to be complicated, and that finishes do not have to be lavish. Costs can therefore be controlled.
- The facility does not have to be large to accommodate the size of venue that is being

considered. It can also be stacked vertically to minimize the footprint, and therefore limit the amount of land that is required.

- Although a central and accessible location is critical, the facility itself can go anywhere, and can take advantage of unusual spaces. For example, Bimhuis is hung from the side of another building.
- There is an astonishing range of creativity in the design of similar venues.

These conclusions can help guide the design process as the facility is further developed. Until a specific site is secured, the design parameters still remain fluid. The key issue, at the outset, is that acoustical performance is paramount and must not be compromised by any other factor.





5.6.1 NEW OR OLD?

Our biggest problem with the huge stadiums and sets, the open-air venues, was the sound. How do you convert a stadium into a club? A perfect rock-and-roll theatre would be a really large garage, made of brick, with a bar at the end. There is no such thing as a rock-and-roll venue; there's not one in the world made to play this kind of music as an ideal form. You work and wedge yourself into spots that are made to do other things. What we love is a controlled environment. There are some theatres like the Astoria, really good ballrooms like Roseland in New York, the Paradiso in Amsterdam. There's a good Chicago joint called the Checkerboard. There's an optimum size and space.

Keith Richards, "Life." Back Bay Books / Little, Brown & Company, New York, 2010, Page 488.

Whether the VIM can be located within an existing rehabilitated structure or should be developed as a purpose-built new structure will depend on location, availability, opportunity, cost and fit with the proposed program. Specific issues include:

- In a downtown location, there may be issues of noise transmission that need to be addressed (traffic, subways, collateral uses, etc.). A

purpose-built structure can easily include noise isolation measures as a relatively inexpensive additional cost. This may present more of a premium cost in a rehabilitated building. An existing building would need to provide a "shroud" for an acoustically-isolated space.

- The preferred locations may present particular challenges, including under/near bridges, other sources of noise and vibration, etc. In addition there may not be an appropriate existing building available in these locations.
- A purpose-built structure can be tailored to the specific requirements of the facility, with no compromise of the program.
- An existing building would need to have column-free floor spans, ceiling heights, etc. that would suit the needs of the facility. Structural manipulation would require additional costs.
- Location within a heritage-listed structure could provide additional fundraising opportunities, "funky" character, assist in building code compliance, etc. but no specific structure has been identified or is known to be available that would suit the requirements of the proposed program.

None of these challenges are insurmountable, however for the purposes of this study, it is assumed that a purpose-built structure will best suit the vision and needs of a Vancouver Independent Music Centre.

5.6.2 WOOD FIRST INITIATIVE

British Columbia is home to one of the world's most sustainable and globally competitive forest sectors. The Province's Wood First Initiative aims to build on that reputation by promoting the use of B.C. wood products. The overall goal is to encourage a cultural shift toward viewing wood as the first choice for construction, interior design and daily living. To support implementation of the Wood First Initiative, the provincial government passed the Wood First Act in 2009. The Act requires wood to be considered as the primary building material in all new publicly-funded buildings, in a manner consistent with the British Columbia Building Code. It is important to align the architecture of the new facility with this initiative in order to help secure provincial capital funding.



5.6.3 SUSTAINABILITY

It is increasingly important and responsible to ensure that capital facilities aim for the highest possible levels of sustainability. This goes beyond just energy-efficiency and recycling measures, but rather an attitude towards sustainable operations that will help support long-term financial viability.

LEED® Certification should be pursued for the new facility. High standards of sustainable construction and operation will signal a commitment to long-term operations and neighbourliness. Alternate sources of energy such as ground source / geothermal heating should be considered. In addition to potential cost savings, a strong commitment to sustainability is a direct fit with City of Vancouver Greenest City 2020 initiatives, policies and targets.

SUSTAINABILITY

Goal: The Music Centre should meet or exceed the City's goals for sustainability

- Sustainability must be a key aspect in the building design and operations.
- Integrate triple bottom line accountability based on the Three Pillars of social, environmental and economic sustainability.
- Access "Green Funds" and Green infrastructure grants whenever possible.
- Support British Columbia's Wood First Initiative.
- Support the City of Vancouver's Greenest City 2020 initiatives.

5.6.4 DESIGN EXCELLENCE

Although superb acoustical performance is of paramount consideration, architectural excellence is also a desirable goal. A distinctive design can provide a public brand and identity for the facility, and will also signal its importance as a civic icon.

Many cultural facilities have embraced the “starchitecture” premise that a unique iconic building is the answer to creating a successful institution. There have been several unusual building types that have drawn significant public attention and contributed to success by providing a unique identity; the most famous example is the Guggenheim Museum in Bilbao, Spain. An example closer to home is the Museum of Glass in Tacoma, Washington. There are also unique – and extremely expensive – buildings that have failed to provide these desired results, most notably the Michael Lee-Chin Crystal at the Royal Ontario Museum, which has been criticized as inappropriate and dysfunctional. This does not mean that exciting contemporary architecture cannot be an important part of cultural facility design, but a unique building form does not in itself guarantee success. It is also true that today’s trendy design can date very quickly; the architectural hit of the moment can become passé when the next new one is built.

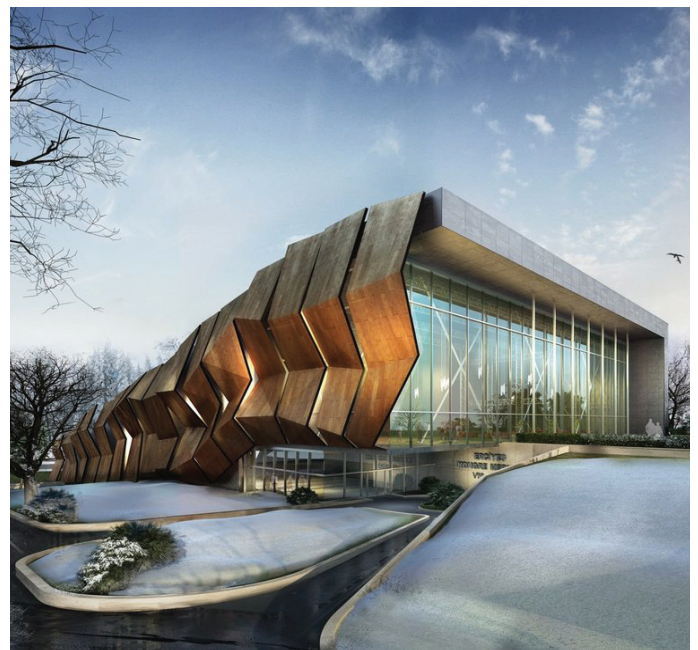
As the building itself is a major capital expense, it is wise to ensure long-term functionality and flexibility over short-term flash. Iconic architecture is possible, even desirable and achievable, but it should not take precedence over other important considerations. As always, architecture should be appropriate to its location and its function. Despite the potential pitfalls of hyper-kinetic design, globally there are many exciting examples of performance venues that combine excellent design and superb acoustical performance. Within identified budget constraints, there should be an aspiration to achieve a superior design.

Key goals should guide the development of the design of the new facility. These can be summarized as follows:

ARCHITECTURE

Goal: Achieve excellence in architecture:

- Great cities have great architecture; this building should express what Vancouver is, how it is developing and what it aspires to.
- It should be an iconic structure with an appropriate but unique design; the building should be an attraction in itself with equally unique and engaging programming.
- Engage the public using transparency, visibility, digital projections, screens and programmed outdoor spaces.
- Plan flexibly for future expansion to avoid obsolescence.
- Build responsibly within an approved budget envelope.
- Ensure the design supports sustainable operations.
- Support British Columbia’s Wood First Initiative and explore innovative structural techniques such as CLT (cross-laminated timbers), glue-laminated structural members, etc.



URBAN DESIGN

Goal: The site should be as accessible and connected to the city as possible:

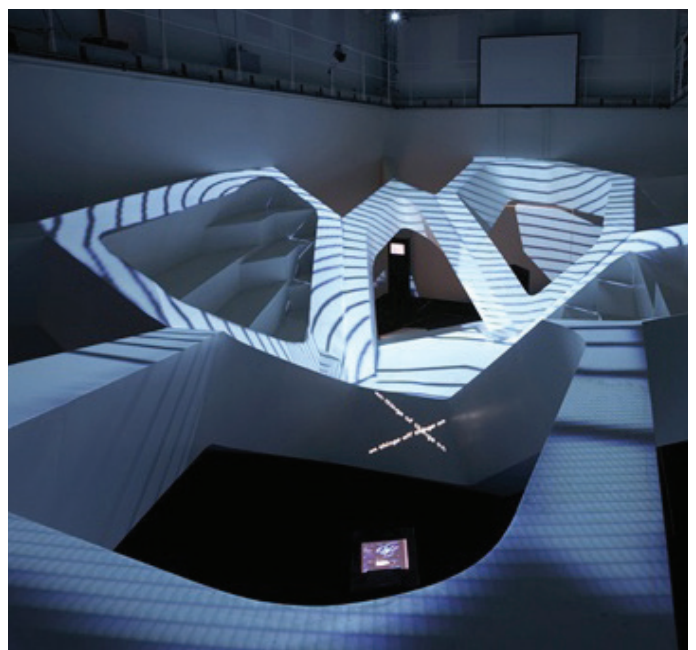
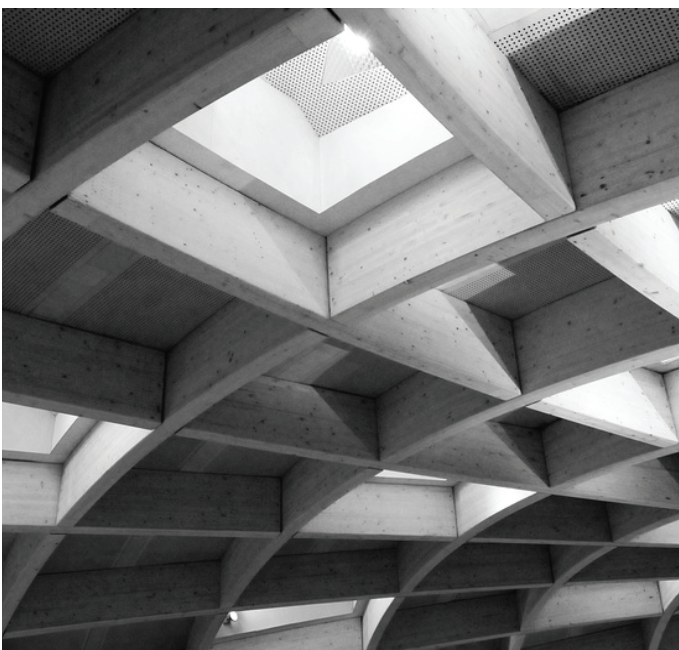
- We cannot just look at Music Centre needs; we need to look at city needs. The facility needs to respond to City goals and policies.
- Consider future growth and development.
- The design has to respond to place, context, siting and access to transit.
- The City wants to reinforce downtown cultural amenities; this project should take a big picture look and ask, "What do we want to build? What could be on the doorstep of the facility? What are we trying to achieve as a community?"
- The facility needs to break out of the box and flow outside into the public space.
- Exterior signage, outdoor screens and a bright vibrant image are desirable, and must be negotiated within the possible constraints of the City's zoning and sign bylaws.

INTERIOR DESIGN

Goal: The interior spaces should enhance the visitor, performer and audience experience:

- Provide a comfortable and welcoming environment that starts at the front door.
- Create grand and memorable spaces.
- Consider both the visitor and performer experience throughout the facility.
- Provide clearly articulated circulation and wayfinding.
- Ensure comfort, safety, accessibility, durability of finishes and ease of maintenance.
- Support British Columbia's Wood First Initiative and use wood as required for both aesthetic and acoustic enhancement.
- Ensure that there is inherent flexibility to allow response to changing conditions.

The following pages show some of the new and exciting music facilities around the world that have been built recently, are under construction or have been proposed. This shows the diversity of architectural expression that is possible, each creating a unique and recognizable identity.





NORWEGIAN NATIONAL OPERA AND BALLET; SNOHETTA ARCHITECTS



VANCOUVER MUSIC CENTRE



HARPA CONCERT HALL, REYKJAVIK; HENNING LARSEN ARCHITECTS





WALT DISNEY CONCERT HALL, LOS ANGELES; FRANK GEHRY, ARCHITECT



VANCOUVER MUSIC CENTRE



ELBE PHILHARMONIC HALL, HAMBURG; HERZOG & DE MEURON, ARCHITECTS





SCHOOL OF THE ARTS, SINGAPORE; WOHA ARCHITECTS



VANCOUVER MUSIC CENTRE



TORONTO MUSIC CENTRE

In 2010, Mirko Daneluzzo unveiled his proposal for a music center to be located on the waterfront in Toronto, using the preexisting Canada Malting Silos industrial building to convert it into a contemporary form. The project is defined by a series of layers that have different performative qualities embedded that modify the character of the building as a person flows seamlessly through the space and experiences the curated environment of the building. The layer system generates a collection of musical experiences, from the strong typology of the theatres characterized by a clean geometry, to the eroded geometry that conforms the spaces in-between, research and education institutions, and knits the project to the surrounding context.



5.7 CAPITAL COSTS

Potential order of magnitude capital costs for the new facility can be estimated as follows for a fitted-out and furnished facility. This includes a premium on construction of approximately 5% for base isolation and acoustic separation. Please note that this is exclusive of land acquisition costs, financing, permitting and site servicing.

MINIMUM OPTION: 11,000 sq. ft. + 5 secure parking stalls

- Projected Capital Costs for Music Centre 11,000 sq. ft. @ \$375 psf: \$4,125,000
- Base Fit-Out Costs: \$350,000
- Allowance for minimum Acoustic Fit-out: \$500,000
- Allowance for staff/technician/musician parking: \$200,000

TOTAL CAPITAL COSTS: \$5,175,000

RECOMMENDED OPTION: 18,800 sq. ft. + 4,000 sq. ft. Food Service + 3,000 sq. ft. outdoor spaces + 10 secure parking stalls

- Potential Capital Cost for Music Centre 18,800 sq. ft. @ \$375 psf: \$7,050,000
- Potential Capital Cost for Food Service 4,000 sq. ft. @ \$250 psf: \$1,000,000
- Base Fit-out Costs: \$600,000
- Potential Capital Cost for Outdoor Landscaping 3,000 sq. ft. @ \$150 psf: \$450,000
- Allowance for optimal Acoustic Fit-out: \$2,000,000
- Allowance for staff/technician/musician parking: \$400,000

TOTAL CAPITAL COSTS: \$11,500,000

This is estimated as a base-building cost, plus an allowance for fit-out and furnishings. As the exact nature of the site and the architecture is unknown, this is strictly an order-of-magnitude estimate, and includes only a minimal allowance for parking.

The capital budgets of recently constructed cultural facilities in Metro Vancouver have varied widely in terms of support from senior government grants, private donations and corporate sponsorships. Each project depends on the municipal approach to capital funding of cultural facilities, the business model selected, the scale of project, the level of effort to attract outside financial support, and overall community engagement.

During the research phase of the study, both federal and provincial criteria for capital funding were identified and assessed. The VIM concept has been developed with the intention of meeting senior government criteria without compromising local identity and programming, and the proposed concept aligns with the requirements for senior level funding.

As this facility fulfils a demonstrated need and is of a size that is relatively easy to implement, it is anticipated that there could be a strong pitch for senior level funding for capital costs. However, federal and provincial funding will be dependent on the City stating that the VIM is a high priority, and support will be based on the level of funding (cash and in-kind, such as land) that the City is willing to contribute.

Based on successful experience in other jurisdictions, attaining 50% or more of capital funding from non-municipal sources is considered an attainable goal.



5.8 RECOMMENDATIONS

Throughout the course of this Feasibility Study, there has been consensus among the many participants and stakeholders that this is the time, and Vancouver is the place, to build an exciting new, dedicated, destination music centre as the creative hub of the music community. Developing the new VIM would enhance Vancouver's position as a regional tourist destination, while still providing a significant facility that augments the city's rich cultural fabric. A new music centre fits perfectly with Vancouver's new sense of itself and its vision for the future.

Although the budget, the level of public and government support, and the potential for financial sustainability will determine the final size of the facility, it is recommended that the optimum model should be considered as the recommended approach. The proposed Music Centre should encompass approximately 18,800 square feet on two floors. The building should include:

- A concert space of approximately 250-300 seats, potentially with standing room for additional audience members. The concert hall will have excellent acoustics for both amplified and acoustic music, and must be able to operate superbly without microphone use.

- A lobby, bar and other amenities associated with the concert hall.
- Adjunct performance space and a variety of sound control, editing and broadcast capabilities.
- A backstage area and performer change rooms with showers/ green room.
- A rehearsal hall of approximately 1,500 square feet with a separate entrance and facilities, including kitchen facilities.
- Other potential event spaces.
- Administrative offices and storage space.
- A larger bar or café that is open to the public and operates year-round is also being considered, which may increase the overall size by approximately 4,000 square feet.
- Developed outdoor spaces of at least 3,000 square feet.

The concept has proven to be financially and operationally feasible. The development of this facility should now proceed to the next stages of implementation that will guide it to reality. The recommendation of this Feasibility Study is to proceed with the next steps towards making the new Vancouver Independent Music Centre a reality.

6. NEXT STEPS

To date, the Board of Directors has commissioned comprehensive studies that have determined the genuine and pressing need for a dedicated Music Centre in Vancouver, and the essential elements of such a space. These studies have also established a preliminary operational plan for the proposed Centre that indicates how such an institution could operate to the benefit of the music community and with the aim of a high level of financial independence.

Before committing to a building project, however, four critical studies remain to be completed, and the Board has already taken steps to fill these knowledge gaps. The long-term financial viability of the proposed music centre will be further established before construction begins, through further studies to develop a Fundraising Feasibility Study, an Acoustical Concept and Performance Specifications Study, a final Business Plan and a Café / Bar Liquor Licensing Study.

6.1 FUNDRAISING FEASIBILITY STUDY

The next step in developing a sound understanding of feasibility for the Music Centre project is the Fundraising Feasibility Study that is currently underway. This study will outline fundraising and financing strategies, and identify donors and funding sources and to determine the potential support from private sector sources including individuals, foundations and corporate entities, as well as public sector sources. The Fundraising Feasibility Study will:

- Make recommendations on how best to frame the case for support and how that may relate to the funding success of the overall project.
- Identify the current fundraising climate and what the competition might be for this type of campaign, if any, as well as any other factors that could influence a major fundraising campaign.

- Report on initial community response to the case for support and any potential high profile endorsements.
- Deliver a comprehensive report on the feasibility of the Society's ability to secure the required capital funds to construct and fit-out the proposed building. This should include a recommendation on what capital fundraising goal could be achieved, and within what timeframe.
- Deliver recommendations on the means by which the Society may create an endowment fund to contribute to annual operating costs of the Centre, including public programming. This should include an assessment of feasibility and a recommendation of what endowment fundraising goal could be achieved, and within what timeframe.
- Determine potential sources for financial support, to what degree/amount (to the extent possible), and who the largest contributors might be.
- Outline types of Naming Rights possible, with recommendations on terms and conditions.
- Determine the potential for other special designation or sponsorship opportunities that might be integral to the fundraising campaign.
- Develop a Capital and Endowment Campaign strategy with timelines, human resource requirements and cost for campaign implementation. Identify prospective leadership and volunteers for the campaign, including potential consultants and fundraisers.
- Make recommendations on a campaign management structure and processes that can effectively engage the diverse members of Vancouver's music community.

The fundraising feasibility study will not only clarify the capital fund goals that can be achieved. The study will also provide expert guidance on realistic projections for endowment funds, information that can be used to finalize the operating budget for the VIM.

6.2 ACOUSTICAL CONCEPT AND PERFORMANCE SPECIFICATIONS STUDY

The Acoustical Concept and Performance Specifications Study is underway and will be completed before architectural design commences. ARUP has been chosen to undertake the study, which will commence late 2013 / early 2014 and be completed in 2014. This will set the design parameters related to building design, sound and vibration isolation, hall shape, the potential for reverberation chambers, adjustable and other acoustic-related elements that will define the performance of the facility. The main hall, as well as other spaces intended for performance, rehearsal and practice, must accommodate acoustic and amplified music, but should be flexible enough for lectures, simulcasts, etc. While accommodating different needs for the various spaces, the acoustical design must meet rigorous performance specifications. The recommended approach to the acoustic design, including goals for reverberation, clarity, fullness and loudness, will inform all aspects of the subsequent architectural design.

6.3 BUSINESS PLAN

The work undertaken to date has confirmed the theoretical financial viability of the proposed concept. The Operational Planning Report provides a solid foundation for understanding the potential costs and revenues of the facility, but further refinement will need to occur based on the following parameters:

- Once a site is secured, the physical nature of the building can be better understood, including its location, size, cost and opportunities for revenue generation.
- Once the Fundraising Feasibility Study is complete, the nature of fundraising for capital and operating costs will be better understood.
- The Business Plan can be refined once the costs / revenue implications of food & beverage service are understood. This will also be dependant on location.
- Depending on location, the provision of parking may increase capital costs but may provide another revenue stream.

As many of these factors will be directly influenced by the selection of a site, final confirmation of the Business Plan should proceed as soon as this can occur. This will provide greater certainty in the long-term financial sustainability of the operations.

6.4 CAFÉ / BAR LIQUOR LICENSING STUDY

A separate food or liquor primary license would be required if there is an attached food & beverage facility; patio use must also be considered. Even if food service is not included, there is a minimum identified need for a bar that will serve patrons, similar to the Bimhuis model. Liquor licensing at the facility will be examined through a separate study. There are anticipated changes to provincial laws that are imminent, which may affect what type of license or licenses will be appropriate. Once the capacity, number of seats and size of the serving areas have been determined, a vision for the liquor licensing can be developed, that states the case for support of a sustainable business model. A case will be made to the City that liquor sales will help sustain this cultural facility.

Given the importance of non-performance-related sources of revenue for the VIM's operating budget, a Café / Bar Liquor Licensing Study is the fourth major priority for action in the pre-construction phase. It will identify the components of a viable business model for the proposed public licensed venue that could be included as part of the facility. The intent is to:

- Assess the facility from a business perspective. Identify what will be required, such as design, scale, orientation, access, parking, licensing, etc for success in the preferred location. Identify any adjacency and zoning issues.
- Assess the current business environment for opening a new licensed venue in Vancouver including an assessment of constraints and opportunities with licensing;
- Recommend the optimum configuration of services to provide, in order to increase the chances of success, such as: whether the facility should be just a bar, or bar/café, what food should be served, whether the venue would have an indoor/outdoor stage, outside presence required such as a patio, optimum size of the patio, etc.

- Recommend the optimum size (number of seats and square footage) for a profit-making licensed venue, and identify the staffing and operational requirements of the proposed business concept.
- Provide order-of-magnitude information on revenues and expenditures, and capital costs required to outfit the space and provide all necessary equipment to function, as well as any other start-up costs.

- Provide a final assessment of the likelihood of success for the proposed business, key elements that would lead to its viability, and recommendations for how best to proceed.

The study will take place in 2014, and will be most relevant once a proposed location has been determined.

COMPONENT	STATUS	COMPLETION DATE
Secure Site	Negotiations with the City of Vancouver	ASAP
Fundraising Feasibility Study (for Building Capital and for Operating Endowment)	Contract awarded November 2013	March/2014
Acoustical Concept and Performance Specifications	Funding to compete study to be identified	TBC
Business Plan	Detailed revenue model to be formulated when location is confirmed.	TBC
Licensing Study	To be carried out on confirmation that commercial food & beverage operation will be an element of the business model.	TBC

7. IMPLEMENTATION

To date, the VIMCS Board of Directors has commissioned comprehensive studies that have determined the capacity and sustainability of a designated Music Centre, that will meet the urgent needs of the music community in Vancouver. Through this Feasibility Study, further assessment has been undertaken of the market and needs for VIM, and a building program has been developed according to the findings. This defines the next level of understanding of the type, format and costs of a dynamic destination cultural facility in Vancouver that will be specifically designed for musical performance.

As a result of this work, we envision a truly exciting concept of approximately 18,800 square feet, which will include a music performance venue with a capacity of 250-300 seats, and support functions such as rehearsal halls, studios and administrative space. As this background work has confirmed the feasibility of this concept, further studies can now be undertaken as outlined. It has been recommended that the VIMCS proceed with the next stages of implementation of the project. The following Action Plan outlines the major steps that will be required to advance the project, through to completion.



7.1 ACTION PLAN

VANCOUVER INDEPENDENT MUSIC CENTRE SOCIETY BOARD

- Enhance Board capacity through the establishment of a dedicated task force of music and community leaders focused on the establishment of the Vancouver Independent Music Centre.
- Set up Board subcommittees to manage key aspects of the project.
- Secure a site that meets the requirements for the facility, including outdoor space if feasible. Consider the potential for future expansion.
- Begin the major capital fundraising campaign.
- Proceed with preliminary design, through the selection of a superior design team.
- Commence final design and planning as fundraising continues through to target.
- Develop and implement a staffing plan that will increase administrative capacity over time. At the appropriate time, hire a Chief Executive Officer as the key visionary to lead the project through to implementation.
- Commence construction once financing is secured.
- Complete and open the new Vancouver Independent Music Centre.

CITY OF VANCOUVER

- Work with the City of Vancouver to acquire land and financial support for the VIM. Confirm and work under City policies to use currently City-owned assets to support the Arts and the provision of creative space.

SENIOR GOVERNMENTS

- Work with Federal Government ministries to secure Legacy Project funding.
- Work with Provincial Government to secure cost-shared funding.

PARTNERSHIPS

- Continue to explore further partnership opportunities.
- Identify project “champions.”
- Develop strategic partnerships.
- Develop corporate partnerships.

7.2 TIMELINE

The following implementation strategy outlines the stages and priorities to achieve this new music centre. As the timing of some actions is unknown, this is a rough guide only and should respond to

changing conditions and opportunities as they arise. At every stage in the implementation process, the broader community should continue to be engaged in the planning, development and implementation of the facility.

2014		
BOARD	STAFF	CONSULTANTS
OPERATIONS		
Acquire Land	Board to increase staff capacity to manage the project	Complete Acoustical Concept and Performance Specifications
Commence discussions with Federal Government regarding Legacy Project funding		Initiate Digital Strategy for the VIM
Commence discussions with Provincial Government regarding cost-shared funding		Undertake Café / Bar Liquor Licensing Study
Establish Project Task Force		
Engage Project Manager		
FUNDRAISING		
Board to focus on fundraising and corporate sponsorship	Fundraising staff or consultant retained	
Establish Fundraising Subcommittee to initiate fundraising program		
DESIGN		
Board to focus on architecture		Choose Architectural Team
		Choose Structural Engineer
		Choose Mechanical and Electrical Engineers
		Choose Acoustical Engineers
		Choose other project design team members
		Commence Schematic Architectural Design

2015		
BOARD	STAFF	CONSULTANTS
OPERATIONS		
Confirm Federal Government Legacy Project funding	Board to focus on Administrative Capacity-building	Complete Digital Strategy for the VIM
Confirm Provincial Government cost-shared funding		
FUNDRAISING		
Board to focus on fundraising and corporate sponsorship	Fundraising staff or consultant retained	
Fundraising Subcommittee to continue fundraising program		
DESIGN		
Board to focus on architecture		Complete Architectural Design
		Architectural Design tendered

2016		
BOARD	STAFF	CONSULTANTS
OPERATIONS		
Confirm Federal Government Legacy Project funding	Executive Director hired	
Confirm Provincial Government cost-shared funding	Project Manager hired	
	Rentals / Operations Manager hired	
FUNDRAISING		
Board to focus on fundraising and corporate sponsorship	Fundraising staff or consultant retained	
Fundraising Subcommittee to continue fundraising program		
DESIGN		

2017		
BOARD	STAFF	CONSULTANTS
OPERATIONS		
Prepare for opening	Staff hiring completed	
FUNDRAISING		
Board and Fundraising Subcommittee finalize fundraising		
DESIGN		
		Building completed and commissioned

CONSOLIDATED IMPLEMENTATION CHART

	2013	2014				2015				2016				2017			
	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
OPERATIONS																	
Commence land negotiations																	
Licensing Study																	
Engage Project Manager																	
Licensing Applications																	
Engage ED / Booking Staff																	
Engage Facility Staff																	
FUNDRAISING																	
Fundraising Study																	
Fundraising																	
Funding Applications																	
DESIGN																	
Acoustic Concept																	
Digital Strategy																	
Choose Design Team																	
Commence Schematic Design																	
Architectural Design																	
Construction Administration																	
CONSTRUCTION																	
Construction																	
Fit-Out																	

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- Sarah Ballantyne, Managing Director, Early Music Vancouver (President)
- Jack Schuller, Mainstage Management (Vice-President)
- John Korsrud, Artistic Director, Hard Rubber New Music (Treasurer)
- Diane Kadota, Executive Director, Diane Kadota Arts Management (Secretary)
- Jeremy Berkman, Co-Artistic Director, Turning Point Ensemble
- Ken Pickering, Artistic Director, Coastal Jazz and Blues Society
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TECHNICAL APPENDICES

APPENDIX A: PERFORMING ARTS AUDIENCES AND MOTIVATIONS

ARTS RESEARCH MONITOR

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The Arts Research Monitor is funded by the Canada Council for the Arts and the Ontario Arts Council. In this issue: Four reports that examine arts attendance and attendee motivations, including a survey of Canadians' performing arts participation, a Montreal conference that examined the changing nature of cultural participation, an international study of theatre attendee motivations, and an American study of factors in performing arts attendance.

SURVEY OF THE GENERAL PUBLIC (The Value of Presenting: A Study of Arts Presentation in Canada)

Ekos Research Associates, March 2012

<http://www.diffusionartspresenting.ca/2012/03/26/survey-canadians-value-performing-arts/>

This report examines Canadians' performing arts participation based on a combination online and telephone survey of 1,031 adults. The survey instrument was designed to be comparable with results from the 2005 General Social Survey. These two surveys (unlike the 2010 General Social Survey) asked respondents about their attendance at performances by professional artists.

When asked "How often have you attended performing arts performances by professional artists over the past 12 months?", 75% of respondents indicated that they attended at least once, including 14% attending only once, 33% attending between two and four times during the year, 21% attending "five or more times, but not every month", and 7% attending "at least once every month." On the other

hand, 13% of Canadians indicated that they have never attended a performance by professional artists.

The study provides statistics on the percentage of Canadians attending theatrical performances (44%), popular music performances (42%), cultural festivals (29%), symphonic or classical music performances (20%), performances of cultural or heritage music, theatre or dance (19%), dance performances (15%), and other types of performances (19%). This is the first time since 1998 that dance-specific data have been available in a broad-based national survey. The report also provides attendance rates for six geographic regions: British Columbia, Alberta, Saskatchewan/Manitoba, Ontario, Quebec, and Atlantic Canada.

The survey also asked respondents about their non-performing arts activities: 55% visited a conservation area or nature park during the previous year; 48% visited a museum or public art gallery; 46% visited an historic site; and 38% attended a live sporting event. The report confirms other research in finding strong crossover attendance between performing arts activities, other cultural activities, sports events, and zoos or other animal exhibits.

Regarding ways of engaging with the performing arts other than via live performances, the survey found that 71% of Canadians access performing arts presentations via television, 46% via the Internet, 34% on DVD, video or Blu-Ray, and 28% in movie theatres.

While three-quarters of respondents attended a performance at a performing arts facility and one-half did so outdoors, a number of other venues were also commonly mentioned: 39% attended a performance at a community space; 34% at a restaurant or bar;

27% at a general purpose stadium or circus; 25% at a museum or public art gallery; 20% at a place of worship; and 12% at a private venue.

Among Canadians with a performing arts facility located nearby, 79% indicated that they would “miss it if there were no live, professional performing arts available in [their] community” (including 58% to a high extent and 21% to a moderate extent).

Regarding active participation in the performing arts, 41% of respondents indicated that personal participation (such as taking dancing lessons, playing a musical instrument and acting in or reading plays) was important. Another 21% indicated that personal participation was moderately important, while 37% stated that personal participation was not important to them.

For survey respondents, the main personal benefits of attending the performing arts were “entertainment, fun” (84%), “emotional/spiritual/intellectual stimulation” (58%), and to “learn/ experience something new” (57%). In addition to personal benefits, the survey asked respondents to select three main collective benefits of the performing arts in communities. The most common responses included bringing energy and vitality to the community (42%), improving the quality of life and well-being of residents (38%), fostering a more creative community (37%), and promoting economic development (32%).

The survey also asked respondents whether, in the long run, attendees or the community as a whole benefit more “from the presentation of performing arts in our community.” Overall, 36% of respondents indicated that both attendees and the whole community benefit equally. Exactly the same percentage (29%) selected “the community as a whole” and “those who attend performing arts activities.”

YOUTH, COSMOPOLITANISM AND DIGITAL ENVIRONMENT: CULTURAL PARTICIPATION IN FLUX

Culture Montréal, October 2011

<http://www.culturemontreal.ca/en/activities/details/284/>

Arguing that “the effects of globalization and the digital environment present an important challenge for cultural policies and institutions”, this recent conference brought together experts from Canada, Europe, and the United States in order to “allow participants to review the traditional model of cultural development, with particular emphasis on the cultural behaviour of immigrant populations and of younger generations.”

A number of the conference presentations are available for download on Culture Montréal’s website. Together, the presentations addressed important questions regarding cultural participation:

- How do different groups conceive of “the arts” and “culture”? How do formal and informal arts practices differ among different groups?
- How are “participative culture” and digital practices changing how culture is consumed? Are we on the brink of radical change in the way people become involved in the arts?
- How can productive relationships between creators, producers, cultural disseminators and the public be developed?
- Are the cultural content and experiences on offer in line with current cultural interests and points of reference?
- Are the realities of immigrant populations adequately reflected in strategies to democratize and develop culture?

Among the key conclusions of the conference:

1. statistical research must adapt to new cultural realities;
2. the media should better reflect the cosmopolitan cultural environment; and
3. arts education is increasingly important as a means of contributing to individuals' cultural discernment faced with the huge quantity of online cultural offerings.

WHY PEOPLE GO TO THE THEATRE: A QUALITATIVE STUDY OF AUDIENCE MOTIVATION

Ben Walmsley, Leeds Metropolitan University (U.K.), circa 2008

http://www.eventsandfestivalsresearch.com/files/proceedings/WALMSLEY_FINAL.pdf

This qualitative research paper investigated “the complex motivations of theatre audiences” based on “40 semi-structured in-depth interviews” with “highly theatre-literate” audience members in Britain and Australia. The study found that “the key motivating factor for respondents was the pursuit of emotional experiences and impact.” More specifically, “the vast majority of respondents talked at some length about their emotional response to theatre”, using descriptions such as “tense”, “moving”, “harrowing”, “powerful” and “hitting an emotional chord.” The author indicates that “emotion emerged as a powerful drug which keeps theatre audiences coming back for more.”

According to the research, the second most important motivating factor was escapism, with experiences such as “getting away from the everyday to experience something new”, “escaping into a place where they had nothing or no-one else to worry about” and having “detachment from real life.”

The third most important motivating factor was “edutainment”, including “being challenged artistically, emotionally, intellectually and ethically” and wanting to “broaden their world-view through theatre.” The research indicated that “true and authentic performances were essential determinants of a positive experience.”

The report provides a “needs, motivations and drivers matrix for theatre audiences”, including spiritual, sensual, emotional intellectual and social drivers. In addition, the study indicates that “the overriding message that echoed consistently through the interviews was the assertion that theatre is live, dynamic and about people.”

The author recommends that theatre organizations conduct research to segment their own audiences by motivational attributes in order to determine the “individually varying drivers” and “multiple motivations” of their audience members. This, in turn, will help ground organizations’ emotion-based marketing. Furthermore, the author argues that “theatre producers and marketers should... acknowledge the fact that audiences expect theatre to provide them with a challenging escape from their daily lives and not shy away from programming demanding work and selling it on its merits.”

MOTIVATIONAL AND DEMOGRAPHIC FACTORS FOR PERFORMING ARTS ATTENDANCE ACROSS PLACE AND FORM

Mark A. Hager and Mary Kopczynski Winkler,
Nonprofit and Voluntary Sector
Quarterly, 2011
<http://mahager.rogueangel2k.com/>

This report examines demographic and motivational factors in theatre, dance and classical music attendance in Boston, Seattle, and Minneapolis-St. Paul based on surveys conducted in 2002. The researchers created statistical models to investigate similarities and differences in factors in attendance between the three cities and the three art forms.

Four attendance factors – two motivational and two demographic – showed the greatest consistency in the nine statistical models created for the project (i.e., models for each of the three art forms in each of the three cities):

- The “escape motivation” for attending was significant in eight of nine statistical models. The researchers derived their analysis of “escape” from questions about respondents’ inability to escape “due to lack of familiarity with locations, the costs of travel, or not having anyone to escape with.”
- The “self-esteem measure” was significant in six of the nine statistical models. The researchers synthesized the results from three questions into their measurement of self-esteem: whether the performing arts help respondents understand other cultures better, be more creative, and make them feel more connected to their community.

- Education levels were a significant factor in seven of the nine statistical models. Interestingly, dance attendance was the exception, showing relatively consistent attendance rates across education levels.
- Household income was a significant factor in five of the nine statistical models.

While not consistent across the three art forms, the desire for social interaction was a statistically significant variable in predicting theatre attendance in all three cities.

On the whole, most psychological motivations for attendance were not found to be consistent across the three cities and the different art forms: “the statistical significance of motivations [was] often too unstable across models to justify broad generalizations about socialization motivations’ roles in explaining performing arts attendance.” As a result, the researchers argue that “socialization, psychological, or lifestyle variables... require more science before they can provide guidance to nonprofit managers and marketing specialists on how to attract more audiences to their performing arts.”

Because “demographic variables have slightly more veracity across place and form”, the researchers “urge scholars and managers not to underemphasize the value of demographics in predicting performing arts attendance.”

APPENDIX B: MUSIC EDUCATION

The following is a small selection of the music education facilities that are available in Metro Vancouver. This provides a snapshot of some of their operations and programs, which can help position and inform the development of any educational programming at the VIM.

VANCOUVER ACADEMY OF MUSIC

The Vancouver Academy of Music (VAM) is BC's largest and most established music school. It was founded as the Community Music School of Greater Vancouver in 1969. Relocated to Vanier Park in 1976, it was renamed VAM in 1979. VAM has two divisions of study, a college division for students wanting to pursue a performance career, and a preparatory division for school-age children and adults. The Academy has Junior, Intermediate and Senior String Orchestras. VAM is housed in a facility with large classroom space, a library, teaching studios, the Koerner Recital Hall, rehearsal rooms for orchestra, choir, ballet, and over eighty parking stalls reserved for VAM students and patrons. The Koerner Recital Hall is suited for concerts and operas and has 284 fixed seats.

VSO SCHOOL OF MUSIC

As Western Canada's newest music school, The Vancouver Symphony Orchestra School of Music seeks to establish, nurture and enhance lifelong relationships with the world's greatest and evolving musical traditions. The programs and faculty offer learning experiences for all ages and abilities. Founded in 2003 and now located next to the Orpheum Theatre, the facility was made possible through the City of Vancouver's Cultural Amenity Bonus Program. The School's exclusive association with the Vancouver Symphony Orchestra offers opportunities to begin, strengthen and enhance experience of music, including one-to-one lessons on orchestral and other instruments, innovative classes for early childhood learning, courses and seminars for adults and youth, RCM and College Prep courses, master classes with visiting artists and composition classes. Students also have the opportunity to perform in and attend student and faculty recitals in Pyatt Hall, a purpose built space with flexible seating and excellent acoustics that seats up to 143 people.

SARAH McLACHLAN SCHOOL OF MUSIC

The Sarah McLachlan Foundation was formed in 1999, and by 2002 had become a music program in partnership with Arts Umbrella. In 2011, through a three-way partnership between the City of Vancouver, the Sarah McLachlan Foundation and the Wolverson Foundation (whose donation involved buying and renovating a building) the school achieved a permanent home in East Vancouver. As the school is supported financially by McLachlan, partners and fundraising, there are no tuition fees. Currently the school has 420 students, 41 staff, and an annual operating budget of over \$1 million.

EARLY MUSIC VANCOUVER

Early Music Vancouver has been offering summer workshops and courses since 1978, which are internationally renowned for offering young musicians on a professional track as well as amateur enthusiasts an opportunity to refine their skills and network with leading musicians in the field. The courses are mostly held at the UBC School of Music, but are produced and funded entirely by Early Music Vancouver. Four highly specialized programmes are

offered on an annual and bi-annual basis, drawing faculty and students from around the globe: Mediæval Programme; Lute Workshop; Baroque Vocal Programme; and Baroque Instrumental Programme. A concurrent concert Festival, featuring programme faculty and guest artists, regularly attracts capacity audiences.

POST-SECONDARY MUSIC PROGRAMS

There is a diverse range of music educational opportunities offered at the post-secondary level throughout the Lower Mainland, including the University of British Columbia, Simon Fraser University, Capilano University, Langara College, Kwantlen Polytechnic University and Douglas College. These programs have not been individually assessed as to their partnership potential, but the sheer number of people and programming involved indicates a wide range of potential participants in VIM activities. At a minimum, this will include the need for use of performance venues, but over time, there may be specific mutually supportive connections that can develop. There is excellent potential to grow these partnerships over time.

APPENDIX C: COMPARABLE MODELS

A number of global models of performance venues and music facilities have been reviewed, to determine best practices, emerging trends and inspirational ideas. Each of these models has unique features, based on their model of governance, balance of public and private operations, funding and individual circumstances. What they share is a sense of community connection and development that transcends a purely commercial operation. Ideas gathered from a discussion of these models can help direct the format, design and programming of a new music centre that will suit Vancouver's needs and ambitions.

C.1 BIMHUIS AMSTERDAM

The Bimhuis is widely considered to be one of the best live music venues in the world, and has consistently been cited as the most appropriate model for a new Vancouver Independent Music Centre.

The Bimhuis provides a perspective on Dutch and international music in over 300 concerts annually, in which a variety of jazz, classical, chamber and world music can be enjoyed. The focus is on new developments, but the Bimhuis also offers a significant selection of more mainstream music. It was founded in 1974, three decades prior to the completion of the current building. A former furniture showroom near Amsterdam's Red Light district had been acquired by a few musicians, who had just become members of the recently founded Beroepsvereniging voor Improviserende Musici (BIM). It was a time of new, enthusiastic initiatives in jazz, with a conscious choice to depart from traditional approaches. The Bimhuis quickly achieved the status as the premiere Dutch venue for improvised music, and the hall became a favourite spot for such renowned international bandleaders as Charles Mingus, Archie Shepp, Cecil Taylor, Pharoah Sanders and Sun Ra. The space was simultaneously made available to new Dutch initiatives, conservatory students and apprentice orchestras. In 1984, the building underwent drastic



renovations, whose most important feature was a hall in the shape of an amphitheatre. This allowed for an intimate atmosphere near the stage, while still allowing the audience to circulate at the back of the space to the adjacent bar. A professional recording system was installed which resulted in many concerts either being recorded for LP and CD releases or radio broadcasts. By the 1980s and 90s, the revolutionaries from the initial years had become internationally respected band leaders.

The present-day Bimhuis opened in 2005. The characteristic 'black box' – protruding from the Muziekgebouw aan't IJ – was designed with the old Bimhuis in mind. The lay-out of the stage and access to the bar have remained the same, but now everything is more spacious, comfortable and technically advanced. The Bimhuis annually receives twice as many visitors now as the old venue, and has remained the same: an important junction in the international network of improvising musicians. The City of Amsterdam supports the Bimhuis with a long-term subsidy under the terms of the Amsterdam Kunstenplan 2009-2012. The European Union supported the Bimhuis with a long-term subsidy under the terms of the European Jazz Odyssey Program. The Bimhuis is also sponsored by Grolsch.

The Bimhuis concert hall offers 225 seats and 150 standing places. Its modernist design features a raised stage surrounded by tiered, flexible seating and opportunities for tables at the sides and at the rear mezzanine area. The entire wall behind the stage is a dramatic glass wall, consisting of internal and external curtain walls with an airspace, lighting and adjustable blinds between. The space has wooden floors throughout. The downstairs rehearsal studio is 500 square feet in size with a 13-foot high ceiling, Tama Superstar drums with 20" Bassdrum, Fender Hot Rod Deluxe guitar amp, SWR Workingman15 bass amp, Soundcraft Powerstation 350 PA with D&B



Max Monitors (2x175W) on tripod, and Steinway B Grand Piano. The building footprint is 65 feet wide by 120 feet long, two stories in height (approximately 30 feet). The approximate square footage is 7,800 square feet per floor for a total of 15,600 square feet.

Upper Level

- Hall & Mezzanine: 3,250 sq ft
- Bar, Tickets, WC, circulation: 4,550 sq ft

Lower Level

- Rehearsal Studio: 500 sq ft
- Offices, Stage Door, loading, etc. 7,300 sq. ft.

The Bimhuis continues to be a place where new bands and projects are formed in which local and international musicians collaborate. The Bimhuis provides an excellent model for the VIM in terms of ambience, acoustics, layout, space allocation, design and aesthetics. Key lessons learned from the Bimhuis include:

- The importance of a central location.
- Simplicity of design and construction.
- The importance of an intimate ambience and a diverse range of programming.
- The commitment to the importance of music, and the engagement of the music community.

C.2 FREIGHT & SALVAGE, BERKELEY

The Freight & Salvage Coffeehouse is an all-ages performance venue located in Berkeley, California. It is run by a nonprofit community arts organization dedicated to promoting public awareness and understanding of traditional music and roots — music that is rooted in, and expressive of, the great variety of regional, ethnic, and social cultures of peoples throughout the world. The facility is supported by attendance, grants, musicians' benefit performances, volunteer efforts, and tax-deductible donations.

Berkeley in the 1960s was characterized by a free-wheeling mix of anti-establishment politics, radical life-style experimentation, struggles for racial and gender equality, and a profound respect for traditional cultures able to survive and even flourish outside the commercial "mainstream." This ethos was vitally linked to the city's music scene. Today, there is but one performance venue that continues to reflect those heady times. Since its founding in 1968, the Freight & Salvage Coffeehouse has been deeply rooted in that aspect of Berkeley's culture



that embraced freedom, tolerance, cooperation, and innovation. It has resisted the bottom line mentality, and, instead, has been a mission-driven non-profit organization. The club not only survived, it has become a world famous venue for traditional music, including folk, jazz, blues, bluegrass, world-beat and gospel. Freight & Salvage began when Nancy Owens took over the lease and the name of a failing used furniture store in 1968 and opened a 60-seat live venue. By 1983, patrons, performers, and employees formally incorporated the operation as the Berkeley Society for the Preservation of Traditional Music.

In 2000, with the help of the City of Berkeley, the organization purchased a property in the heart of Berkeley's downtown Arts and Cultural District. The venue was rehabilitated four years ago at a cost of \$12 million and now seats 400 in the main hall. The walls consist of wood salvaged during the rehabilitation, installed over acoustical material, which gives the room a warm appearance and a rich sound. The main hall also includes: barrier-free access; refreshment bar; raised stage with wooden floor; piano storage; wooden apron surrounding the stage that can be used for four rows of seating or as a dance floor; flexible "Swerve System" seating throughout; two Green Rooms; and a level loading dock at the rear. The Freight's sound system is composed of speakers and amplifiers exclusively designed and installed by Meyer Sound Labs of Berkeley. The system includes: a main hang of eight self-powered speakers, subwoofers under the stage,



C.3 SF JAZZ CENTRE

speakers for the rear corners; a Soundcraft Vi4 Digital Live Sound Console; default 2-channel recording capability with upgrade capacity of 96 channels; and 8 mike inputs on stage with a copper run to the console. The facility also includes classrooms, five practice rooms of various sizes, and a large, flexible lobby space that can accommodate workshops.

Freight & Salvage continues to fulfill its mission without compromising its own business status. The organization meets more than 85% of its operating budget with ticket and food sales, while grants and donations fund capital improvements. The key lesson learned from Freight & Salvage is the importance of a diverse range of programming activities that engage the music community and also generate sustaining revenue.

Opened in January 2013, the SFJAZZ Center is the first concert hall of its type in the United States: a freestanding performance venue with flexible seating and staging for artists of every stature, built specifically for jazz music and audiences alike. Designed by architect Mark Cavagnero and located in San Francisco's vibrant cultural corridor, the SFJAZZ Center comprises 35,000 square feet in a transparent, LEED® Certified structure. Key features include:

- State-of-the-art auditorium, adjustable from 350 to 700 seats
- 80-seat multi-purpose ensemble room



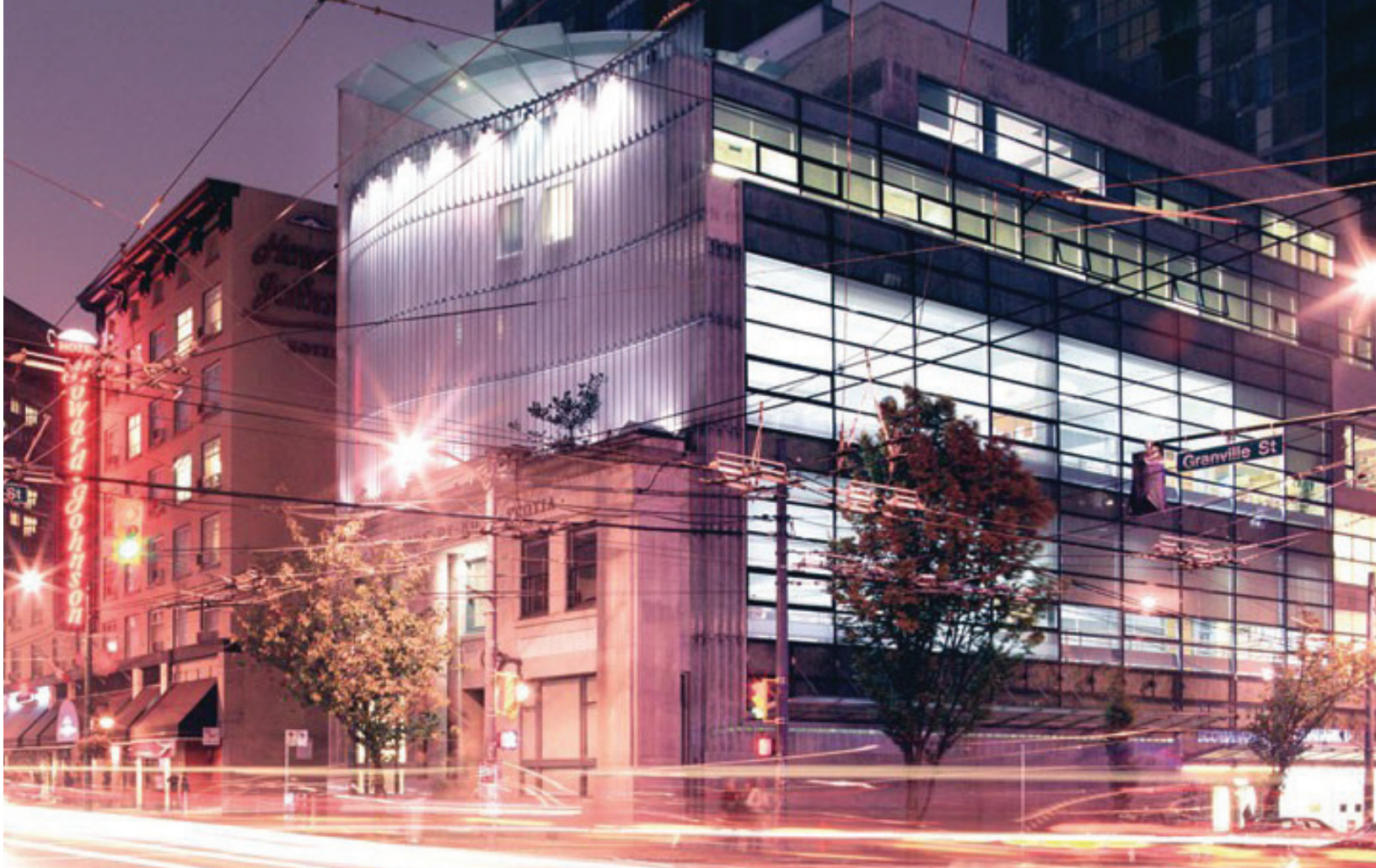


- Rehearsal spaces & digital learning lab
- Café at sidewalk level
- Ground floor lobby, retail shop and box office
- SFJAZZ administrative offices

In addition to housing SFJAZZ season performances and education programs, the center is in close proximity to transit systems, and can host special events, conferences, retreats, etc. As a new and distinctive facility, SFJAZZ demonstrates the way in which a dedicated music performance centre can act as a creative hub, engage and revitalize an existing community and attract new audiences through dynamic programming.



VANCOUVER MUSIC CENTRE



C.4 THE DANCE CENTRE, VANCOUVER

Established in 1986 as a resource centre for the dance profession and the public in British Columbia, The Dance Centre seeks to boost the profile of dance, and develop a stronger infrastructure for the art form. The Dance Centre devises programs and presents performances; manages Scotiabank Dance Centre; promotes BC dance to the public and to presenters; and provides resources and services for its membership of dance professionals. Operating hours are 9am to 10pm, seven days a week. The facility operates solely on rental revenues, and it took four years to break even. An endowment has also been created that is managed by The Vancouver Foundation, with a current balance of about \$750,000.

For over two decades, The Dance Centre spearheaded the drive to create a home for BC's dance community. The most direct inspiration has been New York's Dance Theatre Workshop, an artists collective founded in 1965, and some similar facilities in Europe. The facility opened in September 2001 in downtown Vancouver, on a site donated by its title sponsor, ScotiaBank. The building has become a hub for dance activity, housing The Dance Centre's programs, as well as rehearsals, classes, workshops, performances and events by dance artists and companies from Vancouver and beyond. The Dance Centre is also the primary source for information about dance in BC. The public can access information about hundreds of dance performances, classes, companies and organizations. In addition to events such as Dance In Vancouver, The Dance Centre promotes BC dance internationally, producing information for presenters and promoters around the world: the BC Dance Directory lists hundreds of BC dance organizations, and provides information about local companies available to tour.

The Dance Centre's members include professional dance companies and individual artists, teachers, choreographers, performers and dance enthusiasts. They benefit from resources and information about funding, jobs, auditions, training and other opportunities; Dance Central, a bimonthly publication, E-Central bulletins, and specialist dance publications and directories; information sessions and networking events. Video facilities include access to equipment and an editing suite, and an extensive dance video library - the largest one in Western Canada. Members receive free or discounted prices on workshops and training initiatives; can apply to participate in Dance Centre programs; and receive consultations with experienced staff on topics such as grant writing, marketing and incorporation.

The Dance Centre shared a number of candid comments and cautions that provide insight into potential issues in the operation of a similar facility:

IDENTITY: The Dance Centre feels hampered by the City of Vancouver's restrictive zoning and sign bylaws. Although it is located on Granville Street, it is not part of the Entertainment District zone that would

enable larger signs and outdoor screens. For any location, this is an issue that should be discussed with the City at the inception of the project.

Initiating Partnerships: There were three groups that were an integral part of the new facility: Vancouver Ballet Society; Judith Marcuse; and Ballet BC. There was no specific interview process or agreement about what each group would contribute to ongoing operations or fundraising, which has led to long-term differences in involvement. There were no agreements on how to avoid conflicts in programming, such as residencies, and confusion over fundraising responsibilities, as each group fundraises separately but the Dance Centre also needs to fundraise for operations and the endowment.

BUILDING DESIGN: The design of the facility is starkly modern, with much exposed concrete, which some users feel is not appropriately warm and welcoming. Provision was made for both air conditioning and operable windows, which can lead to operating issues and increased energy costs. Although allowed for, storage continues to be a problem and more would be desirable. The issue of retention of the heritage façade on Granville Street complicated the building design. ScotiaBank originally agreed to keep the original front entry as an ATM vestibule, which has now been removed and this space, along the prime frontage is now programmatically useless and cannot be integrated into the rest of the complex.

FLEXIBLE DESIGN: Since 2001, there have already been changes to the interior configuration. The demand for office space was not as great as originally anticipated as number of companies found the rental rates too costly, so a series of offices was turned into another rentable studio. The small kitchenettes on each floor were found to be too small to allow catering, and additional kitchen facilities had to be added.





C.5 THE MUSIC GALLERY, TORONTO

The Music Gallery is a centre for promoting and presenting innovation and experimentation in all forms of music, and for encouraging cross-pollination between genres, disciplines and audience. The Music Gallery is Toronto's Centre for Creative Music, founded in 1976 by Peter Anson and Al Mattes of the free-improvising group, CCMC. Since its inception, the Music Gallery has been a publicly-assisted centre for the creation, development and performance of art music from all genres. Since 2001, the Music Gallery has found a home at St. George the Martyr Anglican Church, through an arrangement with the parish that allows the Music Gallery the use of the space for concerts at a reasonable rate, in return for helping the church manage the rental of its hall. The Music Gallery is managed by a Board of Directors and employs: an Executive Director; an Artistic Director; a Technical Director; a Curator, Post-Classical & Emerging Artists Series; a Production Manager; a Marketing Coordinator; a Lighting Designer; and a Patron Services Supervisor. The Music Gallery offers a model for the promotion of creative new music and the accommodation of diverse genres within its programming.

PARKING AND ACCESS: The overnight, on-street parking that was originally in front of the building has been taken away, preventing trucks from unloading at the front door. A protracted negotiation with the City was required to secure a drop-off zone on Davie Street. In addition, when the building across the alley to the east was constructed, access to the loading bay became more constrained. A larger loading bay should have been provided.

PROPERTY TAXES: There have been problematic issues with the City over the amount of property tax that is charged. The City originally contributed \$1 million to the facility, on the understanding that it would not provide any future grants. When the facility opened, property taxes were assessed at \$300,000 per year. A great deal of time and effort has gone into re-negotiating this issue, after the fact.

UNANTICIPATED EXTRA COSTS: A number of issues emerged during the design and construction phase that complicated the construction, including the heritage façade retention (a \$1 million premium), and a complete architectural redesign after the original site was rejected due to rigid sign bylaws.

Although dedicated to dance rather than music, the cooperative nature of this organization provides illuminating parallels to how the VIM could be structured. The administration has experienced the design and building of a new structure and also has been operating this purpose-built facility since 2001; this offers the most direct local parallel to the proposed VIM, and their experience and insight has much to offer. In addition, The Dance Centre offers a model for sustainable financial operations that are supported substantially by rental income.



C.6 REDCAT, LOS ANGELES

The Roy and Edna Disney/CalArts Theater (REDCAT) is an interdisciplinary contemporary arts center for innovative visual, performing and media arts located in downtown Los Angeles inside the Walt Disney Concert Hall complex. Through performances, exhibitions, screenings, and literary events, REDCAT introduces diverse audiences, students and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature.

The stage at REDCAT is versatile and can be transformed into several different configurations, from thrust and end stage to completely in-the-round, and can accommodate an audience as large as 240. The performance space is lined with hinged panels, each

with finished wood on one side and sound-absorbent material on the other. These can be easily adjusted to optimize the acoustic properties of the space according to the requirements of each performance. REDCAT has two separate sound systems - one is designed expressly for live performance, and the other is dedicated to film and video screenings and other playback of recorded audio. To quiet outside noise and to prevent the transmission of vibrations from the adjacent Walt Disney Concert Hall parking garage, REDCAT is constructed as a base-isolated steel box-within-a-box, with the interior box floating on 72 special rubber pads. To support a variety of screenings and performances, the theater is equipped with high-end 35mm, 16mm and digital projection systems. REDCAT offers a model of state-of-the-art technology and programming that encourages experimentation, discovery and lively civic discourse.

C.7 ORIGINAL MUSIC WORKSHOP, BROOKLYN

The Original Music Workshop (OMW) is a Brooklyn-based, non-profit group that acts as an artistic incubator by offering space and support to composers, musicians and emerging talent for rehearsal, recording, editing, performance, and dissemination. OMW seeks to serve the 21st century artist, one who is mostly artist but often part entrepreneur and part educator. Its programming will appeal to a wide range of audiences, from classical music or jazz to experimental music. The OMW building is characterized by the insertion of an acoustically-driven, geometrically complex chamber hall within a one hundred-year old post-industrial shell of a former sawdust factory. The building combines an act of preservation with state-of-the-art new construction, shaping a space that is both reverent and irreverent, both historic and progressive.

The performance hall, a crystalline form comprised of perforated steel panels and recessed structural channels, is a double-height space with surrounding balcony. The space contains no trap doors, fly spaces, wings, or curtains; rather, it is fundamentally and simply a chamber hall. The simplicity of the room is supported and augmented by an elaborate acoustic and theatrical design by ARUP. Behind the visually opaque, but acoustically transparent walls of the performance space sits a series of variable acoustic treatments that allow the space to be tuned to the specificity of instrumentation. In addition, the venue utilizes acoustically isolated box-in-box construction that enables the entire performance space to meet the low background noise levels of the world's finest recording studios. The space includes a state-of-the-art audio system, theatrical lighting infrastructure, a video projection system, and a variable staging system. Seating up to 170 patrons (approximately 350 standing), the space offers an intimate experience for the concertgoer with the





C.8 GREEN MUSIC CENTRE

performers as well as with fellow concertgoers. The performance space is also engineered for recording up to a full 70-person orchestra with integrated recording and broadcasting infrastructure, two isolated mixing rooms and a video editing room. Outside the performance space, the venue includes a double-height lobby with a bar, separated from the concert hall by a massive vertically sliding acoustic door. The back-of-house spaces also include a Green Room and administrative offices. OMW offers a model of a dedicated music performance facility that supports the broader music community through diverse programming. Revenue generation is supported by an independently operated two story, 74-seat restaurant.

The Donald and Maureen Green Music Center is a performing arts complex located on the campus of Sonoma State University, comprised of the Weill Hall, the more intimate Schroeder's Recital Hall, a multi-use education facility, and a hospitality center. This versatile complex is focused on creating a high-quality music education experience for students and the community. The 1,400-seat Weill Hall was designed to replicate the intimacy and acoustics of both Vienna's Musikverein and Symphony Hall in Boston, and is modeled after Seiji Ozawa Hall at Tanglewood, including a back wall that can be fully opened onto the landscaped and terraced Weill Lawn. The handcrafted seats within Weill Hall were built by the 200-year-old Fancher Chair Company. Made of European steamed beech wood, the



chairs feature an open back designed for acoustic-neutrality whether the seat is occupied or empty. Seating is divided amongst a raked orchestra floor, two upper balconies and a choral ring behind the stage. The third floor balcony has views of the Sonoma Mountains through large windows on the north and east walls. The variable acoustics of the hall are achieved through the use of motorized fabric banners on the east and west walls. By adjusting these banners, the hall can be fine-tuned for the specific genre of music being performed. Schroeder Hall features seating for 250, with a Brombaugh tracker organ mounted at the stage-end wall on its own balcony. The Green Music Centre offers a model that is imposing and important, and takes its acoustics seriously. The connection of Weill Hall to the outdoors is also notable.





C.9 THE FLY BY NIGHT MUSICIANS CLUB, FREMANTLE

The Fly by Night Musicians Club is a not-for-profit community musicians' club and music venue located in Fremantle, Western Australia. The Club was founded in 1986 by musicians and music lovers, and has a rich history of musicians, actors, comedians, and even circus performers who have showcased their talent on the Fly's stage over the last 20 years with local, national and international artists performing at the club. The Fly is located in a heritage-listed building, is renowned for its acoustics and ambience and has been recognized for its commitment to developing local musicians and performing arts as well as facilitating community based activities.

The venue holds a capacity crowd of 500 people standing and can be set up with any combination of tables and chairs, lounge chairs and dance floor space. There is also a smaller performance space called the Transit Lounge that holds 100 as well as a number of other rehearsal rooms. The Fly provides numerous spaces within the venue for workshops, seminars, rehearsals and community fundraising activities. There are opportunities for individual and band membership, with opportunities for discounts, promotions and access to rehearsal space. The Fly offers a model of a musician-driven facility, and demonstrates the importance of a venue developing its own constituency through membership, activity, accessibility and opportunity.

C.10 TAMALPAIS RESEARCH INSTITUTE

The Tamalpais Research Institute (TRI Studios) located in San Rafael, California, is a video streaming venue and recording facility, created by Grateful Dead founding member, and 1994 Rock & Roll Hall of Fame Inductee, Bob Weir. This virtual venue is designed to broadcast live video and audio streams directly to the internet, and provides music fans with intimate, live performances anywhere they have Internet access. While TRI allows fans a behind-the-scenes, all-access feel, it simultaneously provides artists with a blank canvas on which to perform. Utilizing advanced acoustical technology from Meyer Sound, artists can emulate the acoustic properties of any performance space. This groundbreaking innovation is a creative sandbox that invites artists to experiment with their sound, which further brings together both the artists and their fans. Events at TRI are filmed, directed, mixed and webcast live in HD.

"TRI was kind of built on the principle that it was going to be a fun place to be," explains Weir. "The ultimate playpen for a musician." For the audience, this means a more intimate connection with the artist. Studio One: is the largest recording room and live performance space, which can accommodate a 60-piece orchestra in addition to a video/audio production crew. Studio Two is designed as a neutral sounding environment equipped to capture high fidelity audio, and can also be used as a rehearsal and entertainment space. Two control rooms provide autonomous recording and mix environments, capable of working completely independent of

productions utilizing the rest of the building. Video: is captured on Sony camcorders that can provide video in full HD resolution that can be sent to web streaming servers. High-redundancy/high-capacity all-fiber networks offer streaming throughput to the end users. Broadcast video is fully integrated with support across Flash, iPhone and iPad platforms.

Although it is highly specialized, the technology model employed at TRI points the way for the future integration of performance, streaming and recording that is developing globally. This is an important consideration when reviewing digital trends and for forecasting future simulcast and streaming needs and capacity.



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APPENDIX D: RENTAL FACILITIES

A number of rental venues were surveyed to determine what size and type of rental facilities are available in the local area, and their current rates. These rental venues are diverse in nature, ranging from technically-equipped performance space to rehearsal space to meeting rooms. The following quoted figures may include some extra charges, based on the type of rental, and do not include applicable taxes.

D.1 VANCOUVER EAST CULTURAL CENTRE

The Cultch is a rental facility used by many local theatre, dance and music presenters and numerous professional dance and theatre companies. The Historic Theatre is a proscenium stage with a raked audience chamber and balcony; the maximum capacity is 285, although most events are set to 195. The VanCity Culture Lab is a black box studio, with lighting and audio technology accessible from anywhere in the room. The seating system is comprised of movable risers that can be set up in flexible configurations seating 50 to 100. The Cultch's main lobby can also be rented for a variety of uses, including receptions, meetings and/or readings.

VANCOUVER EAST CULTURAL CENTRE	
HISTORIC THEATRE	VANCITY CULTURE LAB
CAPACITY	
195 - 285	50 - 100
CORPORATE RATES	
\$900 - \$1,200 / day; \$5,000 / week (7 days)	\$300 - \$400 / day; \$1,300 / week (7 days)
NON-PROFIT RATES	
\$700 - \$900 / day; \$3,800 / week (7 days)	\$200 - \$300 / day; \$1,000 / week (7 days)

D.2 ROUNDHOUSE COMMUNITY ARTS AND RECREATION CENTRE

A centre for community cultural development as well as recreation for all ages, the Roundhouse features a black box Performance Centre with flexible seating, exhibition hall with a shared lobby, woodworking, pottery and dance studios, a full-size gymnasium, café area, and various multi-purpose spaces.

Staff rates are \$44.87 / hour for private / commercial rentals and \$29.18 for non-profit and community rentals. A number of other rooms are also available for rental.

ROUNDHOUSE COMMUNITY ARTS AND RECREATION CENTRE		
PERFORMANCE CENTRE	EXHIBIT SPACE	EXHIBIT SPACE WITH PERFORMANCE CENTRE LOBBY
SIZE		
5,000 square feet	5,800 square feet	7,800 square feet
CAPACITY		
170-193 (existing seating) 175-300 (standing)	300 (theatre style) 400 (standing)	400 (theatre style) 600 (standing)
PRIVATE RATES		
\$144 - \$200 / hour	\$124 - \$178 / hour	\$124 - \$178 / hour
COMMERCIAL RATES		
\$212 - \$300 / hour	\$195 - \$285 / hour	\$195 - \$285 / hour
NON-PROFIT RATES		
\$67 - \$87 / hour	\$70 - \$117 / hour	\$70 - \$117 / hour
COMMUNITY RATES		
\$63 - \$83 / hour	\$63 - \$110 / hour	\$63 - \$110 / hour

D.3 MUSEUM OF ANTHROPOLOGY

The Great Hall of MOA is rented for special events. The venue is spectacular but limited in flexibility; there is a large glass wall that is the backdrop. Sound setup is minimal and a PA system is available. There

is also a small 90-seat theatre, but it has minimal sound and lighting capabilities, poor acoustics and no piano. The rental rate includes the Great Hall, theatre, courtyard room and access to museum exhibits, Specified caterers must be used.

MUSEUM OF ANTHROPOLOGY
CAPACITY
300 seats set up on the floor; up to 400 standing.
PRIVATE / COMMERCIAL RATES
\$4,000 (discounts may be offered).

D.4 VanDUSEN BOTANICAL GARDEN

This 55-acre garden has matured into a botanical garden of international stature since opening to the public in 1975. The new Visitor Centre and the Floral Hall, with their garden views, can be rented for business meetings, conferences, seminars, memorials, wedding receptions, banquets, Christmas parties and special events. This includes the BMO Great Hall, The Peggy Gunn Woodland Hall A & B (which can be rented separately or together)

Included with the Visitor Centre rentals are 2 ½' x 6' tables, black chairs, coffee urns, podium and wireless microphones. The Floral Hall rental also includes the use of a servery-style kitchen. Renters are responsible for set up and take down and making their own catering arrangements and liquor license arrangements. In addition, the Floral Hall and the Cedar Room.

VanDUSEN BOTANICAL GARDENS				
BMO GREAT HALL	WOODLAND A OR B	WOODLAND A & B	FLORAL HALL	CEDAR ROOM
CAPACITY				
60 (seated reception) 100 (lecture style)	30 (seated reception) 50 (lecture style)	60 (seated reception) 100 (lecture style)	120 (seated reception) 150 (lecture style)	20 (workshop) 50 (lecture style)
COMMERCIAL RATES				
\$850 (8am-5pm or 5pm-midnight) \$1,350 (8am-midnight)	\$425 (8am-5pm or 5pm-midnight) \$675 (8am-midnight)	\$850 (8am-5pm or 5pm-midnight) \$1,350 (8am-midnight)	\$755 (8am-5pm or 5pm-midnight) \$1,200 (8am-midnight)	\$260 (8am-5pm or 5pm-midnight) \$410 (8am-midnight)
NON-PROFIT RATES				
\$360 (8am-5pm or 5pm-midnight) \$625 (8am-midnight)	\$180 (8am-5pm or 5pm-midnight) \$315 (8am-midnight)	\$360 (8am-5pm or 5pm-midnight) \$630 (8am-midnight)	\$330 (8am-5pm or 5pm-midnight) \$570 (8am-midnight)	\$125 (8am-5pm or 5pm-midnight) \$200 (8am-midnight)

D.5 NORMAN ROTHSTEIN THEATRE

The Norman Rothstein Theatre is a fully equipped 318-seat performance venue that features a complete sound and lighting system, an acoustic shell, a full-size movie screen, a commercial projector, dance floor and a grand piano. Located in the heart of the

Jewish Community Centre of Greater Vancouver, the facility is wheelchair accessible, air-conditioned and has onsite parking. Community Centre is quiet for the Sabbath from Friday afternoon to Saturday afternoon. Jewish dietary laws allow only vegetarian food in the facility. Technical costs are extra (roughly \$400-600 for set up and show). There is no box office set up.

NORMAN ROTHSTEIN THEATRE	
CAPACITY	
318	
PRIVATE / COMMERCIAL RATES	
\$830	
NON-PROFIT RATES	
\$690	

D.6 FEI & MILTON WONG EXPERIMENTAL THEATRE

The Fei & Milton Wong Experimental Theatre is the venue for more than 100 performances generated annually by SFU's School for the Contemporary Arts. As part of the revitalization of Vancouver's historic Downtown Eastside the theatre will provide an opportunity for partnerships with the city's professional arts organizations and unique community based cultural initiatives. The theatre has a flexible seating arrangement that can

accommodate a variety of stage configurations and seating for up to 440 people. The sound and lighting are good for concerts, but bookings are challenging due to multiple ongoing users (SFU community; meetings, events & conference services; and School for Contemporary Arts). Technical costs are extra and can be substantial (roughly \$1,200 for set up and show). Changing from 250 to 400 seats or vice-versa can take two days with four technicians. Box office set up is through the Playhouse Box Office, which can incur high costs.

FEI & MILTON WONG EXPERIMENTAL THEATRE	
CAPACITY	
	250 – 440 seats
NON-PROFIT RATES	
	\$1,300 for 250 seats

D.7 THE IRONWORKS STUDIOS

The Gallery Studio event space is located in an industrial space and is available for rental for weddings, parties, private events and music performance. The room has 16-foot ceilings with skylights, and seats up to 180 guests. There are also two studios that can be rented for photography shoots, or can be combined as one studio.

THE IRONWORKS STUDIOS			
GALLERY STUDIO	STUDIO ONE	STUDIO TWO	STUDIOS ONE & TWO COMBINED
CAPACITY			
180	Photography shoots only	Photography shoots only	Photography shoots only
RATES			
\$750 – \$1,250 (varies with event) \$350 for PA and technician	\$50 / hour; \$375 / day	\$50 / hour; \$375 / day	\$80 / hour; \$575 / day

D.8 VSO SCHOOL OF MUSIC

The VSO School of Music Facility has several flexible spaces available for rental, Pyatt Hall, the Arthur H. Wilms Salon, the Ensemble Room, three classrooms, a Board Room and practice rooms.

Pyatt Hall is a 1,500 square foot purpose-built space for music performance. As such, it was designed for acoustic excellence. The acoustic characteristics can be adjusted through the use of drape systems and motorized acoustic panels on the sidewalls. A gala-lift floor system allows for flexible configurations ranging from raked to flat; this affects the capacity, which varies from:

- Flat floor performance or lecture seating: 130
- Raked performance or lecture seating: 120
- Catered event seating: 70
- Balcony Extra seating: 23

Other features include:

- sprung hardwood stage floor
- piano storage provided in a “piano garage”
- recording booth and capabilities
- two dressing rooms with private washrooms
- theatrical lighting
- video conferencing system
- caterer’s server

Preferential rates are offered for non-profit groups. The facility suffers from poor street visibility and identity.

VSO SCHOOL OF MUSIC RENTALS					
PYATT HALL	WILMS SALON	ENSEMBLE ROOM	CLASSROOMS (3)	BOARD ROOM	PRACTICE ROOMS
CAPACITY					
70-143 Seats	40	25	30-40		
PRIVATE / COMMERCIAL RATES					
\$400 (4 hours) to \$900 (8 hours)	\$80 (4 hours)	\$80 (4 hours)	\$80 (4 hours)	\$50 (4 hours)	\$10 - \$30 / hour
NON-PROFIT RATES					
\$250 (4 hours) to \$750 (8 hours)	\$15 / hour	\$15 / hour	\$15 / hour	\$50 (4 hours)	\$10 - \$30 / hour

Extra charges can include:

- grand pianos: \$100-\$150
- piano tuning: \$150-175
- projector & screen rental: \$50
- Audio/Visual technician (4 hours minimum): \$200

D.9 OPHEUM ANNEX

Located next to The Orpheum on Seymour Street, The Annex is rented for cabarets, dance and music performances, receptions and rehearsals. The Annex can be converted from a flat-floor to a standard theatre space with 193 seats, and is fully equipped with theatrical sound and lights. Pre-show, intermission, and post-show receptions have limitations. The facility suffers from poor street visibility and identity.

Performance rental includes basic front of house services and basic technical support. Additional charges include can include: rental for meetings (\$510); Technical / film shoot (\$510 / day, \$2,550 / week) and 15%-20% commission on merchandise.

ORPHEUM ANNEX		
CAPACITY		
Up to 193 seats, with 3 wheelchair spaces and 3 companion seats. 146 seat retractable automatic seating system on the main level and 47 seats in the gallery.		
RENTAL RATE: Evenings (6 pm - 12 midnight)	RENTAL RATE: Afternoons (12 noon - 5 pm)	RENTAL RATES: Mornings (8 am - 12 noon)
1 performance: \$1,020 2 performances: \$1,530	1 performance: \$2,479 2 performances: \$3,713	1 performance: \$1,647 2 performances: \$2,479

D.10 THE DANCE CENTRE

The Dance Centre has seven studios that are available for rent, at rates that are discounted for Arts/Non-Profits, members, dance rentals and dance creation subsidies. The facilities are also available for corporate and special events rentals, including the 2,852 square foot Faris Family Studio, suitable for performances, filming and special events; its capacity is 154 in retractable raked seating, 100 for seated dinner and 200 for standing cocktail reception. Preferential rates are offered for non-profit groups (15% discount), non-dance members (20%) and dance members (30%). The Judith R. Marcuse Studio is a multi-purpose 800 square foot room that opens onto a 1,079 square foot outdoor patio; 50 can be accommodated for a seated dinner, 80 in the indoor area and 120 indoor and patio. There are two large 1,800 square foot studios, one medium 1,400 square foot studio, two small studios (630 and 800 square feet) and a 312 square foot board room.

Extra charges can include:

- Hourly labour costs
- Projectors: \$75 - \$250 / day
- Piano: \$120 moving fee

There is not a large demand for event rentals, as the studios are often booked for performances and are not often available. Also the rentals are basic, which limits potential corporate rentals as amenities that other operators such as hotels can provide, such as parking and catering, are not available. The greatest demand is during the summer months, when the outdoor patio is an asset, and several weddings and small events are anticipated.

THE DANCE CENTRE RENTALS					
FARIS FAMILY STUDIO	MARCUSE STUDIO	LARGE STUDIO	MEDIUM STUDIO	SMALL STUDIO	BOARD ROOM
CAPACITY					
100-200	50 - 120	varies	varies	varies	16
PRIVATE / COMMERCIAL RATES					
\$400 - \$700 (one day)	\$80 / hour	varies	varies	varies	varies
NON-PROFIT RATES					
15% - 30% discount	15% - 30% discount	\$24 - \$44 / hour	\$19 - \$35 / hour	\$12 - \$22 / hour	\$11 - \$20 / hour

D.11 SOUNDHOUSE STUDIOS

Soundhouse Studios is Vancouver's premier rehearsal studio and event space. Its 7,000 square-foot rehearsal studio is centrally located close to downtown Vancouver and provides space for music practice, lessons, film/photography shoots, and event rental space. The rehearsal rooms are purpose-built to high standards. Rooms can be booked for as little as one hour (on the hour) with no time restrictions or set time slots. The facility offers the Premier Room, five Standard Rooms, the Mini Room and the Mezzanine

(AKA "the Attic"). The Premier Room and Standard Rooms come with a drum kit, a P.A system and three microphones; cymbals, snare drum and kick pedal can be rented for a small fee; it has been noted that the Premier Room has issues with ventilation. The Mini Room is equipped with drums and a TV/ DVD setup for "DIY" lessons. The 1,800 square foot Mezzanine is upscale, flexible space that can be used for corporate/ special events, photography, film, dance, and more, and can be rented both with a stage or without.

SOUNDHOUSE STUDIOS RENTALS			
PREMIER ROOM	STANDARD ROOMS	MINI ROOM	MEZZANINE
SIZE			
460 square feet	250 – 300 square feet		1,800 square feet
RATES			
\$30 / hour	\$20 / hour	\$10 / hour	varies

D.12 SUGAR STUDIOS

Sugar Studios offers two 'high-end' photography rental studios. Studio A offers 1,600 sq. ft. of total studio space, with 1,014 sq. ft. of shooting area and 584 sq. ft. of makeup/client/kitchen area.; it features a 36' infinity wall, 18' from floor to lighting and 29' from floor to ceiling. Studio B has full south facing windows and abundant natural light, 563 sq. ft. shooting space, 20' high ceilings and full blackout

capabilities. Full production services can also be provided. The spaces can also be rented for events including corporate and personal rentals. The THEY Rep Office can also be rented in conjunction with the two studios.

These prices do not include cleaning fees, or applicable SOCAN fees.

SUGAR STUDIOS		
STUDIO A	STUDIO B	THEY REP OFFICE
CAPACITY		
150 (135 with alcohol)	75 (50 with alcohol)	
PRIVATE / COMMERCIAL RATES		
\$80 / hour; \$800 daily	\$50 / hour; \$500 daily	All three spaces: \$3,000

D.13 HOLLYHOCK ROOM

The Hollyhock Room is a meeting room available for rent at Tides Canada. The room capacity is approximately 30 people (seated) or 50 (reception), depending on set up.

Equipment Rentals

- 40" flat screen TV: \$75.00
- LCD Projector: \$50.00
- Flip chart with paper, markers & tape: \$10.00

HOLLYHOCK ROOM	
CAPACITY	
30 - 50	
PRIVATE / COMMERCIAL RATES	
\$175 (half-day); \$250 (full day); \$175 (evenings)	
NON-PROFIT RATES	
\$125 (half-day); \$175 (full day); \$125 (evenings)	



