

# **Barrie Performing Arts Centre**

Programming and Concept Design Final Report

April 2024

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with Novita Interpares and Fisher Dachs Associates



The City of Barrie acknowledges the traditional territory of the Anishinaabeg people, which include the Odawa, Ojibwe, and Pottawatomi Nations collectively known as the Three Fires Confederacy. We also acknowledge the Wendat Nation (Huron) who occupied these lands prior to the middle of the 17th century.

We are dedicated to honouring Indigenous history and culture and recognize the enduring presence of Indigenous peoples on this land. We are committed to moving forward in the spirit of reconciliation and respect with all First Nations, Métis, and Inuit People.





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# Executive Summary

Access to arts and culture is vital for healthy, successful and strong communities. Barrie is rapidly growing and serves as an urban centre for the region, making it a hub for community resources and gathering. A vision for a downtown performing arts centre has been in place since the City's 2006 Cultural Master Plan. With the closing of the W.A. Fisher Auditorium—and Georgian Theatre's limited availability to community groups—and as arts groups regain their footing after the COVID-19 pandemic, the need for this facility has intensified.

This report—prepared in response to a request for proposal (RFP) issued by the City of Barrie in 2022—recommends the program, seating capacity, preliminary design, and business case for a new performing arts centre in Barrie. The work captured in this report (along with key documents in the appendices) outlines a path forward that maximizes impact for the citizens of Barrie while ensuring wise-spending and a stable business model.

Public facilities continuously evolve to adapt to new technologies and better respond to the needs of their communities. Libraries are a case in point: Over the last three decades, libraries have expanded their offerings to include new digital media, spaces for making and learning, and spaces for community, operating more like hubs. The new generation of the performing arts centre (PAC) model follows a similar trend. The paid access, standalone theatre that only operates during showtime has shifted to a more inclusive, welcoming centre that offers a broader range of programming throughout the day with an emphasis on accessibility for all.

The program put forward in this phase, known as the Cultural Hub Model, is the next generation of the performing arts centre. It is an important space to enable multi-generational participation and exposure to the arts. For many years, municipalities have been building recreational facilities that cluster a number of facilities together (e.g., arena, pool, gym, meeting rooms, and playing fields); Barrie's East Bayfield Community Centre is a good example of the benefits of such clustering. Much like recreational centres provide places for a wide range of active programs from early youth, to career skills development, to celebrations of community pride, the Cultural Hub does the same for the performing and creative arts.

The interest and passion for a new performing arts centre in Barrie is very strong. There is a large community of groups and individuals (spanning dance, drama, music, and non-traditional arts) that will use, support and enjoy these spaces. The findings of the consulting team's work are summarized in this document and further elaborated in the appendices, and serve to provide guidance to the City as they make decisions as to how to move forward with this transformative project. As with any project of public significance, the team has endeavored to accurately represent many voices, objectively evaluate tradeoffs and provide both recommendations and further options for study to the City as the project moves to the next phase.

*“For Barrie, culture is a **celebration** of its people's experience, heritage, human creativity, imagination and originality. It is found in the **arts, media, crafts, heritage, urban design, business, and in our relationship to our landscape and creative endeavours in all economic sectors**”*

— Arts & Culture, City of Barrie





125 Dunlop Street West; the site for the new Barrie Performing Arts Centre. Source: Google Earth.

### **Request for Proposal and Mandate**

In July 2022, the City of Barrie issued a request for proposal (RFP) for the engagement of a professional firm with expertise in municipal performing arts centres to validate the needs of the community and recommend the program, seating capacity, preliminary design and business case for their planned performing arts centre project.

Paramount to the work of this RFP is maximizing impact while minimizing cost to residents. Efficiency and affordability are key considerations for the municipality. The project team was tasked with “right sizing” the facility—maximizing utilization and financial viability. Hariri Pontarini Architects (HPA) and their team of consultants were selected and began their work in Fall of 2022.

HPA’s body of work is distinguished by an unwavering commitment to design and technical excellence and an aspiration to create progressive and responsive architecture that uplifts communities around the world. From among relevant experience, the reimagined Tom Patterson Theatre expands the technical capabilities of live theater and wraps itself in amenity-rich spaces, while OpenROM creates a community “living room” and responds to the needs of a more diverse and multi-generational audience.



## Evolution of the Site for the Barrie Performing Arts Centre

The site identified by the City for the proposed location of the project is 125 Dunlop Street West, the former home of the W.A. Fisher Auditorium. Positioned at the western end of the downtown core, this choice represents a significant investment in cultural and tourism amenities, contributing to the revitalization of a downtown section identified as a focus area for downtown revitalization efforts.

The W.A. Fisher Auditorium, situated within the former Barrie Central Collegiate (which at the time of its demolition was the oldest secondary school in Simcoe County), was deemed prohibitively expensive to refurbish by the Simcoe County District School Board (SCDSB), leading to its closure in the 2016/2017 academic year. The W.A. Fisher Auditorium closed following its final concert in May of 2016.

In 2017, HIP Developments purchased Barrie Central Collegiate from the Simcoe County District School Board with plans for a residential development. There was great public interest in retaining the W.A. Fisher Auditorium as a key piece of the City's history and as an opportunity to create a cultural space in the downtown, prompting its official acquisition from HIP Developments in early 2019. Feasibility studies conducted from 2017 to 2020 explored constructing a theatre on the property while retaining the existing auditorium foundation. However, in 2021, it was determined that retaining the foundation constrained the development potential of the site and the history of the W.A. Fisher Auditorium could be honoured in alternative ways. This shift allowed the project to be revisited without the constraints of previous design concepts.

## Strengthening Barrie's Creative Corridor

Currently, the downtown core does not have a large capacity theatre, relying on leasing the Georgian Theatre\* to support large audience performances. The closure of the W.A. Fisher Auditorium in 2016 and limitations of other mid-size venues in the region have compounded the need for a mid-size performance hall.

The new facility will become the home for the performing arts in Barrie, an incubator of talent, a force in the redevelopment of downtown, and a destination for both residents and visitors. Its location will enable the vision of a 'Creative Corridor'—a vision that includes the performing arts centre as the western anchor, flanked by the Five Points Theatre and Meridian Square, with the MacLaren Art Centre serving as the cultural node on the eastern end. With the additions of the Sandbox Entrepreneurship Centre and Georgian College's Digital Art and Design campus downtown, the cultural corridor concept has the necessary elements to be a strong economic driver for future downtown development.

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\* The Georgian Theatre, a 680-seat, mid-size venue built in 1973, has been operated by the City in a partnership agreement with Georgian College since 2009. While it has provided the Barrie community with its main performing arts venue for decades, it is outside City control and as a result its long-term availability to the community is unknown.

## Key Deliverables to Date

Key deliverables for the project include:

- **Space requirement validation.**
- **Building criteria, standards and equipment.**
- **Impacts to management structure and operating model.**
- **Stakeholder engagement & recommendation report.**
- **Scope development.**
- **Project timelines.**
- **Pre-opening plan & associated resources.**
- **Schematic Design and Class D cost estimates.**
- **Final report.**

The work was organized into two major phases:

### **Phase 1 - Capacity Validation and Program Development:**

The team began with the evaluation of existing contemplated programs, a review of the local capacity and market for arts production. This included engagement with local arts groups and culminated in the development of a proposed program. Key documents included in this report's appendices were integral to the work of this phase:

- A survey (Appendix A, item i) that was circulated by the City to local producers and presenters in Barrie asking questions about organizational capacity was factored in to the facility capacity assessment.
- An early report (Appendix B, item i) prepared to meet the goal of the Request for Proposal No. RFP-ECD2020-001 (issued by the City of Barrie in March 2020) laid the groundwork for the proposed operating model and business case.
- A report on initial concept testing and validation (Appendix B, item ii) evaluated facility concepts and market considerations with a view to determining the appropriate facility.

- A report on business model options (Appendix B, item iii) defined and compared two distinctly different business models ("Retail Entertainment Centre" and "Community Cultural Hub").
- A space/function program for the Cultural Hub model (Appendix B, item vi) built on the facility narrative developed in the Performing Arts Centre Task Force Final Report (January 2022).

### **Phase 2 - Design, Costing and Feedback:**

The architectural team developed a conceptual narrative, drawings and visuals responding to the site and program. This work was presented at various community meetings and a two-day public open house. Feedback has been received through various channels and the work culminates in a preliminary cost estimate. Key documents included in this report's appendices were integral to the work of this phase:

- Collected feedback (Appendix A, item ii) from the PAC Vision Open House in Barrie (April 2023) provided important information for the development of this report.
- A strategic business model report (Appendix B, item iv) identified the key strategies and initiatives that must be employed in order to achieve the desired outcomes of the Cultural Hub.
- A development plan report (Appendix B, item v) established goals and strategies for a successful Cultural Hub. Included in this report is a year-to-year checklist of the tasks required to develop the Cultural Hub as an operating entity in parallel with the construction of the building.
- A structural design brief (Appendix C, item i) was completed based on preliminary architectural design drawings and images.
- Mechanical (Appendix D, item i) and electrical (Appendix D, item ii) design briefs were completed based on preliminary architectural design drawings and images.
- A Class D cost estimate (Appendix E, item i) was developed by a cost estimation firm based on preliminary architectural design drawings and images, as well as structural, mechanical, electrical, theatre, and AV design briefs.

## Key Issues for This Phase

Through the work of this RFP the team has identified and responded to key issues for the project:

**Number\* of main performance spaces:** The RFP and past work has contemplated programs with a single performance hall as well as multiple performance halls. A facility with multiple performance halls increases flexibility. The second, smaller hall can be problematic from an operational and financial perspective. The business and development model should be very clear as to its uses and the room should be fit out properly to ensure success. After careful consideration, the team is putting forward a multi-hall program to suit the diversity of needs within the community and respond to the growing market for festival formats.<sup>†</sup>

**Seating capacity of performance halls:** It is critical to ensure the main hall is large enough to bring a diversity of programs but not so large that operational costs are unwieldy, seats cannot be filled and rental rates exclude groups from using the Centre. The team has proposed a mid-size facility that is in line with current trends and is supported by the evaluation of the capacity of performing groups and anticipated growth.<sup>‡</sup>

**Primary<sup>§</sup> business model:** What are the primary sources of revenue? What is the availability of local product and touring product? What other needs will this facility fill for the community? The model put forward is a healthy one with revenue and expenses comparable to other recreation and community facilities within the city.

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\* This section provides only a summary of the recommended number of performance spaces. Pages 14-27 in this report elaborate further. Facility types and number of performance spaces are evaluated and validated in three key documents: Appendix B, item i, item ii, and item iii.

<sup>†</sup> Festival formats cultivate niche audiences by focusing on higher frequency of events and smaller capacities. It advances cultural development and builds community. An example of the festival format is the Jazz Festival.

<sup>‡</sup> This section provides only a summary of the seating capacity assessment. Pages 14-27 in this report elaborate further. The seating capacity of the performance halls is evaluated and validated in three key documents: Appendix B, item i, item ii, and item iii.

**Relationship to other facilities in the city:** The new performing arts centre will be the home for local performing arts in Barrie. While the Sadlon Arena will continue to receive larger touring shows, the new Centre will fill the gap between Sadlon Arena and the Five Points Theatre, providing critical improvements in production capabilities, accessibility and patron experience. The Five Points Theatre is critical in supporting local development—including development of new and smaller arts groups—and will continue to be important through the opening of the new Centre. During the period leading up to the opening, the future role of the Five Points Theatre should be reevaluated.

**The next generation of performing arts facilities:** Throughout their centuries-old history, public facilities (like libraries, schools, recreation centres, and theatres) have evolved to better serve the needs of their patrons. Libraries are a great example of this. Over the past 30 years, libraries increasingly provide more than just spaces for reading and accessing information; they operate more like hubs, serving a diversity of needs in their local communities.

Similarly, performing arts facilities have been going through a major transformation over the past decade. Gone are the days where theatres sit dark most of the day and only open during show time to paying patrons. The new performing arts facilities are attractors, open morning to night, weekday to weekend, providing a wide range of programming and space for cultural community gathering. They have something for everyone and are becoming spaces that are active in the community. With their built-in flexibility and ability to host events, they are better-suited to accommodate a more diverse range of performance types and support the full spectrum of arts production from development to performance to celebration. Barrie has the opportunity to become a leader in this shift and create a destination for local citizens and visitors alike.

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<sup>§</sup> To determine how a performing arts facility in Barrie might operate, a questionnaire of key indicators was sent by Barrie staff to theatre managers in a number of municipalities of a size and market relative to Barrie (including St. Catharines, Kingston, and Burlington). For more elaboration on comparisons with other municipal theatre models, see Appendix B, item i, p. 13.



*The vision for a theatre/performing arts centre within Barrie’s downtown has been longstanding. The City’s 2006 Cultural Master Plan recommended the downtown as a logical, creative and natural home for the arts.*

### **Honouring the history of W.A. Fisher Auditorium while building for the next generation of Barrie**

The W.A. Fisher Auditorium played a major role in the cultivation of Barrie’s performing arts community for decades. The 960-seat theatre with proscenium stage has hosted many great performances and while it was much loved, the SCDSB deemed the facility that housed it no longer financially viable due to the costs of necessary repairs. The last performance occurred in 2016. A number of studies were completed to determine the feasibility of redeveloping the site while either maintaining the existing auditorium or reworking it in some way. The studies identified that attempting to reuse the existing auditorium would unduly limit the functionality of a modern performing arts centre, and the decision was made to demolish the existing structure to allow the development of a new facility on the site. Future PAC development on the site should honour the history of the W.A. Fisher Auditorium while expanding production capabilities, welcoming more diverse audiences and creating a more accessible facility.

### **Performing Arts Centre Task Force Recommendation**

In April 2021, Council created a Performing Arts Centre (PAC) Task Force composed of major local user groups (“industry members, sector champions and influencers,” per its Final Report) to develop a plan for the future PAC. The work included surveys of potential audiences, a review of existing arts groups and touring of other Ontario facilities. The Task Force recommended a program which includes an 800-900-seat main theatre, a 350-seat secondary theatre and a large rehearsal and multipurpose space. The Task Force’s final report (January 2022) recommended a validation of this program as its mandate did not include a business model or cost estimate of capital investments.

For the current phase outlined in this report, the design team builds on the facility narrative developed by the PAC Task Force.



Source: Barrie Arts Alliance Information Package, 2022.

### **The Barrie Arts Alliance**

The Barrie Arts Alliance (BAA) is composed of 19 professional and non-professional local performing arts groups that are currently active in the community. Members of the BAA have participated in the Performing Arts Task Force, and have been involved through consultation and planning in the work leading up to this project. They continued to be involved in consultation throughout the work contained in this report (as outlined in Appendix B, item iii, p. 3 and p. 8-9).





Historical image of a performance in the W.A. Fisher Auditorium. Source: Barrie Historical Archive.

## What product is available to Barrie?

Initial steps sought to assess the capacity of Barrie’s existing arts organizations and other potential product sources. This involved the following:

- Review of previous studies.
- Interviews with industry representatives.
- Interviews with presenters.
- Online survey of local arts groups.
- Liaison with multiple arts groups and community leaders to learn about their needs and challenges.

Trends over the past decade have seen a sharp decline in touring product; the seismic shift to dominance of the pop concert industry is a major factor, as is the rise of digital technologies that have created more entertainment options and changed the behaviour of consumers.\*

Most touring product available requires facilities with 1,200 seats or greater.† The touring product that exists for smaller municipal facilities is anticipated to decline during the period between development and opening of the new facility. On the other hand, hybrid arts, niche markets and festival formats are growing and are well attended by diverse age groups. This trend points to a different model offering a variety of spaces for a broader range of concurrent programming.

In Barrie, there is a healthy and diverse local product supply consisting of mostly non-professional, long-established and well organized groups. This includes over 20 non-professional organizations with a combined annual ticket sales between \$500,000 and \$750,000, as shown through a survey circulated by the City to local producers and presenters (Appendix B, item ii, p. 19).

\* Key factors have contributed to these trends: Over two decades ago, both the Canada Council and the Ontario Arts Council closed their Touring Offices that formerly supported their clients in getting broad exposure beyond their home base. Commercial and unionized shows disappeared about the same time—replaced very briefly by non-union “bus-and-truck” shows that also soon disappeared. Current product available through Ontario Presents or from small-scale commercial presenters are almost exclusively concert acts.

## Contemplated Programs

The RFP issued by the City of Barrie in July 2022 asked us to look at two models. An initial study‡ compared the two programs:

**Concept A (“Industry Average Model”):** This is an average model based on 12 municipal theatres in communities similar to Barrie, which were analyzed in the “Business Case and Operating Model” report prepared by Novita Interpares (Appendix B, item i). The key feature of Concept A is a single, 650-seat public performance room.

**Concept B (“Expanded Model”):** This is a model that significantly expands the facility’s capacity. The PAC Task Force program that was proposed in the Final Report to Council forms the basis for this model. The key components of Concept B are an 850-seat main public performance room, a secondary 350-seat performance room, and a 5,000-square-foot flat floor room.

	Concept A	Concept B
	650 seats	850 seats 350 seats Multi-purpose room
Front of House and Administration	11,400	25,550
Auditorium and Stage	14,700	39,950
Backstage	7,520	14,370
Basic non-profit rental fee	\$1,630/\$2.50/seat	\$1,630/\$2.50/seat
Building Systems	2,600	5,900
<b>Totals</b>	<b>36,220 NSF (3,368 M2)</b>	<b>85,770 NSF (7,976 M2)</b>

Summary of comparison of net area requirements, based on similar facilities (Appendix B, item ii).

† Live Nation, the biggest commercial presenter in the world, dominates live entertainment markets internationally, nationally, and regionally through their control of venues, ticketing and booking. As of 2023, according to the company’s annual report, they own, lease, operate, or hold exclusive booking rights or equity interest to a total of 338 facilities. Close to 80% of its venues have a capacity of above 1,000, with many well above 1,500.

‡ For a comprehensive study of the two facility models, see Appendix B, item ii.

# Phase 1: Capacity Evaluation and Business Model

	Concept A	Concept B
Gross operating revenue	\$3,250,000	\$8,125,000
Earned operating revenue	\$2,470,000	\$6,175,000
Annual municipal contribution	\$780,000	\$1,950,000
Seating capacity/public occupancy load	650	1,600
Basic non-profit rental fee	\$1,630/\$2.50/seat	\$1,630/\$2.50/seat
Net municipal annual cost per seat	\$1,200/seat	\$1,200/seat
FTEs	13	32
PTEs	51	127
Volunteers	50 -100	125 - 250
Annual event-days	260	780

The table above outlines what would be required to operate a facility under Concepts A and B.\*

## Operating Concept Comparison

The required operating revenue from self-presentation by the facility’s internal business unit would rise from about \$2.5 million (in Concept A) to about \$6.2 million (in Concept B) annually. While the smaller number has been validated by the evidence from facilities in similar sized communities, the larger number would appear to be impossible to achieve in the Barrie market. Based on the information available to the consulting team, there is no demonstrated use case for Concept B (which would have to be in the range of 780 annual event-days).

The revenue from rentals (the gross revenue minus the earned revenue in the comparison) would rise from \$780,000 (in Concept A) to \$1,950,000 (in Concept B). Again, while the feasibility of the smaller number is validated in other communities, the larger number would be extremely unlikely for the local Producer and Presenter market.

## Initial Conclusions

The initial study (Appendix B, item ii) conducted by the consulting team found:

(1) that a model based on the industry average (Concept A) is workable and has demonstrated success in similar communities like Burlington (Burlington Performing Arts Centre), Richmond Hill (Richmond Hill Centre for the Performing Arts), and Kingston (Grand Theatre) but is limited in its ability to achieve larger civic and cultural development goals;

(2) that the expanded facility as proposed by the PAC Task Force (Concept B) exceeds the local market significantly in product available, ticket sales and potential rentals and would yield a significant financial and operational risk to the City;

(3) and that there are other considerations that might lead to new avenues and options.

Following receipt of the initial study and the discussions with the BAA, the City directed the consulting team to explore an alternative approach to the PAC that differed from Concepts A and B.

A subsequent report (Appendix B, item iii) defined and compared two distinctly different business models for the Barrie PAC (“Retail Entertainment Centre” and “Community Cultural Hub”) that were used to further develop distinctly different facility concepts (Concepts A, B, and C) as directed by the RFP.

\* The reliability of the operational projections for the facility with a single 650 seat performance room (Concept A) was determined by an analysis of the operations of 12 other existing facilities in similar sized communities. The baseline for Concept B was derived from consultant experience with venues of similar size. For a more comprehensive breakdown of the data model and table see Appendix B, item ii.



## Evaluating the Business Model

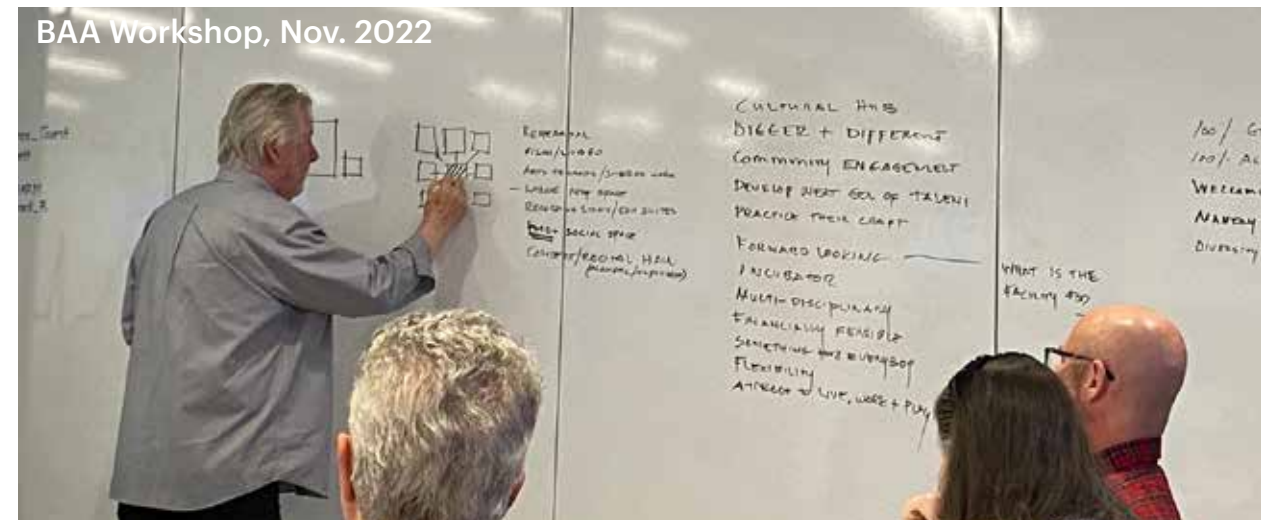
Two business model options\* were considered through comparative research discussed at workshops:

### Retail Entertainment Centre

This model presents arts and entertainment events and provides rental space for others to present live events. This model has lower efficiency as it is generally only active when there is a show on. The role of the public in this model is that of spectator. Its core purpose is to provide a venue for public performance.

- **Background and Definition:** The “Initial Concept Testing and Validation” report (Appendix B, item ii) identified the operating models for both Concept A and B as that of a “Retail Entertainment Centre” whose main purpose is public entertainment and whose main source of income was derived from purchasing and re-selling entertainment product (“booking shows and selling seats” in industry parlance). Concept B could also be combined with a Community Cultural Hub model. The Retail Entertainment Centre model also derives income from rentals to local producers and presenters who provide entertainment product to the consumer market.
- **Core Business:** The core business of the Retail Entertainment Centre model is the programming and management of a public facility that is a venue for live entertainment.
- **Examples of this model** include Sanderson Centre (City of Brantford), Burlington Performing Arts Centre (City of Burlington), Hamilton Family Theatre (City of Cambridge), River Run Centre (City of Guelph), and FirstOntario Performing Arts Centre (City of St. Catharines). For a more extensive list of examples, see Appendix B, item i, p, 33.

\* For a more comprehensive understanding of the two business model options, see Appendix B, item iii.



### Community Cultural Hub

This model presents events and provides venue rentals but it also provides opportunities to the citizens of Barrie for recreation, learning, and skills development. A cultural hub has high efficiency because it is active throughout the day and evening. Its core purpose is cultural development and participation.

- **Background and Definition:** Discussions within the consulting team and with members of the Barrie Arts Alliance (as outlined in Appendix B, item iii, p. 8) based on the facility narrative developed by the PAC Task Force have led to the development of an alternate model whose purpose is cultural development and whose main source of income is derived from a wide range of rental income and user fees. While the program of Concept B could also be combined with a Cultural Hub Model, it exceeds the market capacity (as outlined in Appendix B, item ii).
- **Core Business:** The core business of the Cultural Hub model is the management of a public facility dedicated to cultural development and broad participation.
- **Examples of this model** include Allied Music Centre (Toronto), Calgary Arts Commons (Calgary), and Writers Theatre (Chicago). For a more extensive list of examples, see Appendix B, item iii, p. 12-13.

# Phase 1: Capacity Evaluation and Business Model

## Key Relative Merits of the Models

- Compliance with cultural development and benefits: The Retail Entertainment Centre model provides opportunities for entertainment and appreciation but less for learning and skills development and meaningful participation. The Cultural Hub model provides opportunities for all and is more widely accessible as it would operate all day long not just at performance time.
- Facility utilization: The Retail Entertainment Centre model allows public access to the building during performance times. The Cultural Hub model allows public access to the facility all day every day.
- Vulnerability to risk: The Retail Entertainment Centre is vulnerable to the decline of available touring product and the capacity of local producers and presenters to generate product. The Cultural Hub model reduces the facility's reliance on touring product and takes the pressure off local producers and presenters.

## The Cultural Hub Model Fits the PAC Task Force's Facility Narrative

While the PAC Task Force does not specifically address a business model, language from the working group (Appendix B, item iii, p. 9) is in line with the Cultural Hub Concept:

*Fundamental to the success of the new PAC will be its ability to engage the community. It will need to be a place where a diverse community of musicians, actors and performers of all kinds can practice their craft and attract and develop the next generation of talent.*

*It needs to serve as a **cultural hub** that the community of Barrie, from old to young, wants to come to see, hear, use and enjoy. It needs to be the crossroad and focus of cultural events in the City and serve as a magnet and incubator for up-and-coming talent.*

## Indicators of Market Capacity Support the Cultural Hub Model

The current population of the Barrie census metropolitan area (CMA) is about 215,000. The City of Barrie's Official Plan anticipates a 50% growth in its residential population by 2051. Household incomes in Barrie are above both the provincial and national averages. These are important key indicators.

On a very fast track, the Barrie Performing Arts Centre could open its doors five years from approval of concept. The bulk of the audience at this time will be the first generation to use digital communication as their prime interface with the world and who, through digital communications, have limitless opportunities for entertainment and interaction. The members of Generation Y are now between the ages of 25 and 40 and represent about 22% of Canada's population today. In 2028, this generation will all be over 30. These audiences are looking for a more expansive theatre-going experience that is in line with the offerings of the Cultural Hub model.

## Workshop Outcomes Support the Cultural Hub Model

Workshop outcomes with local presenters also supported the Community Cultural Hub model. The consulting team has held workshops with stakeholder groups and an open house (see Appendix A, item ii). Below are key lessons from the workshops that support a Community Cultural Hub model:

- Learning from other hubs: While the community cultural hub is not a new model, it is the increasing trend of new facilities. Barrie can learn from other hubs in communities of similar size.
- Multi-generational: A cultural hub will provide accessible spaces for multi-generational exchange of experience and knowledge. As a multi-generational space, the cultural hub will help embed new and emerging practices into the broader ecology of the arts in Barrie.
- Space for community: A cultural hub will provide a space for the diverse arts groups to come together and build a resilient community, increasing opportunities for cross-collaboration.



## Trends Are Moving Toward the Cultural Hub Model

Hubs and clusters have been part of the cultural ecosystem for decades and are becoming increasingly the preferred form (for a list of examples see Appendix B, item iii, p. 12-13). Selected examples include:

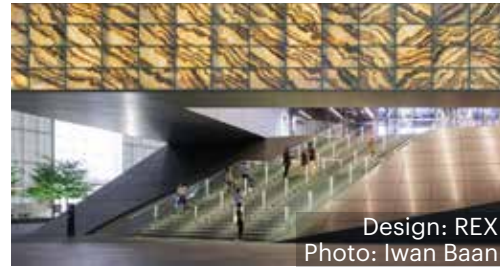


### **Tett Centre for Creativity and Learning, Kingston, ON**

This arts cluster owned by the City of Kingston was fully renovated in 2015. It features a 550-seat concert hall, a rehearsal hall/studio theatre, multiple studios, and cultural organization offices.

“When you walk in [the Tett Centre’s] doors, it’s like compartmentalizing the creativity, and when I walk past the potters, the lapidary club and the weavers on the way down here to the artist studios, it’s just a little fuel for my creative fire to see that people are already busy doing things.”

— Kingston-based artist Michelle Reid for Global News, 2020



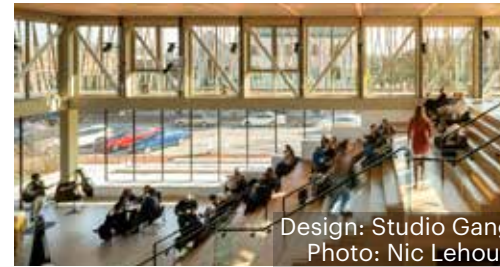
### **Perelman Performing Arts Center, New York, NY**

This performing arts centre opened to the public in 2023. It features a 450-seat theatre, two smaller rooms seating 250 and 100, a rehearsal hall, and a restaurant/bar.



### **TheatreSquared, Fayetteville, AR**

This 2019 facility features a 350-seat theatre, a 190-seat black box theatre, workshop and studio spaces, offices, a café, and artist apartments.



### **Writers Theatre, Chicago, IL**

This performing arts centre opened to the public in 2016. It features a 250-seat theatre, a smaller room seating 100, a rehearsal room, and a large lobby space that can accommodate events and performances.



### **Calgary Arts Commons, Calgary, AB**

This planned multi-venue arts centre with an incubator mandate features six performance venues with 1,800, 750, 420, 190, 100, and 50 seats.



### **Allied Music Centre, Toronto, ON**

This facility is part of a 2023 revitalization of Massey Hall. It features a new 500-seat performance space, a recording studio, artists’ labs, and a lounge/gathering place.

“There’s not enough 500-seater rooms around. To see a new one opening is important for the music scene in general.”  
— Halluci Nation’s Ehren Thomas for Toronto Star, 2023

“A great city for music needs a myriad of great venues, and the need for small, sustainable spaces is higher now than ever before.”  
— Allied Music Centre CEO Jesse Kumagai for Toronto Star, 2023

# Phase 1: Capacity Evaluation and Business Model

## The Community Cultural Hub Is the Recommended Business Model

The Cultural Hub model is recommended\* for Barrie for the following reasons:

- A Cultural Hub speaks to local cultural development needs and bridges the missing middle of Barrie’s cultural ecosystem.
- A Cultural Hub provides more spaces and opportunities for Barrie’s vibrant and diverse arts community.
- A Cultural Hub is more socially inclusive.
- The business model for the cultural hub is strong.
- Hubs successfully operate in many other communities.

## Primary Roles of the Cultural Hub

- **Role 1:** The Cultural Hub fulfills civic goals and the PAC Task Force’s narrative.
- **Role 2:** The Cultural Hub acts as a cultural development agency. It is a catalyst for cultural and artistic development for the citizens of Barrie in the same way as sports facilities contribute to athletic development. The Cultural Hub makes possible:
  - A wide range of opportunities for participation.
  - Individual skills development, training and preparation for employment.
  - Development of the capacity of local producers and presenters.
  - Cultivation of new audiences and wide exposure to genres.
  - Facilitation of social interaction and engagement.
- **Role 3:** The Cultural Hub provides a cultural venue. Similarly, the Cultural Hub provides a fully equipped physical facility including:
  - State-of-the-art performance facilities and production technology.
  - Pre-production and teaching facilities.
  - Numerous support services to audiences and users.

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\* This is a summary of the business model recommendation. For a more comprehensive understanding of the recommendation, see Appendix B, item iii.

† For a more comprehensive understanding of how the alternate facility concept (Concept C) was developed, including comparisons with facility concepts A and B, see Appendix B, item iii.

## Mission and Vision of the Cultural Hub

- The Cultural Hub is envisioned as:
  - A place for all interests, ages, abilities and sectors of the community.
  - A place that is busy morning, noon and night.
  - A place that provides a multiplicity of opportunities and experiences.
- The mission of the Cultural Hub is to provide in equal measure:
  - Entertainment and appreciation.
  - Meaningful participation.
  - Learning and skills development.

## A Cultural Hub Facility Rightsized for Barrie (Concept C)

From the narrative description provided by the PAC Task Force and following discussions with the Barrie Arts Alliance, the project team developed an alternate and forward looking facility concept that contributes to the development of the next generation of talent.†

This facility concept, recommended by the project team and validated through the work gathered in the report and appendices, achieves success through the level and diversity of use. Key criteria of this facility concept include the following:

- Providing opportunities to practice all the performing arts and crafts.‡
- Supporting the development of local artistic skills and crafts.
- Providing a wide range of facilities for learning and enjoyment.
- Honouring the tradition of live theatre design.
- Serving all ages from youngest to oldest.

The principal components of this facility are a large central meeting and mingling space (the “Commons”), public performance spaces (a 600-seat main public performance room, a secondary 220-seat acoustic hall, and a 140-seat film screening room), preparation, training, and participation spaces, and administration and tenant offices. Seat count and program development for the facility are elaborated in the pages that follow.

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‡ For a list of live performing arts activities, see Appendix B, item iii, p. 14.



## Main Hall Seat Count

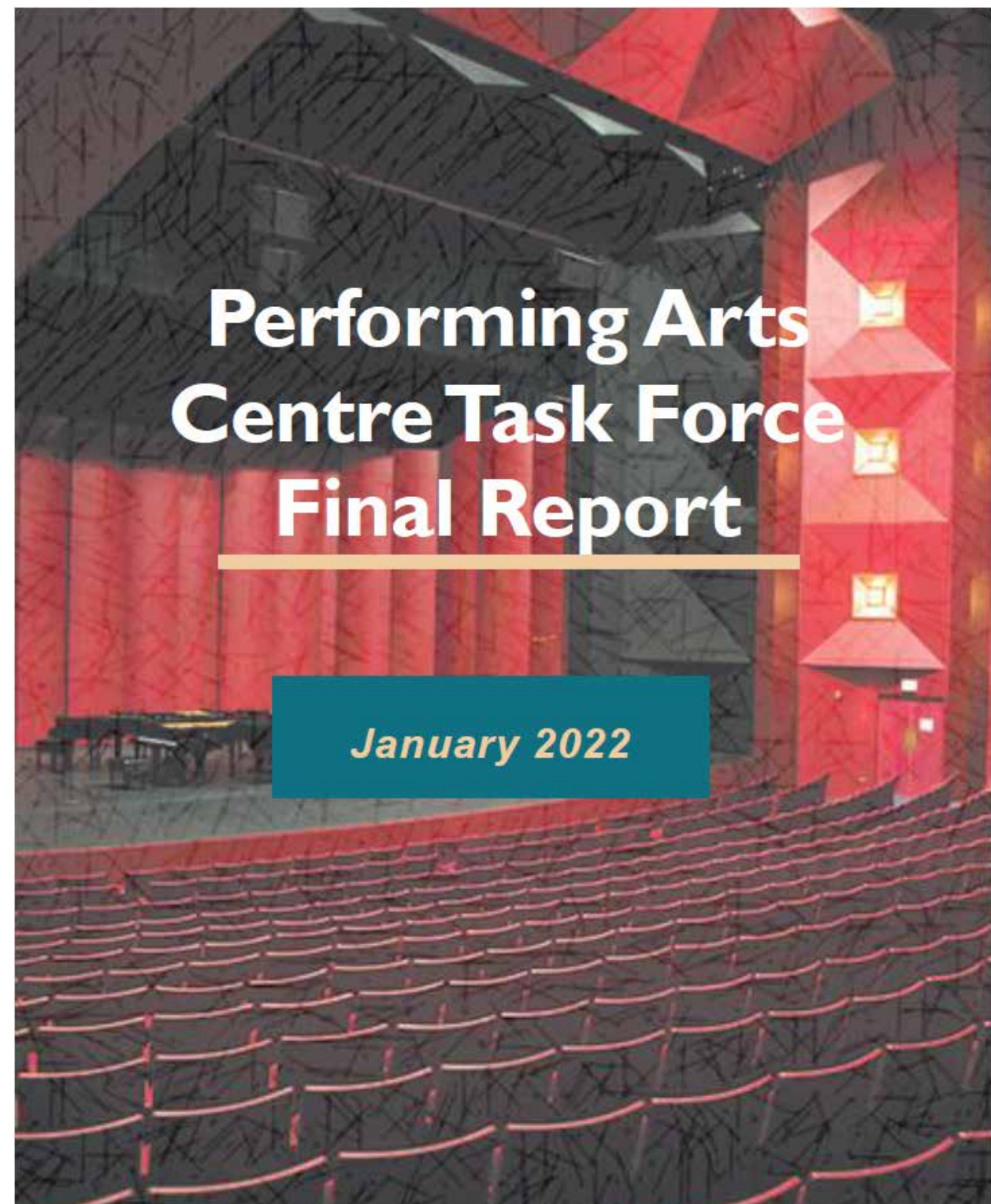
The proposed seat count balances the need to provide a facility large enough to accommodate a wide range of performances but not so large that the fee for use excludes groups or that the hall cannot be filled. The proposed seat count is tied to the business model prepared by Novita Interpares (Appendix B, item iv); it balances ideal patron experience, local content and capacity, touring product, other events such as festivals and corporate events, rentals, and other municipal uses. While the PAC Task Force recommendation of 800 to 900 seats for the main performance room was based on theatres in other communities in Ontario, many of those comparisons are not analogous to Barrie and were built decades ago; furthermore, the Task Force’s mandate did not include a business case or operating model to validate its recommendation for an expanded seat count.

The nature of the overall market for live performing arts has changed. It is difficult to predict what product might be available in the next five years, but the overwhelming trend is toward smaller audiences and smaller venues with expanded patron experience. This is not new. In 1975, the Capitol Theatre (Windsor, Ontario) was downsized from a 1,900 seat venue into three smaller theatres—the 620-seat Pentastar, the 200-seat Daniel Patrick Kelly theatre, and the smaller Joy Family theatre.

More recently, in 2016, the Meridian Arts Centre (formerly Toronto Centre for the Arts) divided its underutilized 1,727-seat theatre into two smaller theatres at a cost of \$10 million. The two resulting spaces were a 576-seat theatre (the Lyric), and a 296-seat theatre (the Greenwin).



Source: City of Windsor  
Historical image of original 1,900-seat theatre at Capitol Theatre in Windsor, ON.



The consulting team builds on the facility narrative developed by the PAC Task Force. The implications of Task Force’s final report are examined in more detail in Appendix B, item ii.



# Phase 1: Seat Count Development



Source: Toronto Theatre Database  
Historical image of original 1,727-seat theatre at Toronto Centre for the Arts in Toronto, ON.



Source: Hariri Pontarini Architects  
The newly opened 600-seat Tom Patterson Theatre in Stratford, ON.

Within the consulting team, in 2019 Novita Interpares completed a feasibility study for a 400-seat theatre for the City of Brantford. The City of Brantford operates the 1,125-seat Sanderson Centre for the Performing Arts, which has been deemed too large and costly for many community groups.

In 2022, Hariri Pontarini Architects completed the \$100 million rebuild of the Tom Patterson Theatre in Stratford with a focus on expanded patron experience and accessibility. Seat count considerations played a minor role. The rebuilt facility includes spaces for education, rehearsal, food & beverage, and a large lobby that can be programmed as needed.



Source: Sanderson Centre  
The 1,125-seat Sanderson Centre in Brantford, ON.



Source: Hariri Pontarini Architects  
The newly opened 600-seat Tom Patterson Theatre in Stratford, ON.



Source: Hariri Pontarini Architects  
The newly opened 600-seat Tom Patterson Theatre in Stratford, ON, focuses on expanded patron experience, including publicly accessible gardens and a terrace with seating.

### **Local Capacity**

The consulting team has determined that 600 seats for the main performance room suit most of the local groups. In the fall of 2022, a survey was circulated by the City to local producers and presenters in Barrie, asking questions about organizational capacity (refer to Appendix A, item i, and Appendix B, item ii, p. 19). The survey results are factored in to the capacity assessment; they show that most groups fit well within the 600 number, even with the assumption of some growth when moving into the new facility.

While some groups have noted that the ticket sales are limited by the size of existing venues they use, most companies would only exceed 600 seats a few times per year,\* falling well short of the industry standard 270 utilization days required for a successful business case. In those instances, we recommend the development plan support these companies in scaling up to add a second show for popular events such as holiday concerts and cross-company collaborations. Additionally, the project team has found that roughly 600 seats is ideal for many performance types including spoken word as it keeps the relationship between performer and audience quite intimate. This size of venue can also support unamplified performance.

### **Touring Product**

The delta between products available for 600 seats and 800 seats in terms of touring product is not significant.

While the Hub will certainly accommodate touring product, its main use will be from product within the community.† Increasing to 800 seats runs the risk that some groups will be excluded from participation in the building and that often seats are left empty.

Concerns were raised that the seat count falls short of the approximately 675 seats found in the neighbouring Orillia Opera House and the 680 seats found in the Georgian Theatre. The new, purpose-built facility will be fit out to industry standards and will provide a competitive advantage regionally, but should the City desire to match or exceed the Orillia Opera House seat count for the main performance hall, the building cost and design will not significantly change. There will be minor increases in rental and operational costs as the rental rate is based on a per seat number.

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\* Refer to the “Performer and Presenter Capacity Survey” summary table on page 23 of this document.

† For a more comprehensive understanding key utilization strategies for the Cultural Hub, see Appendix B, item iv, p. 9.



# Phase 1: Seat Count Development

## Recital Hall Seat Count

The recital hall is specifically designed for unamplified music and is well suited for soloists and small ensembles. The precise size of the room will require further development with an acoustician and may affect the seat count slightly in future phases. While the 220-seat count is similar in number to some formats in the Five Points Theatre, it will be purpose-built for acoustic performances, fully accessible and allow for other formats such as lectures and stand-up comedy. It is also a critical piece of the program to accommodate the growing niche market of festival formats.

## Film Screening Room

While major film screenings can take place in the main hall, the approximately 140-seat film screening room is a key component for the daytime activation of the space; film organizations would be beneficial tenants and drivers of activity in the space.

A film screening room allows for education programming, lectures, and film screenings that can draw diverse users and provide the opportunity to benefit a wide range of community groups.

## Self-Reported Utilization by Barrie Arts Groups\*

Arts Groups	Average per show	Shows per year	Tickets per year	Current Venue Use
Canadian Musicians Co-operative		>1,000	not ticketed	various venues
Barrie Film Festival	110	170	19,000	Cineplex/various
Bravado Show Choir	600	3	1,800	Georgian Theatre
Huronian Symphony Orchestra	460	5	2,300	Collier Street United Church
Kempfenfelt Community Players	350	40	14,000	Georgian Theatre (427-670 seats)
King Edward Choir	400	6	2,400	Collier Street United Church
Barrie Concert Band	317	11	950	Collier Street United Church
Lyrca Chamber Choir	300	3	900	Bethel Church
Hey Bear Productions	250	60	15,000	
Simcoe Singers	250	2	500	
OnStage Performance Group	250	2	500	
Barrie Concert Association	135	48	4,850	Hiway Church, Bethel Church
Theatre by the Bay	125	50	3,000	Five Points Theatre (120-200 seats)
Caswell Community Choirs	50	48	2,400	
Skyliners Big Band	125	12	1,500	Royal Canadian Legion, Barrie City
Simcoe Contemporary Dancers	200	5	1000	
Barrie Soundwaves	75	5	375	Hiway Church, retirement homes, outdoor venues
Studio House Barrie	75	5	375	
Baytowne Big Band (Jazz)		2	not ticketed	
<b>Totals</b>		<b>1,477 / yr</b>	<b>70,850 / yr</b>	

< 600 seats

< 600 seats

\* Summary table based on Presenter and Performer Capacity Survey (Appendix A, item i).

***The Cultural Hub is about diversity; it provides spaces for education, creative development, world-class performance and community gathering. It is flexible enough to support a wider range of arts and attracts a larger sector of the population. It escapes the exclusivity of theatres past and strives for warmth, openness and excitement.***

## **Key Program Elements in the Hub Model**

### **The Commons**

The main feature of the front of house is a large and welcoming commons (lobby) that is designed to feel like a living room during the day but can also function as a performance or event space. Flanked by a café and with strong connections to exterior spaces, the space will feel like you can inhabit it whether you are having a pre-show drink or waiting for your kids to finish music lessons on a weekend morning.



Early Concept Sketch for the Cultural Hub

### **Main Performance Hall**

A medium-size proscenium hall designed for drama, dance, music, film and other hybrid arts. The team recommends approximately 600 seats with 450 seats in the orchestra and a balcony of 150 seats that can be closed off for smaller performances. The space will include a stage to accommodate performances with large casts and scenery but the opening makes it suitable for concerts and solo acts. It will include an orchestra pit lift but will not have a fly tower.

Through the consultation process, it was determined that a small fly system to accommodate most scenery, stage electrics, orchestra shell reflector storage, etc., would serve most use cases rather than carrying a full fly tower which requires significant space above the stage and equipment costs. This stagehouse model proposed and included in the cost estimate is similar to Gordon Lightfoot Auditorium at the Orillia Opera House and Partridge Hall at the FirstOntario Performing Arts Centre in St. Catharines, Ontario.

The main hall will have excellent acoustics for live performance as well as adjustable features for amplified sound and film. A control booth will be located above the back of the orchestra seating. Provisions will be made for in-room production stations.

# Phase 1: Program Development for the Cultural Hub

## **Acoustic Hall**

A 220-seat venue with outstanding room acoustics for unamplified music. The stage should be large enough to accommodate small ensembles.

## **Film/Video Screening Room**

A 140-seat room designed for film and with a stage for lectures

## **Rehearsal Spaces, Practice Rooms and Studios**

These multipurpose spaces are critical for production preparation, creative development, workshops and teaching; they help keep the centre active during non-show hours. They can also be reliable sources of rental income for other community needs.

## **Tenants**

Tenant companies help activate the space by operating within the building and add a reliable revenue source for the City. (While the current project phase is a long way away from having this as a determinant, the consulting team has identified a potential for tenancies at market rate for those that are presently paying for space.) There are a number of well-established local organizations that would be suitable candidates for tenancy and have expressed interest in doing so.\*

## **Backstage Accommodations**

There is a full complement of personnel accommodations including green room, dressing rooms and costume room as well as technical service rooms and storage.

## **Exterior Programming**

The site affords the opportunity to expand programming to outdoor areas including a café terrace, outdoor performance, and spaces for small gatherings or meetings. This affords a stronger connection between the programming of the Centre and the downtown public realm.

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\* The business model (Appendix B, item iv) contemplates multiple rental rates based on type of group.



## Community and Education



## Maker Spaces



## The Commons



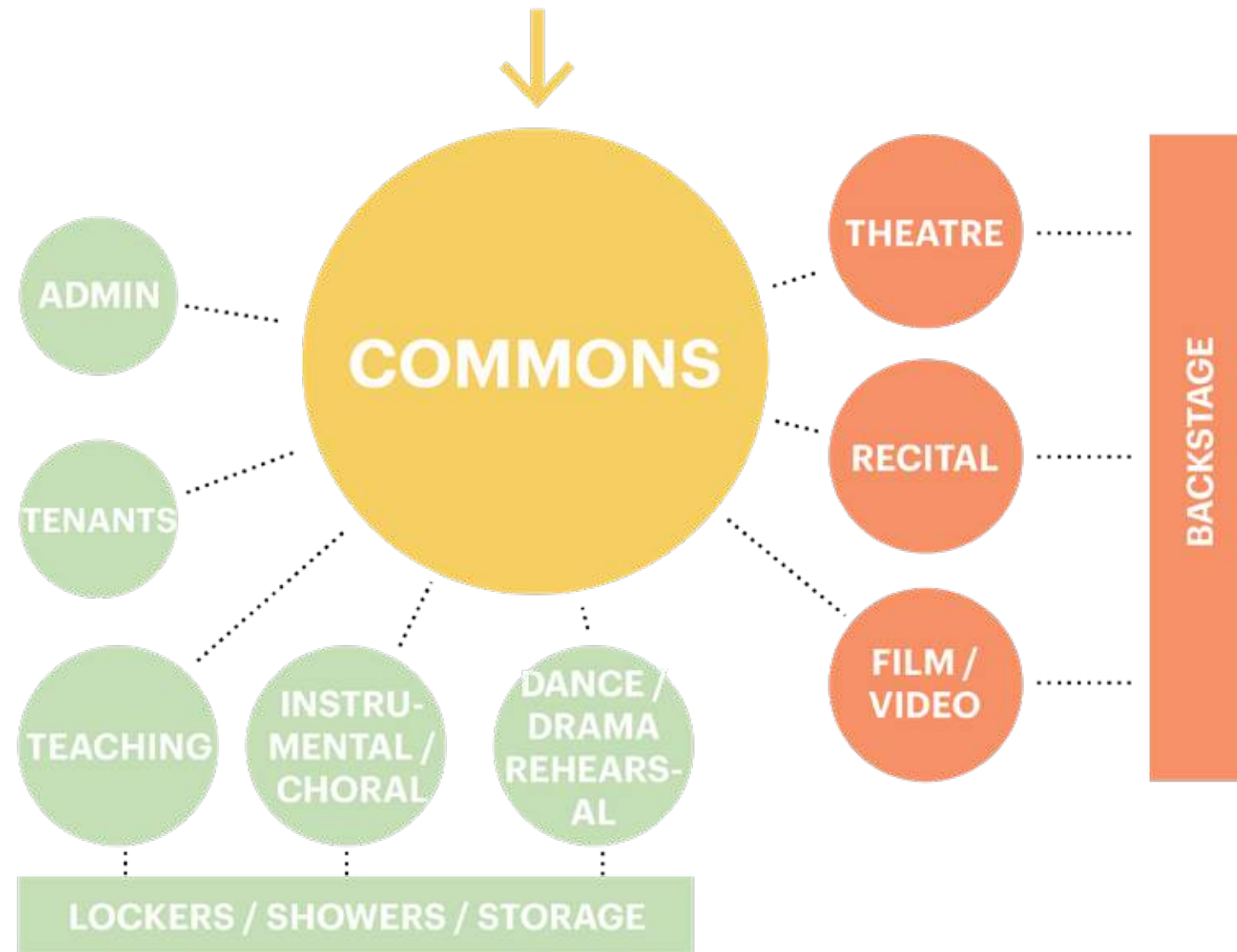
## Exterior Programming

## Performance

## Key Programmatic Ingredients of the Community Cultural Hub



# Phase 1: Program Development for the Cultural Hub



Cultural Hub Program Relationships

PROGRAM SUMMARY*	
net square feet	
<b>The Commons</b>	
Central Gathering Space/Café/Terrace	9,000
<b>Public Performance</b>	
Theatre/Dance/Music Performance Space (600 seats)	9,300
Recital Hall (220 seats)	4,150
Film/Video Screening Room (140 seats)	2,450
<b>Preparation and Training</b>	
Dance/Drama Rehearsal	5,300
Instrumental/Choral Practice	2,280
Acting/Music Teaching	1,900
<b>Support</b>	
Backstage Support	7,250
Administration and Tenant Offices	3,500
Building Services	3,750
<b>Net Program Area</b>	<b>49,150</b>
<b>Gross square feet</b>	<b>~70,000</b>

\* Summary table based on Space/Function Program for the Cultural Hub (Appendix B, item vi). Programming terminology and additional plan specifications and requirements to be further elaborated in later development.

## Filling a Gap in Barrie's Ecosystem

From the preceding work the consulting team developed a preliminary design concept. A function of this phase is to develop and test key metrics. Future phases will further refine the design.

The proposed facility bridges the missing middle of Barrie's cultural ecosystem: On one end of the spectrum is the Sadlon Arena, a flexible venue that supports amplified shows with large audiences and is incompatible with the needs of local groups; on the other end is the Five Points Theatre, a venue for low-risk attractions and audience cultivation that supports groups not capable of filling a 600-seat venue.

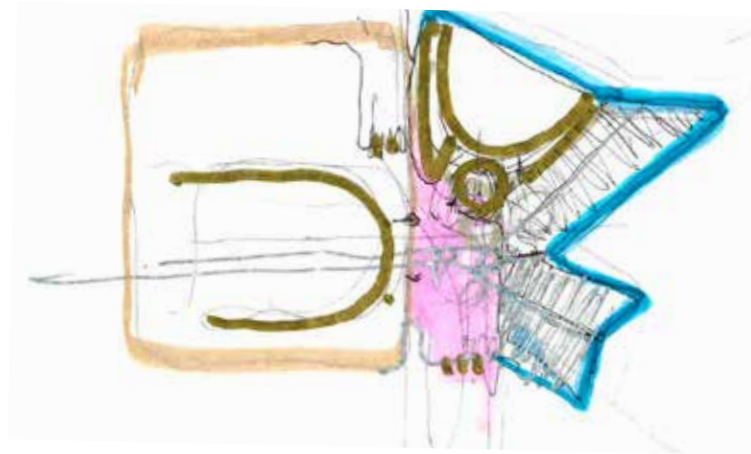
As reported in a survey (Appendix A, item i) that was circulated by the City to local producers and presenters, orchestra and choir groups in Barrie largely make use of church facilities—including Colliers Street United Church, Bethel Community Church, and Hiway Church—for their needs. For another group, the Barrie Film Festival, screening in commercial venues results in competition for scheduling and lack of availability. The proposed facility fills an important gap in Barrie's ecosystem, providing flexible spaces, opportunities for non-traditional arts, unamplified performances, and more.



Concept View from Northeast, Winter



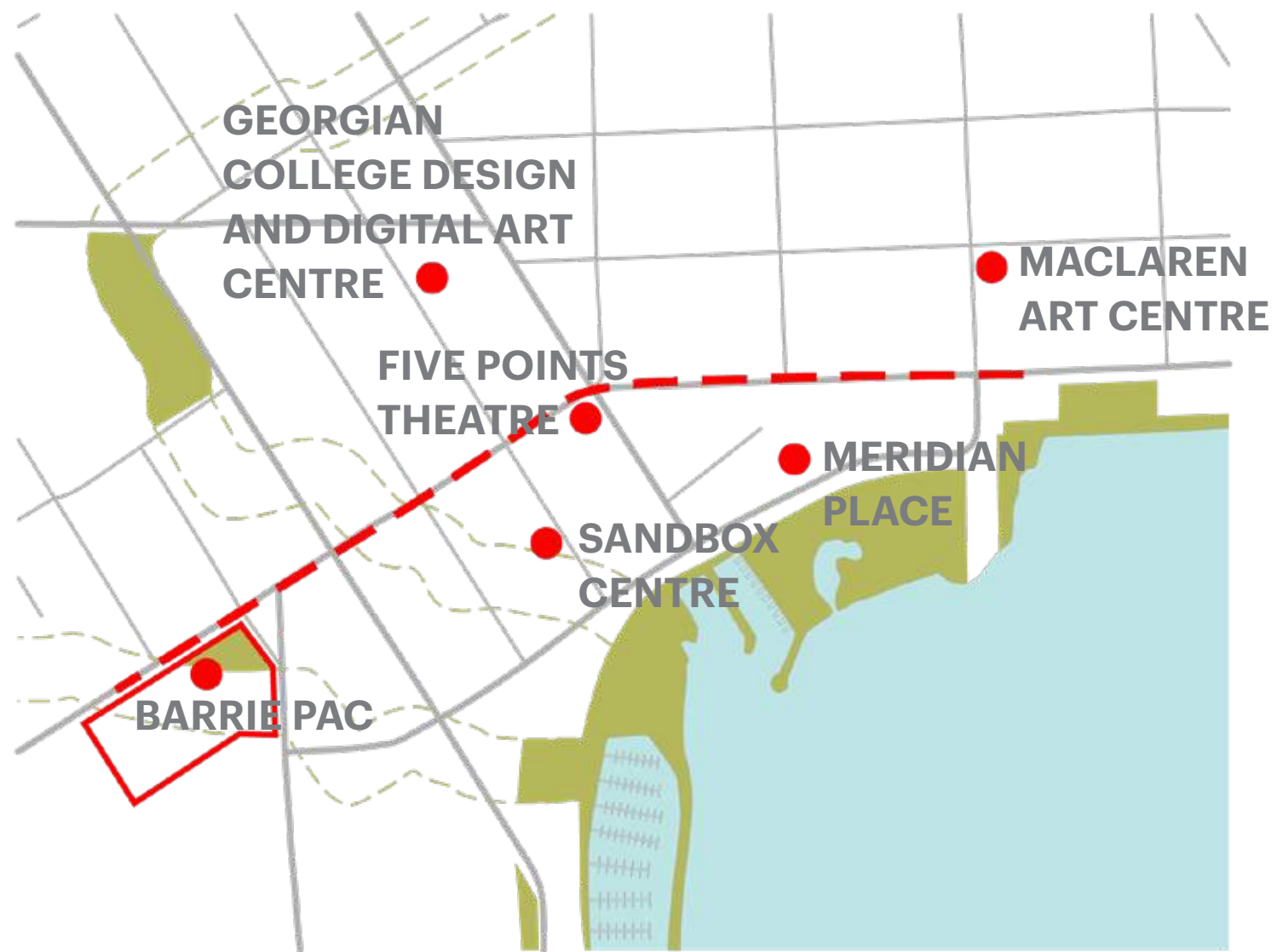
## Phase 2: Preliminary Design Concepts



*The Cultural Hub will be an attractor. Like a tree, the main performance space anchors the center of the site and the various program elements reach out towards downtown, towards the waterfront and towards communities to the south, inviting artists, residents and visitors to see and engage the program. The recital hall is visible from Dunlop Street West, acting as a beacon and demonstration of the artistry within. Warm materials and selective porosity invite the community in and afford views out to the verdant site.*



Concept View from Northeast



## **Cultural Corridor; Cultural Ecosystem**

The proposed location on the former site of the W.A. Fisher Auditorium at Dunlop Street West and Bradford Street anchors the western end of the cultural corridor, enhances the existing downtown cultural institutions and connects to the waterfront as a visual end to Simcoe Street.



# Phase 2: Preliminary Design Concepts



## Reach and Attraction

Taking cues from the Kidd's Creek revitalization, the centre reaches north and east, interspersing interior program with views and access to a four-seasons garden. A bridge connects the corner of Dunlop Street West and Bradford Street with the gardens, an exterior terrace and direct entry to the heart of the Cultural Hub.



Inspiration Image



Concept Sketch



Study Models



Existing site from the Northeast





Concept Model Views

# Phase 2: Preliminary Design Concepts

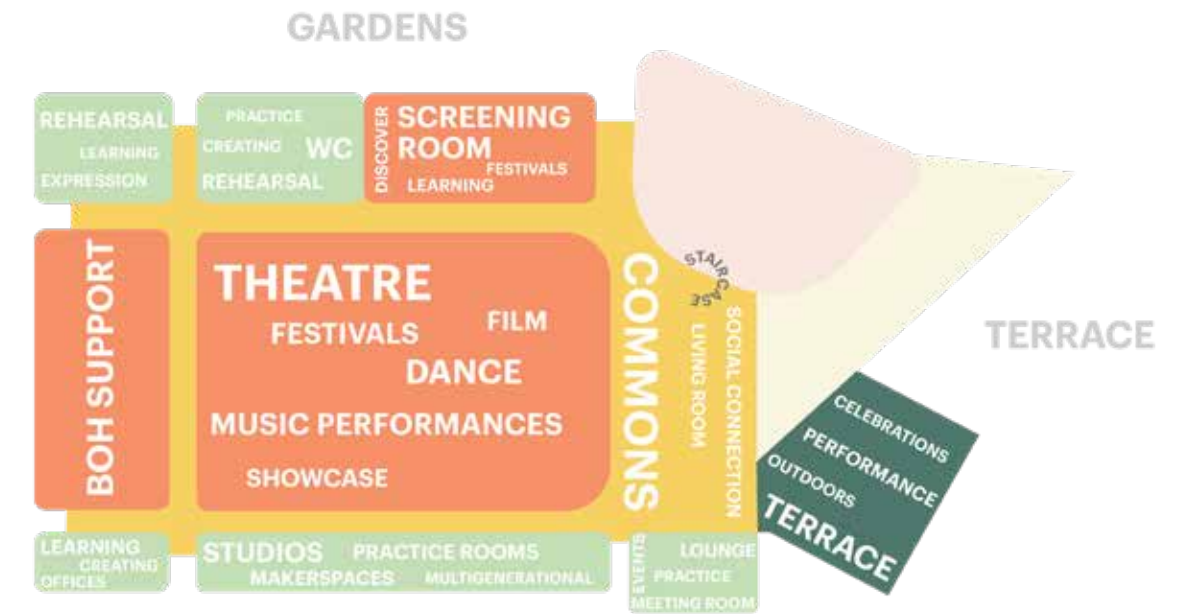
## A Cultural Hub for Barrie

The Cultural Hub is a social venue, a place for the exchange of ideas, for education, creative development, maker spaces, and celebratory events; it is a place where Barrie’s vibrant and diverse arts community can come together for an expansive theatre-going experience. For local arts groups, the Cultural Hub provides opportunities for cross-collaboration, for sharing of resources and talent, and, significantly, it provides a stable and permanent facility for groups to evolve and thrive.

The “commons” is the heart, the space that links all program elements, where you can feel the energy of activity emanating from the spaces. Informal performance, education and gathering spaces live within and around the commons. A feature stair connects the balcony level, maker spaces and a second floor terrace with views to Lake Simcoe.



Program Model Study



Second Floor Program



Ground Floor Program





## **Radical Accessibility**

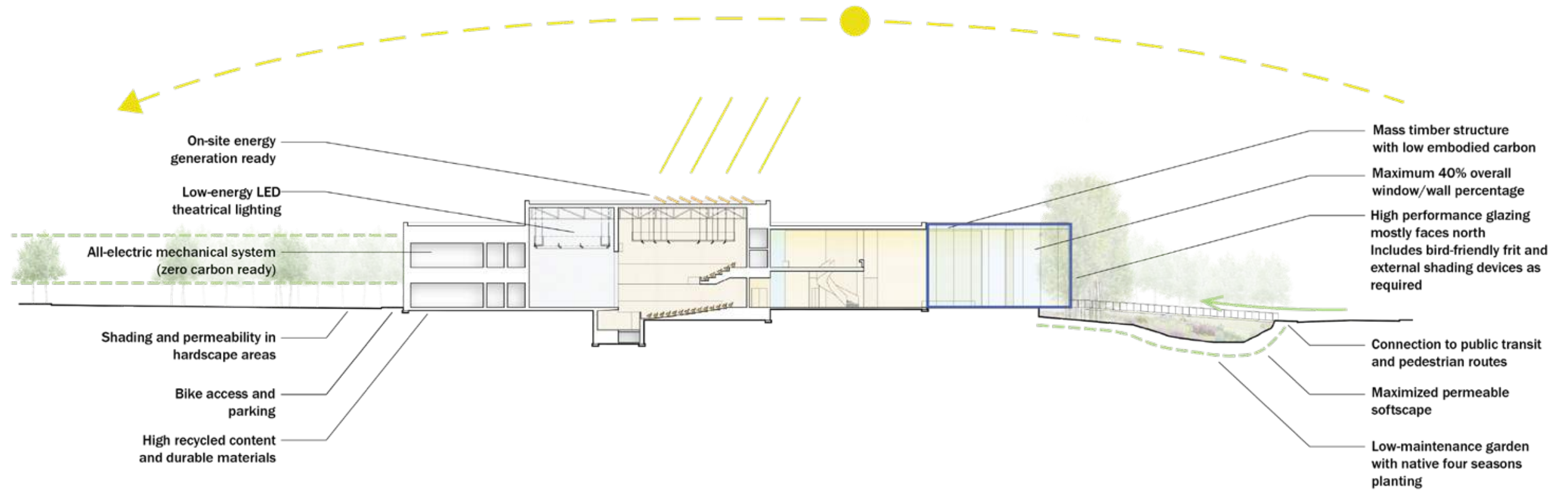
The cultural hub concept relies on porosity, both visual and physical. Barrie has the opportunity to be a leader in accessibility. The building will have a convenient drop-off and clear entry experience with simple, intuitive wayfinding; always engaged with the central commons. The performance spaces will provide a range of seating options that accommodate larger mobility devices and are equipped to share the experience with all. All performer and producer spaces will have best-in-class accessibility. Quiet spaces will be available nearby for sensory breaks.

# Phase 2: Preliminary Design Concepts



Concept Image of Commons





## Zero Carbon Ready

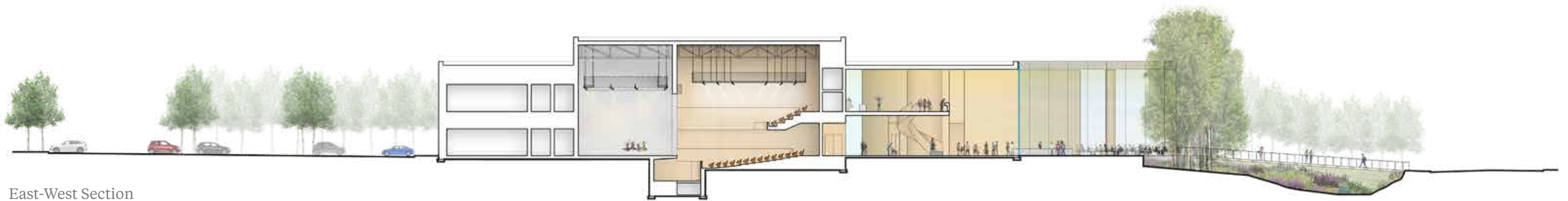
Barrie's Cultural Hub has the opportunity to become one of the first CAGBC Zero Carbon performing arts buildings in Canada! The current cost estimate contemplates a facility that can be designed to achieve CAGBC Zero Carbon Building certification. High performance systems, a well construction envelope, judicious use of glazing and durable, warm materials are key components to achieve this goal.

A Zero Carbon Ready approach provides a reduced operational cost, future-proofs the building from the annual carbon tax increase, and makes the building resilient against the effects of the changing climate. Furthermore, full electrification reduces the carbon impact of building operations and allows for a smooth integration of future on-site and off-site renewables.

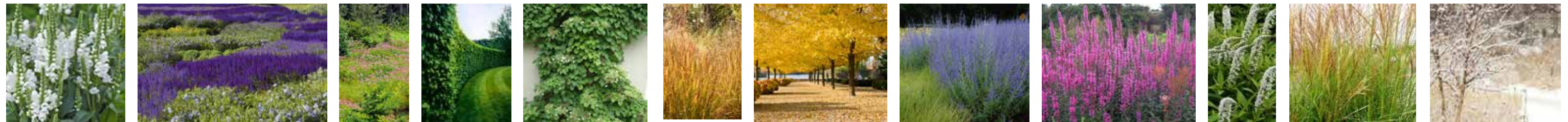


## Theatre in a Garden

Expanding on the existing native planting in Kidd's Creek and the large existing tree on site, the design proposes a four-seasons garden to wrap the spaces of the Centre. Views out to the planting enhance the interior spaces while providing spaces for community enjoyment and arts programming.



East-West Section



Inspiration Images for Planting

# Site Plan

- Public Space**
- 1. Main Entrance
- 2. Drop Off
- 3. Garden
- 4. Outdoor gathering
- 5. Existing Tree
- 6. Café Terrace
- 7. Bridge over Creek
- 8. Kidd's Creek
- 9. Garden Paths
- 10. Parking
  
- Back of House**
- 11. Loading
- 12. Staff Access
- 13. Rehearsal Entrance



1:1000



North



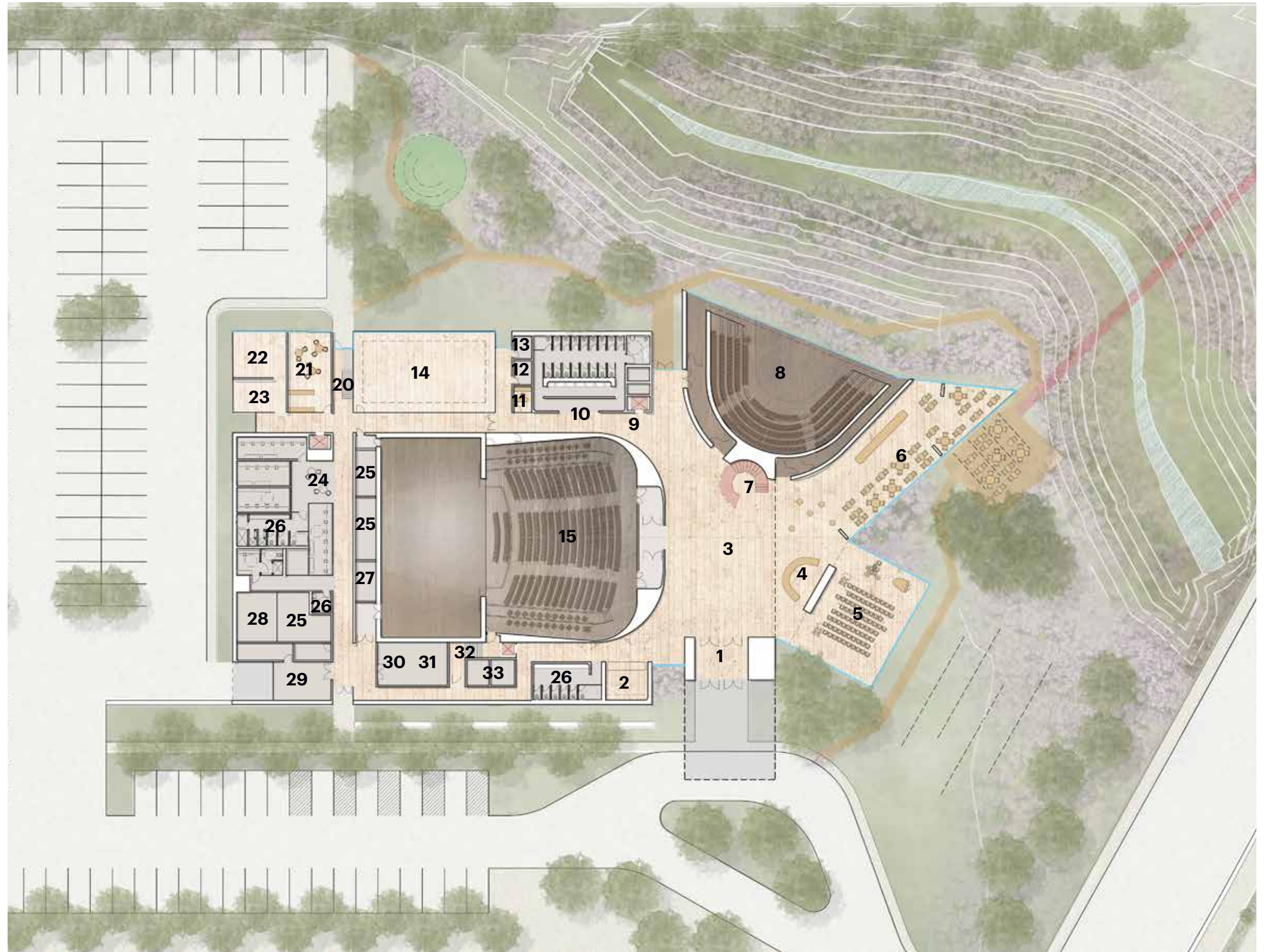
# Ground Floor Plan

## Public Space

1. Main Entrance
2. Coat Check
3. Commons
4. Ticket/Welcome Desk
5. Forum
6. Café
7. Feature Stair
8. Recital Hall
9. Elevator
10. Washrooms (Gender Neutral)
11. House Mgr
12. First Aid
13. Quiet Room
14. Large Rehearsal Hall
15. Main Theatre

## Back of House

20. Stair
21. Green Room
22. Production offices
23. Crew Room
24. Dressing Rooms
25. Storage
26. Washrooms
27. Custodial
28. Costume Maintenance
29. Loading
30. Scenery Workshop
31. Lighting/Sound Workshop
32. Stair
33. Servery



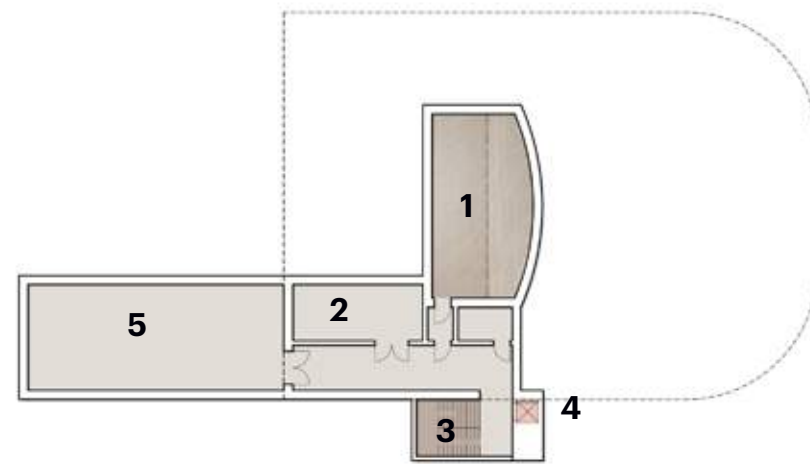
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# Orchestra Pit

## Back of House

- 1. Orchestra Pit
- 2. Instrument Storage
- 3. Stair
- 4. Elevator
- 5. Mechanical Space TBD



1:500

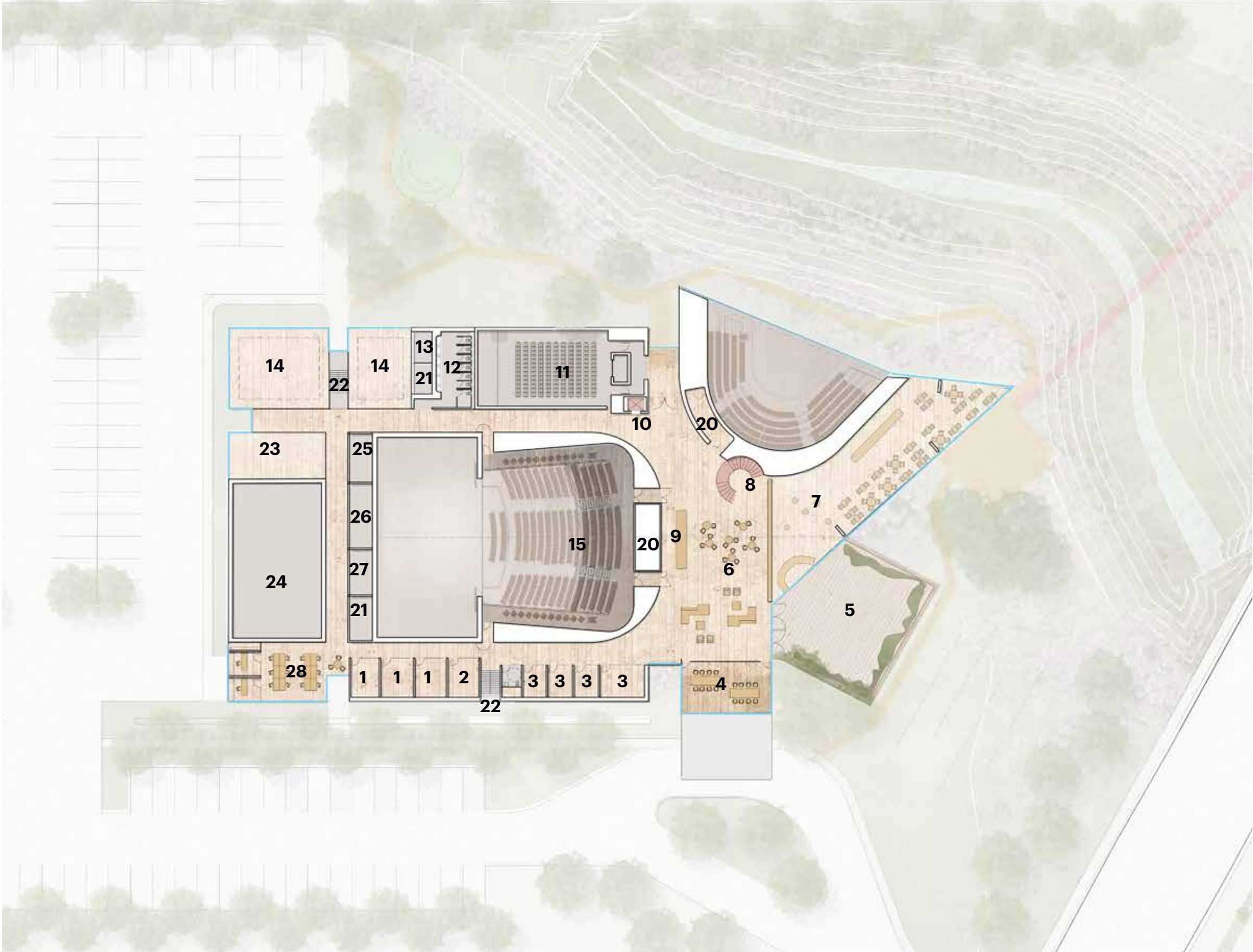




# Level 2 Floor Plan

- Public Space**
- 1. Studios
  - 2. Music Library
  - 3. Practice Rooms
  - 4. Meeting/Practice Room
  - 5. Terrace
  - 6. Upper Lobby
  - 7. Open to below
  - 8. Stair
  - 9. Bar/Concessions
  - 10. Elevator
  - 11. Film Screening Room
  - 12. Washrooms (Gender Neutral)
  - 13. Storage
  - 14. Rehearsal spaces
  - 15. Balcony

- Back of House**
- 20. Control Booth
  - 21. Custodial Room
  - 22. Exit Stair
  - 23. Media Rooms
  - 24. Mech/Elec Room
  - 25. Ushers Room
  - 26. Production Storage Rooms
  - 27. Building Maintenance Storage
  - 28. Admin offices

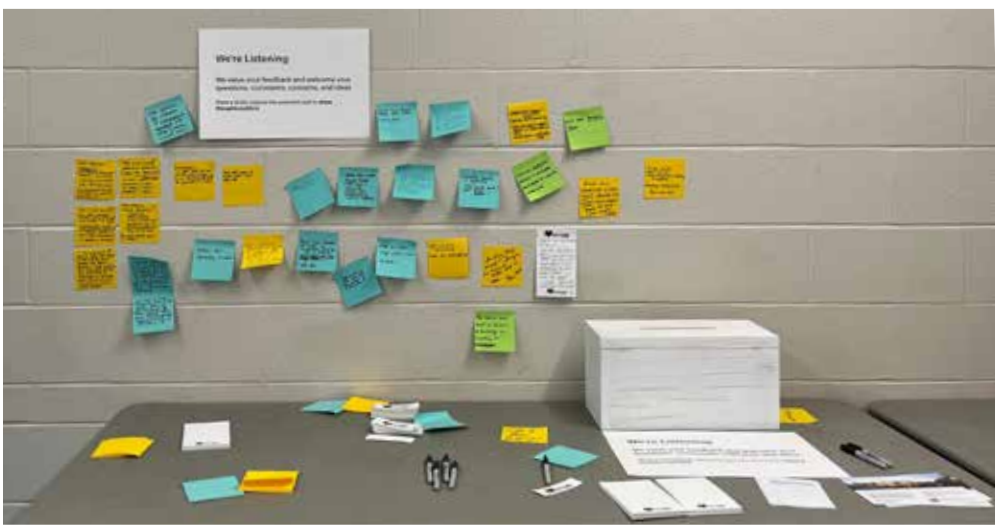


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North





PAC Vision Open House, April 2023

PAC Vision Open House, April 2023



In April 2023, Hariri Pontarini Architects (HPA) revealed its preliminary design concept for the proposed Culture Hub at the PAC Vision Open House in Barrie. The public was invited to engage and share their thoughts in person and via recorded comments. The event was widely attended, and a total of 175 written comments were received.

## Common Questions and Feedback

The feedback received (see Appendix A, item ii) was highly valuable and helped inform recommendations by the project team as well as the City's future direction in the design development. While compromises and tradeoffs are inevitable, the project team aims to make use of this feedback to rightsize each program, maximize use and allow as many groups to work in the space as possible.

### Large Rehearsal Hall Size

Many comments expressed concerns regarding the size of the rehearsal hall. The rehearsal hall is sized to rehearse for events on the large stage. Comments noted that certain groups exceed the size proposed in the program. It is recommended that this need be reviewed in future phases to determine the frequency and how this need can best be accommodated in the space.

### Orchestra Pit Size

Concern arose around capacity of the orchestra pit. Some groups noted that the pit will need to accommodate up to 60 musicians. Further review will be required in future stages to ensure the pit is sized to meet the majority of uses without compromising audience capacity or other functions.

### Storage and Movement of Large Instruments

The overall square footage allows for reasonable storage of large instruments such as a piano. The design team recommends further study as to exact specifications and movement of instruments in future phases.

### Commercial Kitchen

At this time the capital costs and business model do not contemplate a commercial kitchen. Catering facilities (with warming capabilities) will be provided to allow for events and vendors in the café area.

### Music Library and Equipment Storage

The program anticipates space for a small library to store scores as part of the tenant company spaces.

### Production Spaces for Recording and Creating

This is an important component of the Cultural Hub model and is critical to activating the space during non-performance times.

### Dedicated Backstage for Recital Hall

While the unique shape of the room and views to the exterior makes backstage access more challenging, in the next phase, further development will ensure a proper green room and presenter access without crossing public routes.

### Parking

Many comments expressed concerns regarding the number of parking spaces on site and the availability of local public parking. It is recommended that a parking study be completed in the next phase to ensure sufficient parking resources.

### Seat Count, Population Growth and Touring Product

These issues are addressed on pages 20 to 23.

***The Strategic Business Model identifies the roles that the Cultural Hub will play in making Barrie a great place to live, play, work and do business. This includes meeting civic and economic goals, providing recreational and educational opportunities for residents, and providing business and career opportunities.***

## **Purpose and Goals of the Business Model**

### **Design for Success**

The Strategic Business Model report prepared by Novita Interpares (Appendix B, item iv) identifies the key strategies and initiatives that must be employed in order to achieve the desired outcomes.

### **Principles and Strategies for Business Success\***

The business report identifies four key principles:

- Recognize the Cultural Hub as a new business.
- Recognize it as different from existing City operations.
- Maintain two development streams (pre-opening).
- Maintain two operating streams (post-opening).

The report also identifies six key strategies:

- Offer content by others.
- Make market cultivation the main job.
- Achieve the highest possible rate of utilization.
- Make it truly for all.
- Cultivate festival programming.
- Build and maintain a volunteer corps.

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\* The principles and strategies for business success are further elaborated in the business report prepared by Novita Interpares (Appendix B, item iv, p. 8-9).

### **Business Model**

Core Business:

The core business of the Cultural Hub is the cultivation and support of the local producers, presenters and program providers who constitute the year-round base market.

These users not only generate rental income but they also connect the Cultural Hub with every sector within the community. They also contribute very significantly to the development of new audiences and program participants and, thereby, provide a source of business replenishment and sustainability.

Business Units Related to Core Business:

This report identifies six business units within the Cultural Hub:

- The Commons and related food and beverage service.
- The Theatre and related backstage.
- The Recital Hall and related backstage.
- The Film and Video Theatre and related production spaces.
- The spaces within the Teaching and Learning Centre.
- The Arts Offices.

Other Business Activities:

The Cultural Hub may from time to time, and as opportunities arise, engage in other revenue generating activities such as:

- Administration of learning and employment programs.
- Administration of donor-directed programs.
- Self-presentation.



**Overall Operational Structure**

The Cultural Hub is both a new venture for Barrie and operationally different from other major recreational facilities in Barrie. Therefore, in order to ensure success:

- The programming function of the Cultural Hub will report to the Director of Creative and Economic Development;
- and the facility management function of the Cultural Hub will report to the Department of Corporate Facilities.\*

As this differs from the current City structure, the City should assess how the proposed operational structure will work within its existing model.

**Financial Pro Forma<sup>†</sup>**

Basis of Cost Forecast: The Cultural Hub could be expected to be open for business in five to seven years or around 2030. The forecasting challenge is to find a reliable basis for that period and for a building that is at present only a concept.

The Strategic Business Model report therefore has benchmarked major costs to existing and comparable facilities in Barrie as the most reliable forecasting base.

The cost estimates in the report are therefore based on:

- Recent occupancy costs for City of Barrie recreation facilities.
- Recent salary and benefit averages for City of Barrie staff.
- Rental rates for City of Barrie facilities.

The Strategic Business Model report assumes a facility of 50,000 net square feet. All costs are shown in 2023 dollars.

Basis of Revenue Forecast: The revenue estimates are more speculative but achievable given the existing level of performing arts activity in Barrie. The Development Program will identify the steps to be taken in the period leading up to the opening that will ensure these revenue targets are met.

\* The programming and service to users can be independent from the maintenance of the brick-and-mortar facility / asset management.

† The financial pro forma is further elaborated in the business report prepared by Novita Interpares (Appendix B, item iv, p. 16-17). For financial benchmarking, see Appendix B, item iv, p. 18-19.

‡ This section contains a summary of the business report prepared by Novita Interpares. The complete business report is in Appendix B, item iv.

**Benchmarking to Community Centres**

Income Related to Facility Size: The City provided the consulting team with financial information for the Allandale, East Bayfield, and Peggy Hill Team Community Centres in 2019—being the last full year of “normal” operations pre-COVID. While the Cultural Hub requires a different management style to Community Centres, the comparison that is noteworthy is that the financial / operational burden is in line with that citizens would expect from recreational facilities in Barrie.

These facilities averaged 140,000 gross square feet in area. The Cultural Hub is expected to be 60,000 gross square feet in area or 43% of the average of the community centres. These community centres had average revenue of \$2.78m in revenues. 43% of this would be \$1.12m (2019 dollars.) In 2023 dollars (equivalent to \$1.14 2019 dollars), this amount would be about \$1.28m.

<b>Major Community Centres Financial Performance 2019</b>			
	<b>Peggy Hill Team CC</b>	<b>East Bayfield CC</b>	<b>Allandale Rec. Centre</b>
<b>Total Revenue</b>	<b>(\$3,446,73)</b>	<b>(\$2,538,42)</b>	<b>(\$2,351,458)</b>
<b>Expenses:</b>			
Staff Salaries (Full-Time)	\$1,568,075	\$1,484,418	\$1,703,224
Staff Salaries (Part-Time)	\$1,133,676	\$894,294	\$685,321
Utilities	\$640,936	\$586,409	\$496,723
Other Materials & Supplies	\$77,484	\$53,734	\$58,771
Contracted Services	\$195,176	\$171,976	\$123,452
Repairs & Maintenance	\$142,014	\$178,799	\$211,381
Equipment & Capital	\$23,192	\$40,720	\$157,251
Other Operational Expenses	\$90,530	\$66,123	\$74,852
Property Taxes	\$0	\$0	\$0
Property Insurance	\$29,320	\$47,559	\$34,450
	<b>\$3,900,403</b>	<b>\$3,524,032</b>	<b>\$3,545,425</b>
<b>NET OPERATING</b>	<b>\$453,666</b>	<b>\$985,603</b>	<b>\$1,193,967</b>

**Cost Recovery %** **88%** **72%** **66%**

<b>Major Community Centres Financial Performance 2019 (Averages)</b>	
Average Operating Cost	\$3,657,000
Average Operating Revenue	\$2,779,000
<b>Average Net Cost</b>	<b>\$878,000</b>
Average Building Area	140,000 square feet
Average Operating Cost (per square foot)	\$26 / square foot

The average net cost of Barrie facilities is 24% of cost or 32% of revenue.

<b>Financial Forecast for Cultural Hub Concept</b>	
Annual Operational Costs	\$3,377,000
Annual Operational Revenues	\$2,562,500
<b>Annual Net Cost</b>	<b>\$814,500</b>

The average net cost of the Cultural Hub is 24% of cost or 32% of revenue.

**Comparison of Net Cost with Existing Barrie Facilities:**  
The annual cost of operating the Cultural Hub compares favourably with the annual cost of operating the City of Barrie's community centres.

<b>Summary of Revenues* for Cultural Hub</b>	
The Commons (events) - 25 Events @ \$1000 - Food & Beverage annual lease of \$50,000	\$75,000
Public Performance Spaces - Average \$2.50/seat rental rate with 275 utilization days in all three performance spaces - \$50,000 revenue for self-presentation of shows by City - \$1,050,000 in chargebacks for crew & box office fees	\$1,862,500
Pre-production, teaching, learning spaces - target 50% utilization	\$700,000
<b>Total Revenue</b>	<b>\$2,562,500</b>

<b>Summary of Expenses<sup>†</sup> for Cultural Hub</b>	
Personnel - 16 full-time employees (FTE) and 15 part-time employees (PTE) = 23 full-time equivalents (FTEE) - Non-recoverable crew costs	\$1,770,000
Occupancy Costs - 50,000 net square feet @ \$26/square feet	\$1,300,000
Operating Contingency (10%)	\$307,000
<b>Total Expense</b>	<b>\$3,337,000</b>

**Net Operating Costs for Cultural Hub** **\$814,000**

\* For a more comprehensive understanding of revenue streams (including rental rates, income from program providers, and program and non-program income), see Appendix B, item iv, p. 16-22.

† For a more comprehensive understanding of expenses (including personnel costs), see Appendix B, item iv, p. 16-22.



# Strategic Business Model

## Organizational Model for the Cultural Hub

### Reporting Relationships

The programming function of the Cultural Hub will report to the Director of Creative and Economic Development.

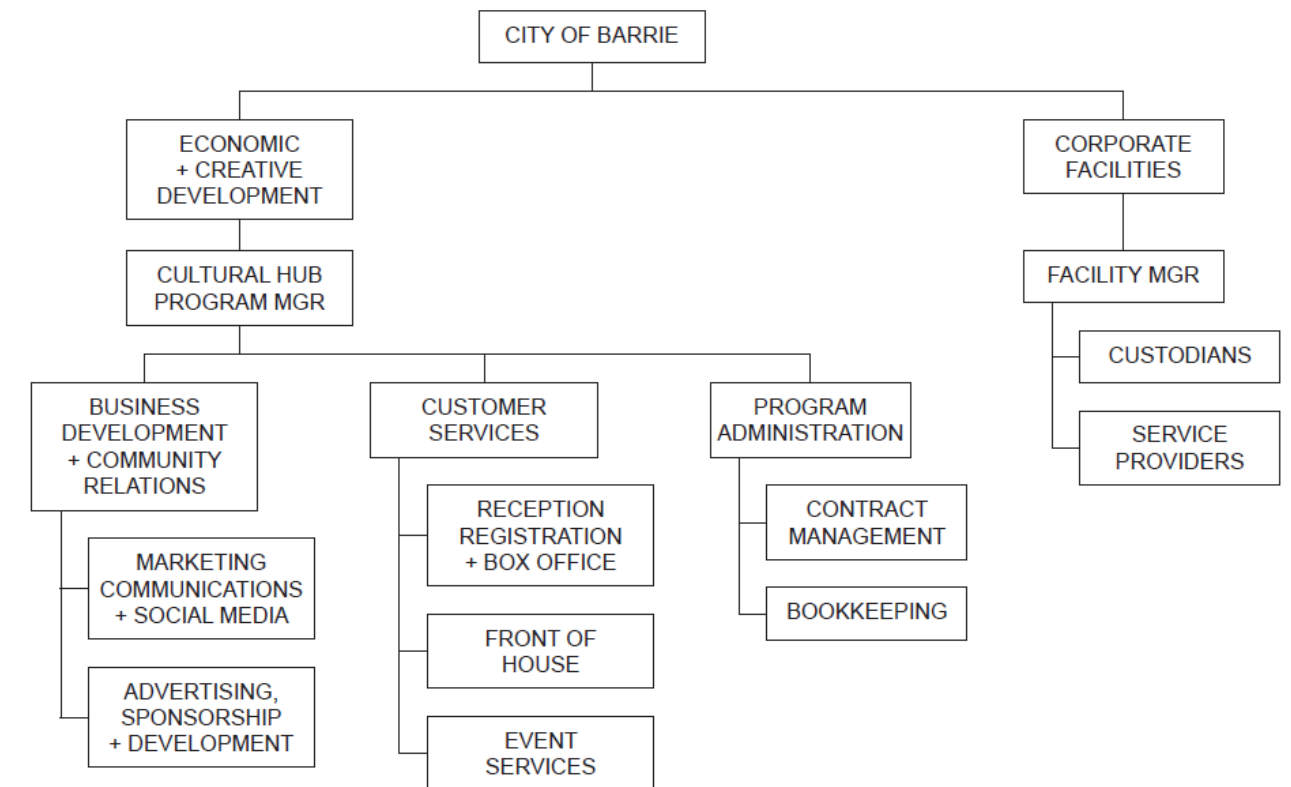
The facility management function of the Cultural Hub will report to the Department of Corporate Facilities.

### Staff Roles and Job Descriptions\*

The Cultural Hub is a new business for the City of Barrie and its success is contingent upon having the right operating structure and appropriately mandated and experienced staff as follows:

- Cultural Hub Program Director (1 FTE).
- Business Development and Community Relations Lead (1 FTE).
- Marketing, Communications and Social Media (1 FTE, 1 PTE).
- Advertising, Sponsorship and Development (1 FTE).
- Customer Services Lead (1 FTE).
- Reception, Registration, Box Office (1 FTE, 4 PTE).
- Front of House (1 FTE, 4 PTE).
- Event Services (2 FTE, 4 PTE).
- Volunteer Coordinator (1 FTE).
- Program Administration Lead (1 FTE).
- Contract Management (1 FTE).
- Bookkeeping (1 FTE).
- Facility Manager (1 FTE).
- Custodians (2 FTE, 2 PTE).
- Service Providers (contractors).

### Organizational Structure



\* Staff roles and descriptions are elaborated in detail in the business report prepared by Novita Interpares (Appendix B, item iv, p. 12-15). Note that full-time employee (FTE) and part-time employee (PTE) are used in their abbreviated form.

## Purpose and Goals of the Development Plan

The Development Plan report has been prepared by Novita Interpares (Appendix B, item v) to assist the City of Barrie in developing the Cultural Hub as an operating entity. This report describes the course of work that will follow the City's decision to proceed with the project beyond the design phase that was begun in 2022.

Execution of the development plan is critical to ensure operational and financial success upon opening.

### Primary Goals of the Development Plan

1. Complete the construction of the facility: Design, construct, and equip the facility.
2. Be fully operational on day one: Ensure all systems and staffing are in place and tested for full service delivery.
3. Organize gala opening weeks: Provide the widest possible range of attractions and activities to fill the first 6 to 8 weeks.
4. Be fully programmed for first operational year: Ensure booking commitments are in place on day one to meet revenue goals.

### Strategies to Achieve the Primary Goals

1. Assign major project responsibilities by creating the following:
  - A Project Leadership group that will assume responsibility for capital revenue generation and project oversight;
  - a Corporate Facilities department that will assume responsibility for design, construction, and construction cost control;
  - and a Creative and Economic Development department that will assume responsibility for operational development, project communications, marketing, public relations and relations with all producers, presenters, and program providers.

2. Invest in Success by fully funding the following:
  - Construction and equipping of the building;
  - pre-opening operational development (as part of capital development);
  - and gala opening period (as part of capital development).

### Secondary Goals of the Development Plan

- Goals for service delivery: Set budgets for pre-opening and post-opening; develop and manage the communications plan; develop all operating policies and procedures; recruit program leader; recruit and train all personnel; and recruit and train volunteer corps.
- Goals for building capacity in the primary market (program providers): Build the organizational, administrative and production capacity of existing local producers and presenters; build the capacity of other local organizations to provide programs and uses; and cultivate new programs and users.
- Goals for development of the secondary market (general public): Develop comprehensive policy for diversity, equity, inclusion and accessibility; create and maintain city-wide awareness program; develop and maintain a network of contacts in all sectors and parts of the community; and develop and maintain contacts in education.
- Goals for capital revenue: Recruit high level leadership and advocacy team; develop and monitor comprehensive project budget; develop capital campaign plan; complete the quiet campaign; and complete the public campaign.
- Goals for design and construction: Provide contract documents for construction; provide budget checks during documentation; provide input from a construction manager; oversee tendering and contracting; provide administration of construction contract; and provide commissioning.



## Overview of Development Plan

The Development Plan begins by establishing goals and strategies for a successful Cultural Hub. It is followed by a year-to-year checklist of the tasks required to develop the Cultural Hub as an operating entity in parallel with the construction of the building.

A chart showing the general organization and timetable for development along with a recommended budget are included below. These are described in more detail in the following page as well as in the report prepared by Novita Interpares (Appendix B, item iv).

	Year 5	Year 4	Year 3	Year 2	Year 1
<b>Service Delivery</b>	Plan + Budget	Recruitment + Training			G
<b>Capacity Building</b>	Plan + Budget	Local Producers + Presenters + Providers			A L
<b>Market Development</b>	Plan + Budget	Community + Gala Opening			A
<b>Capital Revenue</b>	Quiet Campaign	Campaign Development	Public Campaign		
<b>Design + Construction</b>	Design + Documentation	Contracting	Construction		Fit Up

Estimate of Costs Associated with Development Plan	
<b>Capital Campaign</b>	
• Campaign Plan	\$75,000
• Campaign Office	\$200,000
• Campaign Staff	\$600,000
• Campaign Materials	\$50,000
• Donor Recognition	\$100,000
<b>Pre-opening Operations</b>	
• Operations Plan	\$75,000
• Graphic Identity and Website	\$150,000
• Recruitment	\$100,000
• Salaries	\$3,000,000
• Office	\$200,000
• Training	\$75,000
• Community Development	\$150,000
• Marketing	\$150,000
• Volunteer Program	\$50,000
<b>Gala Weeks</b>	
• Attractions (70 at \$7,500 average)	\$525,000
• Hospitality (20 at \$5,000)	\$100,000
<b>Total</b>	<b>\$5,550,000</b>

\* For the complete report of the Development Plan prepared by Novita Interpares, see Appendix B, item v.

## Capital Fundraising

In keeping with typical practice in fundraising for cultural capital projects, fundraising for the Cultural Hub will occur in two phases: the “quiet” campaign and the public campaign.

During the quiet campaign period, the City in partnership with community leaders will seek commitments from major donors and senior governments. The goal in this period will be to generate 75% or more of the capital revenues. At this time, the City would be in position to authorize the project to begin.

Once the majority of the funds are in place, a multi-level public campaign will begin to secure the balance of the capital funds. The public campaign will also raise awareness of the project, generate excitement and anticipation and a sense of ownership within the community.

Both campaigns will be run professionally on the basis of best practice in capital fundraising including a well developed case for support, fund development research, a carefully selected campaign cabinet, multiple levels of giving and donor recognition.

## Year-By-Year Tasks to Achieve the Goals

The Development Program begins when the City makes the decision to complete the project. The duration of the Development Program is expected to be about 60 months.

The Program Manager should be hired about five years prior to opening day. The Program Manager’s primary goal will be to execute the Development Plan. The Program Manager will have proven experience at a senior management level in the fields of community development and market development in the performing arts.

## Key Tasks — Year 5 Before Opening

- Service delivery: Design and approve development program plan and budgets; confirm administrative and reporting structure; assign City staff placeholders prior to program staff recruitment; set terms of reference for City placeholders; ensure completion of basic graphic identity program; ensure completion of basic information systems plan; identify all systems and equipment needs for administration and programming; post website placeholder; and complete plan for supplementary program revenues.
- Building capacity in the primary market: Identify all potential program providers; identify collective needs of local producers; identify goals, strategies, roles, resources and timetable for capacity building within existing local producer and presenter community; identify other potential presenters in local community; and identify goals, strategies, roles, resources and timetable for developing other program providers.
- Development of the secondary market: Conduct comprehensive community analysis, data base, networks, contacts; and identify goals, strategies, roles, resources and timetable for creating community awareness and cultivating participation.
- Capital revenue (quiet campaign): Develop communications plan through to opening; develop case for support; develop capital revenue strategies and levels of giving; confirm total project budget; recruit campaign leadership and provide support; secure major donors; and design donor recognition program.
- Design and construction: Final schematic and budget check; design development and budget check; input from construction manager; and contract documents and budget check.

## Key Tasks — Year 4 Before Opening

- Service delivery: Finalize job description for program lead; identify role of program lead through pre-opening; conduct national recruitment program for program lead; set up office for program lead; recruit support staff for program lead; and identify all furniture, fixtures and equipment (FF&E) needs including signage and wayfinding.



- Building capacity in the primary market: Identify training and development needs for existing producers and presenters; identify potential new presenters; and identify training and development needs of all other program providers.
- Development of the secondary market: Set up elementary and secondary school networks and teacher contacts; and develop schedule of annual competing and complimentary events.
- Capital revenue: Continue solicitation of major donors and naming opportunities.
- Design and construction: Tenders for General Contract; finalize General Contract; and begin contract administration.

## **Key Tasks — Year 3 Before Opening**

- Service delivery: Ensure all administration systems are fully operational; complete gala plan and budget; confirm all job descriptions; recruit leads for Business Development and Community Relations, Customer Services and Program Administration; prepare operating procedures and manuals; prepare all digital media; recruit volunteer coordinator; develop volunteer recruitment plan; develop volunteer job descriptions and manuals; recruit service provider for food and beverage; and identify sponsors, donors and government sources for supplementary program revenues.
- Building capacity in the primary market: Begin training and development programs for all producers and presenters; and begin orientation for all other program providers
- Development of the secondary market: Identify all potential non-arts users; open dialogue with annual competing and complimentary events; and begin general awareness campaign.
- Capital revenue: Complete public campaign plan; staff, equip and open public campaign office; prepare campaign materials; launch online public platform for project; and begin social media program.
- Design and construction: Contract administration continues.

## **Key Tasks — Year 2 Before Opening**

- Service delivery: Recruit balance of operating personnel; begin training programs for front of house (FOH) and technical; begin volunteer recruitment and training; launch project digital media platform; launch sponsorship program for supplementary program revenues; launch private donor program for supplementary program revenues; and apply to relevant government programs.
- Building capacity in the primary market: Develop user information kit; and ensure booking window for all spaces opens one year before “Operational Day One.”
- Development of the secondary market: Begin market saturation program for gala weeks; and ensure school and young audience programs are ready.
- Capital revenue: Launch donor recognition program.
- Design and construction: Contract administration continues; substantial completion achieved; 100% completion achieved; and commissioning and handover complete.

## **Key Tasks — Year 1 Before Opening**

- Service delivery: Complete volunteer recruitment and training; develop volunteer recognition and reward program; and establish oversight mechanism for service delivery goals and standards.
- Building capacity in the primary market: Orientation for all program providers; and technical specifications due from all program providers.
- Development of the secondary market: Begin e-marketing program for “Operational Year One”; direct marketing campaign to all households; and begin guided tours of the facility.
- Capital revenue: Final phase of public campaign.
- Design and construction: All work complete.

## **Operating Year One**

First operational year begins after 8 week no-charge gala.

## **Class D Cost Estimate**

Based on preliminary architectural design drawings and images as well as structural, mechanical, electrical, theatre and AV design briefs, a Class D cost estimate (Appendix E, item i) was developed by a cost estimation firm in June 2023. This carried a 20% design contingency and is expressed in 2023 dollars.

The current construction market, the complexity of performing arts facilities and net-zero requirements are some of the main drivers of the cost. Further development of this design could likely find optimizations and reductions in complexity to bring the overall cost down. Should this program and concept move forward, the team recommends working with consultants and cost estimators to bring the target budget down. Depending on the final project timeline, escalation will need to be carried. Recommended escalation percentages are provided in the full costing report.

The design team has put together preliminary estimates for soft cost based on comparable facilities and past experience. The numbers reflect the work captured in this report: A Concept “C” facility with a 600-seat main theatre, a 220-seat recital hall, and a 140-seat screening room. The cost estimates will need to continue to be evaluated by the design team and City staff in the next phases.



Additional Options Considered	
Reduce to Two Performance Spaces	Other options could include reducing to two major performance spaces from three. This would require revisiting the business case. If this option was to be explored, the smaller film screening room function would be accommodated in one of the multipurpose spaces or recital hall. This would yield savings in both capital and operational costs but would put pressure on other rooms to increase flexibility and accommodate booking demands.
Minor Increase in Main Hall Seat Count	Should the City want to increase the seat count to match or exceed neighbouring Orillia Opera House or Georgian Theatre, the overall square footage could likely be maintained and increases in capital costs would be very minimal. There would be a slight increase in room rental and operational costs.
Flat Floor in Main hall	The design team contemplated adding the flexibility of a transformable flat floor system to allow for general admission events and banquets. This could also stretch the patron capacity to approximately 1000. Depending on the system selected, this could increase the project by \$15m and will only be impactful for certain types of performances and events.
PAC Task Force Program	<p>Financial consequences of increasing capacity to match the PAC Task Force recommended program would likely yield a facility with at least 110,000 sf and result in capital costs nearly doubling. The larger facility could be accommodated on the site but will put increased pressure on the site to accommodate parking.</p> <p>While not entirely analogous to the PAC Task Force program, the proposed St. Lawrence Centre for the Arts redevelopment in Toronto has similar performance hall sizes and yields a 175,000 square foot facility with a projected capital cost of nearly \$400m.</p>

## Capital Costs Summary\*

Net Building Cost	\$60,000,000
Net Site Work Cost	\$5,000,000
General Requirements & Fee (16%)	\$10,700,000
Total Building Estimate (\$1095/square foot)	\$75,000,000
20% Design Contingency	\$15,000,000
<b>Total Construction Estimate (\$1300/square foot)</b>	<b>\$90,000,000</b>

5% Construction Contingency	\$4,546,000
Design Fees (assumed 10-11%)	\$9,000,000
Permits and Approvals	TBC
Development Costs (breakdown per development plan)	\$5,500,000
Furniture and Equipment	\$1,000,000
Theatre Equipment	\$1,365,000
AV	\$5,944,000
Security	\$ 518,000
Signage	\$ 600,000
Soft Cost Contingency	TBC
<b>Total Project Cost</b>	<b>\$118,473,000</b>

\* The Capital Costs Summary table is based on a Class D Estimate (Appendix E, item i) for 69,203 square feet.

† For a more comprehensive understanding of the Class D Estimate, see Appendix E, item i.





# Next Steps

## A Bright Future for Performing Arts in Barrie

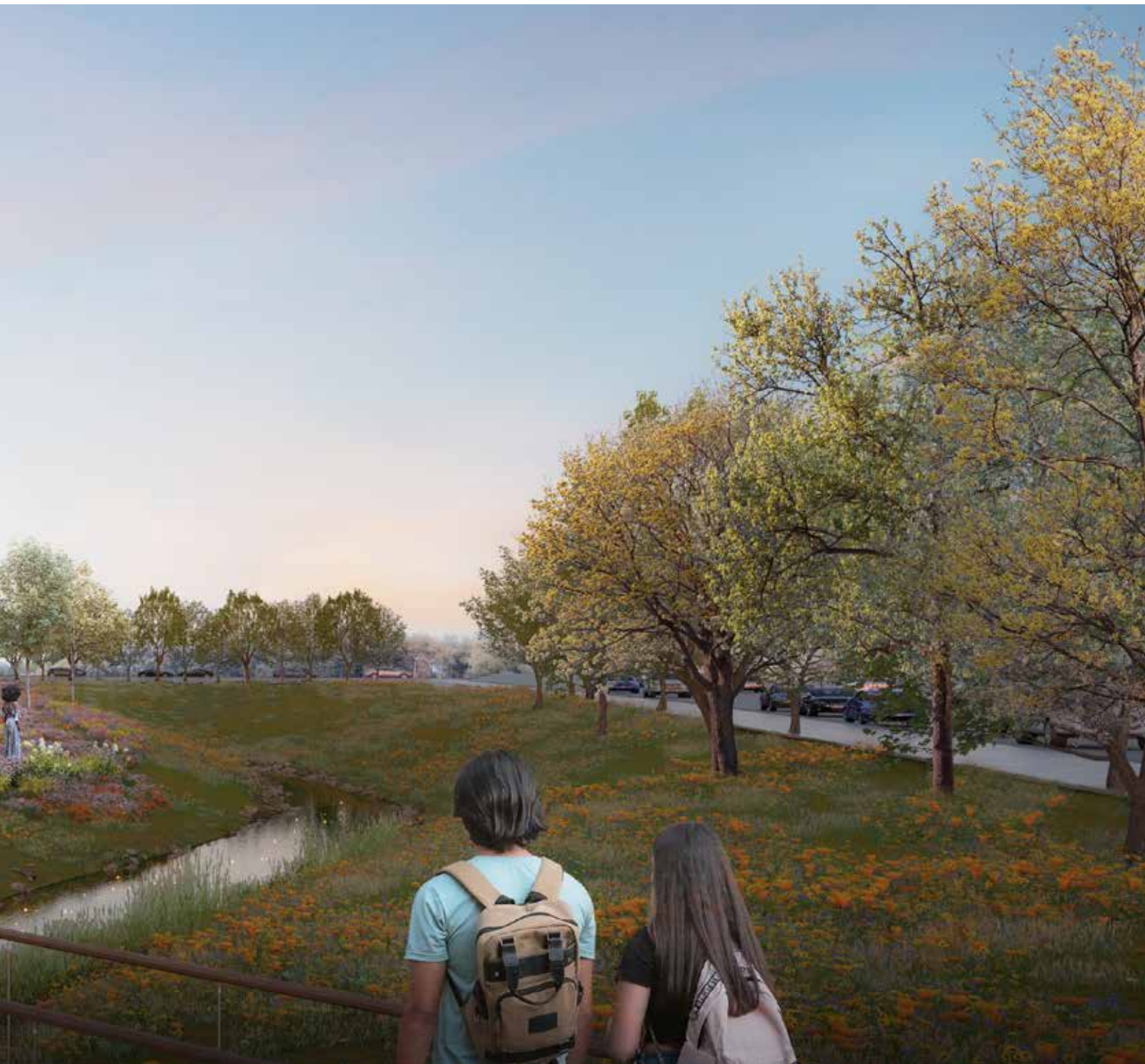
The arts community in Barrie has a long history and is activated by many well-established groups. Some groups will continue to grow and other niche markets will develop while others will shrink as the next generation emerges. The need for a new performing arts centre is clear and support for the facility is generally strong. It is critical to move forward with this project to foster the next generation of performers and audiences.

While there remains some consideration as to the size of the facility, this should not halt progress on the project. The work within this report allows the City to understand the recommendations by the consulting team, the options that could be pursued for further study and what financial and operational commitments would be required to develop a larger facility. Ultimately, a municipal performing arts centre must aim to be as inclusive as possible while ensuring wise spending. Tradeoffs and compromises will be inevitable and should be guided by a strong design narrative and an attainable business case.

Performing arts projects typically require financial support at all levels of government and often private donors. Moving forward with the design and fundraising will allow the City to plan for and deliver this exciting project.\*

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\* This report (“Programming and Concept Design Final Report”), prepared by Hariri Pontarini Architects with Novita Interpares and Fisher Dachs Associates, must be read in conjunction with the appendices, which include key documents such as the Strategic Business Model (Appendix B, item iv) and the Development Plan (Appendix B, item v). The complete report must not be separated from (or read independently of) the 12 attachments that make up the appendices.





# Performing Arts Centre (PAC) Vision Open House, Questions and Feedback

HARIRI PONTARINI  
ARCHITECTS

April 19-20, 2023

Summary	# of Comments*	*Note that there might be many "mentions" of different issues within a single "comment."
Private Comments	86	
Public Comments	89	
<b>Total Comments</b>	<b>175</b>	

Categories	# of Mentions*	Comments Keywords and Threads	Comments Key Takeaway
<b>Main Theatre</b>			
Seat Count - General	86 mentions	40 mentions - More seats are needed 15 mentions - more seats to reflect Barrie's growing population and planning for future growth; 10 mentions - attracting talent and touring "out of town" shows through larger capacity; 6 mentions - competing regionally (Orillia, Guelph); 4 mentions - Fisher Auditorium and other local theaters in the past decades had more seats and were sold out; 3 mentions - ticket sales to make shows viable; 2 mentions - more seats to allow to pay performers and staff; 1 mention - large theatre too big unless "it can be adapted"; 1 mention - more seats to make tickets cheaper; 1 mention - more capacity will allow for more collaboration; 1 mention - ensuring that theater isn't empty when local groups aren't using it; 1 mention - proposed capacity is down from Georgian College Theatre capacity; 1 mention - Barrie already has smaller facilities "appropriate for training."	More seats are needed—between 700 and 1,200—for (1) economic sustenance from ticket sales, (2) to compete regionally and attract bigger shows, and (3) because current shows are already selling out in existing venues in Barrie
Seat Count - Specific Number Requests	41 mentions	13 mentions - 800 9 mentions - 750 8 mentions - 900 5 mentions - 1,000 3 mentions - 700 2 mentions - 1,200 1 mention - 2,500	Most comments mentioning specific seat counts seem to be in the vicinity of 750-900
Stage and Orchestra Pit	5 mentions	1 mention - Surface area of stage to be large enough to accommodate collaboration; 1 mention - orchestra pit too small (should be recessed so that "musicians' heads don't stick up over stage level"); 1 mention - piano access to pit level; 1 mention - adequate space for orchestra pit; 1 mention - "elevator to pit too small for drums"	Comments express concern about size and access to orchestra pit
Fly Gallery	2 mentions	2 mentions - Fly gallery needed for scrim "and other flies"	Comments express need for fly gallery
Flexibility / Transformability	1 mention	1 mention - Retracting wall to transform the theater for smaller and larger shows	Comment suggests transformable theatre
Trap Door	1 mention	1 mention - Trap door needed	Comment expresses need for trap door
<b>Recital Hall</b>			
Seat Count	7 mentions	6 mentions - recital Hall should be 350 seats; 1 mention - Recital hall is too small	Most comments say 350 seats are appropriate for Recital Hall
Backstage Access	1 mention	1 mention - Impractical for performers/musicians to cross public space to get backstage (esp. dressing & green rms)	Comment suggests each stage has its own backstage
Openness	1 mention	1 mention - Unclear if Recital Hall is visually open or physically open	Comment expresses confusion about Recital Hall design
Seat Design	1 mention	1 mention - raised seating design preferred	Comment suggests raised seating design
<b>Screening Room</b>			
Multipurpose	1 mention	1 mention - Screening room could be accommodated in multipurpose Recital Hall	Comment suggests making Recital Hall multipurpose
<b>Gen. Programming and Operation</b>			
Food & Bev/Servery/Kitchen	11 mentions	3 mentions - Offer capability for a full restaurant kitchen (dishes, food storage, refrigeration); 2 mentions - servery area is unclear; 1 mention - offer capability for restaurant + catering; 1 mention - offer a bar on second floor; 1 mention - bar is too small; 1 mention - offer capability to refrigerate concessions; 1 mention - kitchen for generating income; 1 mention - a cafe to be run by arts groups for generating income	Comments variably express need for a full kitchen, café, and bar with capability to produce income for the facility
Missing Programs	11 mentions	2 mentions - Library space; 2 mentions - snack/break area backstage; 1 mention - four to five small warm up/practice areas and a large rehearsal space needed; 1 mention - stage manager office for travelling shows; 1 mention - space for visual arts; 1 mention - "tech booth needs to have space for a stage manager with a binder"; 1 mention - drinking/cleaning water access by the stage; 1 mention - wing space; 1 mention - spaces for creation and recording	Comments list programs that are lacking or missing: Library, backstage break area, warm up/practice areas, stage manager office, visual arts space, access to drinking/cleaning water, wing space, spaces for creating
Washrooms	10 mentions	4 mentions - Support for gender neutral washrooms; 2 mentions - washroom access from orchestra pit; 1 mention - more washrooms needed overall; 1 mention - family washrooms; 1 mention - dedicated washroom for orchestra (performers and crew get break at same time); 1 mention - more crew washrooms needed in main floor	Comments express need for more washrooms, in general and for staff and performers (by orchestra pit and on main floor)
Offices	4 mentions	3 mentions - More office space for not-for-profit arts organizations; 1 mention - production office "too hidden away"	Comments express need for more office space for in-house organizations
Multipurpose	3 mentions	2 mentions - Facility should have multipurpose/flexible rooms; 1 mention - account for acoustic quality when multiple groups are using adjacent rooms	Comments express need for multipurpose/flexible rooms that can operate well acoustically
Outdoor Performance	3 mentions	2 mentions - Have an outdoor performing space; 1 mention - stage that opens to outdoors	Comments express need for space that allows for outdoor performance
Rehearsal Room	3 mentions	2 mentions - Rehearsal room is too small; 1 mention - rehearsal space to be equal to stage sizes	Comments express need for larger rehearsal room
Storage	3 mentions	2 mentions - More general storage needed for in-house organizations; 1 mention - more storage space for instruments (e.g. for local symphony and concert band - music stands, percussion equipment, music files)	Comments express need for more storage for in-house organizations
Backstage	1 mention	1 mention - Backstage is too small	Comment expresses concern about backstage's size

Commons	1 mention	1 mention - Size of "lobby" too large	Comment expresses concern about size of the Commons
Dressing Rooms	1 mention	1 mention - 20-person dressing room (dancers & chorus) for separated for male and female	Comment specifies dressing room needs for dance & chorus
Management	1 mention	1 mention - Artistic curator for the facility	Comment expresses need for an artistic curator
Tech	1 mention	1 mention - "Wired communication for paging system, video and headsets - wired system as backup"	Comment specifies technical needs for communication
<b>Accessibility</b>			
Programming	5 mentions	3 mentions - Affordability of programming for all communities; 2 mentions - support for diversity of user groups	Comments express need for all forms of accessibility in programming
Navigation / Circulation	4 mentions	3 mentions - Accessibility for diverse user groups (vision-impaired, elderly, etc.); 1 mention - drop-off point for handicapped persons that is close to entrance	Comments express need for all forms of accessibility in navigation and experience
<b>Circulation and Mobility</b>			
Loading	3 mentions	1 mention - Loading attached to backstage "via parking lot"; 1 mention - loading dock same level as stage; 1 mention - have a straight line from parking lot to stage	Comments express concern about layout and location of loading
Elevator	1 mention	1 mention - Lift off main stage	Comment expresses need for lift off the main stage
Instrument Access and S	1 mention	1 mention - Piano garage off main stage	Comment expresses need for a piano garage off the main stage
<b>Parking</b>			
Capacity	13 mentions	12 mentions - More general parking is needed; 1 mention - parking is not enough for staff and performers	Comments express need for more parking
Operations	2 mentions	2 mentions - Charge for parking	Comments suggest charging for parking
Location	2 mentions	2 mentions - Include underground parking	Comments suggest underground parking
<b>Location</b>			
Site	1 mention	1 mention - Move the site away from downtown Barrie (to South Barrie)	Comment suggests moving project to different site
<b>Energy and Sustainability</b>			
Systems	1 mention	1 mention - Use heat pumps instead of full gas heating	Comment suggests using heat pumps in the project
Envelope	1 mention	1 mention - Bird-friendly building	Comment suggests making building bird friendly
<b>Engagement</b>			
Public Art	1 mention	1 mention - Public art inside and outside;	Comment suggests incorporating interior/exterior public art
Youth	1 mention	1 mention - Support for youth voices	Comment expresses support for including youth voices
<b>Experience</b>			
Comfort	5 mentions	3 mentions - Comfortable seats; 1 mention - leg room; 1 mention - "high enough for tall people"	Comments express need for comfortable seats and generous proportions for the seating layout and design
<b>Presentation/Narrative</b>			
Demographic	1 mention	1 mention - More youth should be directly engaged (engage with high schools)	Comment expresses concern about demographic engagement
Naming	1 mention	1 mention - First Nations name for the building	Comment suggests a First Nations name for the building
<b>Cost</b>			
Exterior Finishes	1 mention	1 mention - Concern about cost of building exterior	Comment expresses concern about cost of exterior finishes
<b>Funding</b>			
Funding Ideas	1 mention	1 mention - Have a Lego mural (like in Halifax's Discovery Centre)	Comment suggests a Lego mural as a funding idea



**Presenter and Performer Capacity Survey**  
Fall 2022

Timestamp	What is the legal name of your organization?	How long have you been in business?	Is your organization incorporated?	If yes, is it commercial or non-profit?	If non-profit, is your organization a Registered Charity?	How many people sit on your Board of Directors?	Do you have a Strategic Plan?	Do you have a Business Plan?	What is your annual budget?	How many public performances do you have per year?	How many tickets do you sell per year?	What is your annual revenue from ticket sales?	Do you have corporate sponsors?	How many full time and part-time paid staff do you have?	How many regular volunteers do you have?	Anything else you want us to know that didn't fit in the above?	
10/11/2022 13:28:26	Theatre by the Bay	20 years	Yes	Not-for-Profit	Charity	6	Yes		Over \$100,000	24-50	2000-3000	Really depends, but in 2021 we raised approx. \$27,000 in ticket sales.	Yes	2 full time, 2 part time	50		
10/11/2022 16:06:43	Simcoe Contemporary Dancers	12 years	Yes	Non profit	No	4	Yes	No	\$50,000 to \$100,000	5-6	200-1000	1000-5000	No	12 part time casual	6		
10/11/2022 16:20:52	OnStage Performance Group	15+ years	No	Non-profit	Yes	7	Yes	No	\$10,000 to \$50,000	2 once we get back running at full strength	approx 500	Information not available at present.	No	None - voluntary	15	We provide opportunities for people who would like to try performing but are hesitant to approach the bigger companies.	
10/12/2022 8:39:33	Hey Bear Productions Inc	7 years	Yes	commercial		3	no	yes	Over \$100,000	60	15,000	400,000	yes	6	50	This theatre must have retractable seating, similar to Massey Hall & Danforth Music Hall, to allow for more general admission hip-hop, dance and punk shows.	
10/12/2022 10:18:58	Lyrica Chamber Choir	23 years	Yes	Non-profit	Yes	8	Yes	Yes	\$10,000 to \$50,000	3	800-900	\$15-18,000.00	Yes	Two	8-12	Benefactor contributions as well as corp. sponsors	
10/12/2022 21:23:54	Barrie Skyliners Big Band	25	Yes	non-profit	No	8	For the youth band program - yes	For the youth band program - yes	Under \$10,000	Varies. Average year will have 12-16	100	3000	yes	0	8	We are rebuilding because of Covid. Need to have a decent facility available for future Gala events to raise funds.	
10/13/2022 20:19:23	Barrie Skyliners Big Band	25+	Yes	non-profit	No	7	For the youth band program - yes	For the youth band program - yes	Under \$10,000	Varies. Average year will have 12-16	100	3000	Yes	0	7	We are rebuilding because of Covid. Need to have a decent facility available for future Gala events to raise funds. Note, resubmitted to reflect correct answers.	
10/14/2022 13:03:23	Barrie Concert Association / Georgian Music	Since 1946, but since 1986 as a corporation.	Yes	Non-profit.	Yes, it is a Registered Charity since 2008.	10	No.	No.	\$50,000 to \$100,000	+/- 48. Of these, 24 concerts are Noon hour concerts, 12 were free Senior Serenade afternoon concerts. 7 were Saturday evening concerts and 5 were Sunday afternoon concerts with tea and cookies..	+/- 4850	\$67,750	Yes.	No paid staff.	Board is all volunteers, plus volunteers to help at concerts.	My answers were based on our last full concert year. May 1/18 to Apr 30/19. We stopped operations during Covid, but have now started again as our Church venue's allow.	
10/16/2022 10:02:07	Simcoe Singers	2013	No			Just me	No	No	Under \$10,000	2	500	Maybe \$5000.00	No	Me, the director and our accompanist	Choir members all work together when needed	We are a small community choir.	
10/16/2022 16:52:18	Caswell Community Wellness	4 years	Yes	Non-profit	No	4	No	No	Under \$10,000	48	2400	36,000	No	2	2		
10/16/2022 20:31:15	former Treasurer of the Huronia Symphony Orchestra, now retired	55 years	Yes	-	-	-	-	-	-	-	-	-	-	-	-	-	The HSO Board is restructuring presently, and does not have many experienced Board members anymore. If you do not receive a response from them, I would be happy to assist, as I was the Treasurer for 11 years until June 2022, and a member of the orchestra. I also represented the HSO on the Barrie Arts Alliance (BAA) and represented the BAA on the City of Barrie Performing Arts Centre Task Force. I would like to be included in discussions, as the BAA has asked me to stay on as a special advisor, due to my extensive involvement throughout this process.
10/17/2022 9:40:56	Barrie Skyliners Big Band	27 years	Yes	non profit	no	7	no	no	Under \$10,000	12 - 20, covid meant 6 - 7 in 2022	varies, about 100	\$3,000 - \$5,000	yes	0	7	in 2022 covid meant not starting until May	
10/17/2022 9:42:15	Kemperfelt Community Players	45 years	Yes	Non-profit	No	9	Yes	Yes	Over \$100,000	Between 40-43 performances of 3 presentations each season	870-9000 general public + 5000 school matinee tickets	\$170,000.00 or greater	Yes	None	approx 40	Our school matinee ticket sales are greatly restricted by the number of seats available at Georgian (currently for Nov. 2022, we are already turning away schools) I have included ticket sales for our 3rd production that did not take place at Georgian or The Five Points in the last few years. We are trying to bring it back to a city theatre, but there was no booking space for 2023 for a 2-week run. Additionally, it requires a smaller venue (although the Five Points is very small and restricts what we can present)  Also, please note that our organization did not receive an email to complete the survey, but would like to continue to provide input and discussions moving forward. Thank you, Julie Underhill, KCP Chair	
10/17/2022 11:01:59	Baytowne Big Band	Since the 1980s	No	we are not for profit, but not formally registered as such.	no	No board of directors. Only a bank treasurer and musical director	We try to reach out to the community by performing in public and we do take private functions.	not applicable	Under \$10,000	While we are doing two at the moment, we are actively seeking other gigs.	not applicable	We get paid gigs. For 2022, we received \$1200.00	no	No staff. All members of our band are volunteers.	20	We are a local community big band. We do not generate a lot of revenue. We do incur expenses for rental space and insurance on a yearly basis. If we do not have sufficient funds we ask volunteers in the band to take up a collection at each rehearsal.	
10/17/2022 17:59:42	Huronian Symphony Incorporated	53 years	Yes	Non-profit	Yes	6-10	Yes	Yes	Over \$100,000	5	2300	65000	Yes	5	10		
10/17/2022 22:16:37	Ontario Musicians Co-operative Inc (o/a Canadian Musicians Cooperative)	Incorporated since March 2018, unincorporated since 2015	Yes	Not for Profit Multi-stakeholder Co-operative	not yes ( we hope to be approved for National Service Organization status instead)	6	In draft form only - it got derailed by COVID needs	yes	Over \$100,000	thousands	none	none	yes	depends on the season. Right now two paid Youth Interns until March 2023, then in May about 250 for the summer season. Then back to 2-4 paid youth interns for the winter.	30+	We are a volunteer-led, multi-intersectional group of people who belong to up to four concurrent groups of identity, including the writer of this document who is a LGBTQIAS+ woman with disabilities. Our programming is diverse, and flexible to meet the needs of the community. I think it would be best to have an interview or meeting for you to be able to understand what we do, since our model is completely novel in Canada, and in 2018 we were included in the list of the top six music industry businesses to watch worldwide (Startup Launchpad - CMW) and Statistics Canada is in the process of creating a new NCAIS code to identify us, since we genuinely don't fit into the existing ones.  Additionally, we have been contacted by the CATF (Canadian Arts Training Fund) prior to the pandemic to let us know about the program - that we were on their radar, and that if we wanted more info, to reach out. We are actively pursuing the eligibility requirements for this fund, as it would provide stable multi-year funding that is well-aligned with our existing programs. The pandemic has delayed this for us, but we are working diligently to get there. We had hoped the new Performing Arts Centre would provide a space for us to be an anchor tenant and contribute to the rent (our current rent for 2800 sq. ft in Barrie is approx \$32,400 annually right now) but we would have a larger funding envelope with CATF, and would need much more square footage and specific room types that are not presently considered in order for our program to be properly included on the site. (Think of us like the Mariposa School of Skating, that is resident in the Allandale Recreation Centre, and brings national acclaim to the community through it's skaters).  We also have a thriving food rescue that processes close to a thousand pounds of food per day, and there is a lost opportunity to link that to an onsite- youth led sustainability cafe in the new centre so the youth could generate revenues to support their PROGRAMMING needs.  Our budget is currently just over the 1Million mark.	
10/18/2022 0:07:43	Barrie Concert Band Inc.	153 years	Yes	non-profit	no	7 executives, with 3 signing directors	yes	no	\$10,000 to \$50,000	6-8 free to the public, and 3 ticketed	900-950	\$21,000 - \$22,500	yes	No paid staff, we have one contractor- our conductor.	12-15 members & 6-8 friends/family (see below)	For volunteers- all of our 45 members are volunteers, with 12-15 of those taking on additional duties, 6-8 friends/family help during ticketed concerts ("front of house", refreshments, etc.) Ticket sales and revenue are the approximate ranges based on the 2018-2019 season and the first half of the 2019-2020 season. In order to use the Performing Arts Centre for regularly rehearsing in, i.e. week to week, as well as for our ticketed concert venue, we would need a dedicated, secure storage space for our music library, and percussion equipment.	
10/18/2022 11:39:07	Studio House Theatre	5 years	No	Commercial		0		yes	\$10,000 to \$50,000	at least 4, usually 6+	varies greatly per show - range from 100-400	pre-pandemic it was \$60,000 - now it's likely \$10,000	no	2 full time staff, 5 part-time contractors	30		
10/18/2022 16:41:08	Bravado Show Choir	27 years	Yes	Non-profit	No	8 (currently 6)	No	We plan to continue performing and growing our audience. To why	\$50,000 to \$100,000	Generally 3	1800	\$42,094-Total for most recent shows in a regular-season i.e. pre-Covid	Yes	2 contract part-time (.4 equivalent to full time)	75	We employ a live band and guests for shows (spin-off economic benefits for community)	
10/18/2022 17:41:53	Skyliners Big Band	27 years	Yes	NIP	No	7	No	No	Under \$10,000	16-25	See below	\$2,900 see below	Yes	0	3	The performers are all volunteers - 18 regulars plus approx 15 different subs thru the year. Performances are split between regular monthly performances and special-event/contracted/extra performances.  Regular monthly performances have been held at the Legion with free entry to Legion Members and \$5/min cover charge per person for non-members. Attendance at these is between 25-50 per night. Previously, attendance was 75-125 per night when our dance venue was held at City Hall Rotunda and there, we relied on goodwill donations. We are now contemplating returning to a downtown venue.  Contracted and extra performances are held at various venues outside of the 'home venue' and see between 40-150 typically attendees, sometimes higher.  Revenues from cover charge at the Legion average \$2,500 annually. Revenues from contracted/extra range from \$2.5k to \$9.5k annually, average = \$5k annually (all pre-Covid numbers from 2015-2019). Total Average Income averages \$6.5k	

10/20/2022 10:03:49	1802250 ontario inc	25 years	Yes	commercial		1	yes	yes	Over \$100,000	Varies: 1 to 12	Varies: 500 to 1500	Varies: \$10000	yes	Everyone is contracted. My team varies dependent upon the contract. Ranging from 5 to 25 roughly.	Varies: 1 to 30 dependent upon the project.	My services range from traditional stage performance to television performance. I hope this helps.
10/23/2022 20:26:47	Barrie Soundwaves	30 years	No	non-profit	no	5 on a management team	no	no	Under \$10,000	3-5	really depends upon the types of shows - 75?	700	no	none. we have ONE musical director who gets paid a monthly honorarium	30	We are a voluntary singing group connected to Sweet Adelines International
10/25/2022 23:13:44	King Edward Choir (Barrie)	Since 1952	Yes	Non-profit	It is a Registeed Charity	10	No	No	\$10,000 to \$50,000	Typically, three concerts, with two performances at each. Some concerts have been collaborative events with other choirs (e.g. Choralfest); some have been with other musical groups (e.g. Barrie Concert Band). The 2019-2020 season was truncated by the pandemic; the 2020-2021 season did not happen; the 2021-2022 season saw one performance; the present season will have two concerts.	2021-2022: With one concert (one performance), 350. 2019-2020: With two concerts (and three performances), 650; 2018-2019: with three concerts (and five performances), one of which was a collaboration with the Barrie Concert Band, 1200.	2021-2022: \$8,500; 2019-2020: \$16,000; 2018-2019: \$20,000.	Yes	Two	15	The maximum audience we might have at a single performance would be 400, but given that we typically have two performances of a given concert, 300 would be a very good turnout; if there were a collaboration, it would be more. (For instance, at a past Choralfest concert, the audience was 900.)



**A Report on**  
**BUSINESS CASE AND OPERATING MODEL**

**For the Barrie Theatre**  
**(W. A. Fisher Auditorium)**

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**September 1 2020**

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## GLOSSARY

### **Some Industry Terms Used in This Report**

The following terms may assist readers in their understanding of this report:

Attraction

Featured performer(s). Also known as “the act.”

Auditorium

Audience seating area including balcony

Backstage

Dressing rooms and technical support areas; not accessible to public

Board

Governing body of a corporation

Box Office Receipts

Amount owed to presenter from sale of tickets to the presenter’s attraction

Concert Hall

A live performance facility having an open stage deck and where the audience and the performers are in the same acoustic space.

Front of House (FOH)

The public lobbies and related areas

Fly Tower

The Fly Tower is the area above the stage that contains the rigging system that raises and lowers the scenery, drapes and lights. There are Fly Galleries on either side of the Fly Tower halfway between the stage and top of the Fly Tower.

Front of House (FOH) Manager

Management official responsible for audience comfort, convenience and safety during the presentation period including box office, ushers, food and beverage

House Presentations

Attractions hired and paid for by the theatre management

Management

The owner/operator of the theatre facility, typically represented by the theatre manager

Presenter

Person or organization that hires and pays the attraction



Proscenium Theatre

A live performance facility having an enclosed stage deck and where the audience and the performers are in different acoustic spaces separated by a proscenium arch.

Rental Fee

Amount paid by the renter to the management for use of the venue including operational staff and functional spaces

Renter

Person or organization that rents the venue for the purpose of presenting an attraction to the public

Venue

The theatre building including public lobbies, auditorium and stage and backstage support facilities

## **EXECUTIVE SUMMARY**

### **A BUSINESS PLAN FOR THE BARRIE THEATRE**

#### **Goal of the Report**

This report has been prepared to meet the goal of the Request for Proposal No. RFP-ECD2020-001 issued by the City of Barrie in March 2020 “For the validation and update of the theatre business and operating model for the W. A. Fisher Auditorium with provision for full business case consolidation.”

#### **Organization of this Report**

This report has two main sections and nine chapters:

#### **Section 1: Operating Model**

##### **1. Introduction**

This chapter establishes the business planning framework.

##### **2. Ownership and Governance Model for Barrie Theatre**

This chapter identifies four potential governance formats.

##### **3. Management Structure and Staffing to Support the Model**

This chapter outlines the preferred operating model and the staff required to run it.

##### **4. Market for the Barrie Theatre**

This chapter explains the nature of the market, trends and competition.

##### **5. Programming in the Barrie Theatre**

This chapter describes usage by the theatre’s management and renters.

##### **6. Financial Pro Forma for the Operating Model**

This chapter provides a financial pro forma for the operating model.

#### **Section 2: Business Case Consolidation**

##### **7. Getting to Opening Day – Operations**

This chapter describes the theatre’s pre-opening plan.

##### **8. Getting to Opening Day – Capital**

This chapter describes the project planning and delivery requirements.

##### **9. Review of Concept Sketches**

This chapter identifies key facility design issues and options.

### **What Business Are We In?**

Following on the RFP's directive and based on the experience of Novita Interpares over four decades of developing live performance facilities, this report takes the position that the success of the Barrie Theatre project depends on an integrated approach to project planning and delivery – that is to say, it is paramount to ensure that the physical facility is designed and built to maximize operating revenues and minimize operating expenses over its entire service life.

Every effort must therefore be made in the planning and design process to ensure that the Barrie Theatre will operate as efficiently as possible right from the start.

Essentially, the City of Barrie is in the business of constructing and operating a new facility for live performance in Barrie. The City's business plan will therefore include:

- Capital project development oversight and direction, capital revenue generation and capital budget control
- Operational development including cultivation of markets and achieving full operational capacity on opening day
- Ongoing operations after opening day

### **Method for the Work**

The findings and recommendations of this report have been developed from three sources:

- Review and analysis of a number of reports and submittals (see Appendix for list) related to the Barrie Theatre project
- Surveys of key indicators from similar theatres in similar municipalities (see Appendix for list)
- The Consultant's files and experience in having completed over one thousand business and development plans for cultural facilities and more than one hundred live performance facilities

## **KEY FINDINGS RELATED TO THE OPERATING MODEL**

### **Conforming to Industry Standard**

This report recommends that the operating model for the Barrie Theatre should conform to the "industry standard" as determined through a survey of twelve comparable theatres (averaging 700 seats) in municipalities similar to Barrie.

### **Must Be Fully Operational on Opening Day**

Typically, the City would take over the building from the General Contractor at least six months prior to opening day. This report emphasizes that the success of the operational model is entirely contingent on being fully operational on opening day and it outlines the preparatory period to achieve this goal. This period would typically be financed as part of the capital budget.



## **KEY FINDINGS RELATED TO BUSINESS CASE CONSOLIDATION**

### **Project Oversight and Direction**

This report advises the City to create a staff steering committee and further stresses the need for this committee to avail itself of advanced theatre planning advice.

This report further cautions that the steering committee should not recommend moving forward until there is a comprehensive development plan in place.

### **Comprehensive and Integrated Planning**

Accordingly, this report recommends that the City prepare a comprehensive, integrated and sequenced plan for work required to take the Barrie Theatre project ahead.

This plan should include foundational goals (project purpose, criteria, standards, etc.) and limits (operating cost, capital cost, timing, etc.)

### **Capital Costs and Budget Control**

This report cautions the City to proceed from this point forward only on the basis of a project plan that includes a specified capital cost limit that is supported by a fully developed design brief. The balance between the capital quantum and the project goals would be determined within the comprehensive planning process.

### **Covid-19 Effect**

At the time of writing, conventional wisdom is expecting the arrival of a vaccine sometime by mid-2021 and a return to “normal” following mass inoculations and a restoration of public confidence immediately thereafter.

In any event, the program of preparatory work set out in the recommendations that follow can easily go ahead under the present Covid-19 restrictive conditions as it consists almost exclusively research and planning.

## **RECOMMENDATION 1**

### **(IF THE PROJECT MOVES TO NEXT DECISION POINT)**

#### **Work to be Done Before Moving Ahead**

In the course of preparing this report, many unresolved and unanswered questions about this project have been uncovered. These issues have come about largely because the project’s goals, standards, proper processes and other fundamentals had not been put in place to guide the work. Consequently, this report finds that the project is not ready to go ahead on the basis of its current state of development.

### **Next Decision Point**

If this project proceeds, the next decision point will include, at a minimum, confirmation of the capital budget quantum; capital revenue strategies; project macro-timetable through to opening day including decision points; project delivery plan and design brief.

The goal will be to continue the work set out in RFP-ECD2020-001 to create a consolidated business case both for the development and for the operation of a municipal theatre in Barrie that is typical of other municipal theatres across Ontario and elsewhere in Canada.

### **Focus on Business Case Consolidation**

#### Step 1: Strengthen Project Oversight by City

Before going forward, the City must substantially strengthen its ability to manage the project by developing a project plan and by engaging advanced expertise and guidance in theatre development, design and management.

#### Step 2: Confirm Strategy for Operational Development

The City is advised to adopt the operating model as set out in this report and to use this model as the cornerstone of its planning for this project. In order to ensure operational success, the City must make a commitment to a pre-opening plan as set out in this report.

#### Step 3: Confirm Capital Budget and Revenue Generating Strategy

The City has a notional budget in the order of \$25.6 million that is too little for the proposed design concept (identified herein as HPA 2020.) This notional budget needs to be revised including the goals, rationales and strategies for participation by major public and private capital partners.

In this regard, the City of Barrie will need to develop a case for support that identifies local, regional, provincial and national benefits.

#### 4. Confirm Pre-design Period and Due Diligence to Finalize the Concept

Prior to finalizing the current design concept, extensive due diligence testing should occur to determine the viability of the design.

#### 5. Project Plan

The City needs a “game plan” to take the project successfully to opening night expressed in the form of a project timetable showing tasks, decision points, roles and responsibilities and cash flow.

## **RECOMMENDATION 2**

### **(IF THE PROJECT IS HELD)**

#### **Create a Legacy Report**

If this project is to be put on hold and re-started at an unknown later date and possibly with staff who have not been previously involved, the City is advised to minimize its risk by creating a legacy document that will establish the proper basis for going forward at the appropriate time. This document would include:

- Record of issues to be addressed before going forward
- Project Charter including vision, mission, goals and standards
- Project timetable, critical path and decision points
- Macro-budget and cash flow for design and construction
- Design criteria for facility and site
- Facility program and relationship diagram
- Systems and equipment program and design criteria
- Description of technical investigations to be undertaken
- Overview of capital revenue plan

In this context, there are some aspects of the proposal for a complementary conference centre that would also need to be considered at a minimum at this time including:

- Purpose and goals of the conference
- Size and general parameters
- Siting in relation to the theatre
- Operational synergies



## **SECTION 1: OPERATING MODEL FOR BARRIE THEATRE**

### **1. INTRODUCTION**

#### **WHERE ARE WE NOW?**

##### **What Business Are We In?**

The City of Barrie has entered into the business of planning, financing, constructing and operating a new civic theatre for Barrie. The work to complete this project will include

- Creating capacity for capital development and project delivery
- Securing capital financing and managing the construction budget
- Managing market cultivation and operational development in preparation for opening day
- Operating the theatre after opening day

#### **MANDATE OF THIS REPORT**

##### **Proposed Operating Model**

In keeping with the requirements of the City's RFP-ECD2020-001 for this work, the mandate of this report is to validate and update the theatre business and operating model for the "W A Fisher Auditorium" project including:

- Business case validation
- Financial analysis
- Governance and operating model analysis
- Theatre operating budget

Following completion of this report, the City may at its sole discretion decide to incorporate the work of this report into a business case consolidation.

##### **Outcome from This Report**

This report will establish the parameters for the operation of the Barrie Theatre. These parameters will set the goals, standards and processes for project development and facility design.

##### **Key Operational Questions to be Answered by this Report**

This present report has been prepared to assist the City of Barrie in moving forward with its planning for the project presently known as the "Fisher Auditorium and Events Centre," a two-part facility consisting of a 650 seat live performance venue and a 350 seat (in banquet style) conference centre.

This report deals only with the Barrie Theatre and, in this regard, seeks to address the following basic questions related to a reliable definition of the operating model:

- Who should own the theatre?
- How should the theatre be governed?
- What management structure will be required?
- What level of staffing is required?
- How frequently might the facility be used?
- What annual budget can be expected?
- What are the sources of revenue?
- What kinds of programs could it offer?
- What competition might it face?
- What contribution will the City make?

### **Previous Work by Others**

The work on this report began with a review of existing documentation pertaining to the W A Fisher Auditorium project and to a Conference/Event Centre (see “Sources” in Appendix) with the salient points as follows:

- The project site is a 3.3 acre portion of municipal land at the intersection of High and Dunlop Streets
- The proposed theatre would be a facility with about 650 seats
- The proposed theatre would be managed by a non-profit corporation and will operate on a break even (or better) basis
- The proposed conference centre would have seating for 350 (in banquet style) and a full catering kitchen
- The proposed conference centre would be capable of operating concurrently with the theatre

### **Project Planning to Date**

The 680 seat Georgian Theatre that has provided the Barrie community with its main performing arts venue for decades is owned by Georgian College and is now needed by Georgian College for other purposes.

The City’s 2006 Culture Plan “Building a Creative Future” recommended that the Fisher Auditorium at Barrie Collegiate Institute be re-purposed to replace the Georgian Theatre. The BCI school structure was subsequently demolished but the Fisher Auditorium shell was left standing and the City assumed ownership of the site.

In 2017, the City engaged Cobalt Connects and Lett Architects who subsequently produced three reports recommending a 650 seat theatre with a fly tower and a large rehearsal hall and all other typical front of house and backstage amenities. Local groups were consulted in this process.

The concept for the Fisher Auditorium was also expanded at this time into the “Fisher Auditorium and Events Centre” that included a separate conference and convention facility for 400-450 attendees with a full catering kitchen.

Cobalt Connects recommended that the City develop and own the facility and that the theatre be operated by a not-for-profit corporation.

A subsequent concept plan for the theatre building (HPA 2020) was developed in 2019/20 by Hariri Pontarini Architects. The key features of this concept are reviewed below (See “Review of Concept Sketches.”)

#### Barrie Conference/Events Centre

The City of Barrie also engaged HLT Advisory and FLOOR 13 to undertake a feasibility study for a conference/events centre in Barrie. Their report dated January 2020 provided the market context and financial projections for a Tier 1 or Tier 2 conference centre in Barrie to be developed and operated in conjunction with the theatre facility proposed in previous studies by Cobalt Connects and others.

The HLT report did not include a discussion of the operating relationship between the conference/events centre and the theatre nor was there a capital development plan in their report.

### **BACK TO FIRST PRINCIPLES**

#### **Principles and Guidelines for Operational Development**

Prior to any further work occurring on this project, the City is advised to clearly re-define its goals.

#### Driven by Civic Purposes

Accordingly, this present report assumes that the proposed Barrie Theatre will be a public amenity that will be built and operated to meet a number of civic goals including:

- Provide opportunities to experience performing arts and artists and growth of performing arts in Barrie
- Provide opportunities for participation in performing arts
- Provide opportunities for related public events
- Enhance Barrie’s appeal as a play to live, work and play and to visit
- Provide economic benefit related to both construction and operations
- Contribute to the vitality and appeal of the historic core
- Provide an anchor to the west end of the Dunlop Creative Corridor as a compliment to the MacLaren Art Centre at the east end

#### Mission Driven

This report further assumes that the City will:

- Create a vision statement for the theatre
- Clearly articulate the mission to achieve the vision
- Establish and monitor the theatre’s goals on an annual basis

The City’s vision for the theatre should describe it as the premier destination in the historic core and a place where people of all ages and walks of life gather and



celebrate every day of the year. Based on further study of opportunities, the vision should describe the theatre's role on a regional, provincial and national basis.

#### Based on Industry Standards

Throughout this report, it is further assumed that the proposed Barrie Theatre will be built and operated in keeping with the commonly accepted standards for municipal theatres in Canada and that it will be:

- Managed by qualified and experienced live performance professionals
- Member of CAPACOA (Canadian Arts Presenting Association)
- With a full complement of departments and appropriate levels of staff
- Including a full complement of spaces and functions
- Including a full complement of production systems and equipment
- Having good viewing conditions and a low noise listening environment
- Built with institutional-grade systems, materials and finishes

### **A NEW APPROACH TO OPERATIONAL FORECASTING**

#### **Learning from Others**

The method used by this present report to determine how the Barrie Theatre might operate was a simple one. A questionnaire of key indicators was sent by Barrie staff to theatre managers in a number of municipalities (See Appendix) of a size and market relative to Barrie and not within a major metropolitan area.

The goal was to create a profile of an average municipal theatre that would comprise a reliable evidence base of planning parameters for the Barrie Theatre

#### **Comparative Model Data**

Following a review of the previous operational planning work, this report found that there was a need to take a new approach to planning the Barrie Theatre project because the previous projections had not been based on a comparative model.

While considerable work has been completed to date (see "Sources" in Appendix), the Barrie Theatre project still has many significant and influential unknowns.

Although the previous reports contain quantified forecasts related to operating performance, facility design and capital costs, readers of these reports are cautioned that such forecasts are based on unidentified assumptions about facility design and construction and about product and market development.

Preliminary projections can therefore by their very nature create a false sense of certainty and security. Fundamental errors can also be obscured by detailed projections that appear to be real.

There is a clear need for the City to consider better models for capital development and operational efficiency and to provide more and better input.

**Industry Averages are a Trusted Source for Operating Model**

However, the proposed Barrie Theatre will not be the first municipal theatre in Canada – there are dozens and dozens across the country that constitute an “industry” and an inter-connected network with norms and tracks records from which much can be learned.

Accordingly, this report surveyed various aspects of 12 municipal theatres in order to be able to say:

*“If these theatres are representative of the municipal theatre industry, an operating model based on the average of these theatres would comprise a reliable operating model for the Barrie Theatre.”*

**PROJECTED OPERATING MODEL FOR BARRIE THEATRE**

**Based on Industry Averages**

Extrapolating and comparing on the basis of evidence gathered from comparable municipal theatre operations, the Barrie Theatre would expect to have the following operational profile:

	Industry Average (700 seats)	Proposed Barrie Theatre (650 seats)
Gross operating revenue	\$3,500,000	\$3,250,000
Earned operating revenue	\$2,660,000	\$2,470,000
Annual municipal contribution	\$840,000	\$780,000
Seating capacity	700	650
Basic non-profit rental fee	\$1,630	\$1,630/\$2.50/seat
Net municipal annual cost per seat	\$1,200/seat	\$1,200/seat
FTEs	15	13
PTEs	56	51
Volunteers	50-100	50 – 100
Annual event days		260

Based on the number of seats and the number of event/days, the Barrie Theatre could expect a range of annual attendance in the order of 100,000 – 125,000 persons.

## **2. OWNERSHIP AND GOVERNANCE MODEL FOR THE BARRIE THEATRE**

### **GOVERNANCE PRINCIPLES**

#### **What is Being Governed?**

The preferred governance model should be based, first, on a clear understanding of what is to be governed. In the case of the proposed Barrie Theatre, there are three things being governed:

- The theatre’s civic purpose, vision and mission
- The theatre operations required to meet the mission
- The theatre’s physical assets

#### **The Case for City Ownership**

Since the facility is devoted to its civic goals and since the facility will have been built using public funds and private donations, all governance models are dependent on the City maintaining ownership.

A survey of 12 municipal theatres revealed that 9 were owned by the municipality. The operations of one theatre facility that was owned by a non-profit was in fact managed as an asset by the municipality.

### **OPTIONS FOR GOVERNANCE**

#### **Role of Governing Body**

The Barrie Theatre will be owned and operated in the public interest to fulfill its declared goals. The singular focus of the governing body is to ensure that these goals are met and maintained. To this end, the governing body (board) delegates 100% of its operating authority to its executive director (theatre manager) who, in turn, delegates to professional departmental staff.

If the theatre were to be owned and/or operated by an independent non-profit corporation, we would recommend accreditation through the Canadian charitable governance protocol, Imagine Canada’s Standards Program.

If the theatre is owned and operated by the City (this report’s recommendation), Council would be the governing body that delegates 100% operational authority to the theatre manager (likely via a departmental reporting structure.) Council would annually approve the goals for the year and the budget but would have no other involvement.

#### **Option A – All City (department model)**

##### **Description of the Model**

The Corporation of the City is the constant authority

Council delegates its authority to a City department

The City owns the physical asset and manages it with City staff

The City programs the facility with City staff



Advantages

City has full control of the vision and mission  
City has full fiduciary responsibility  
City has full control of the operating and service standards  
City has full control of facility budget  
City has full control of programming budget  
There is a single management structure  
The theatre manager reports to the City

Disadvantages/Caveats

Requires a theatre manager with proven track record in presentations programming  
The City remains responsible for all costs

Risk/Benefit Balance

Lowest risk/highest potential benefit

**Option B – All City (Board of Management model)**

Description of the Model

The Corporation of the City is the constant authority  
Council delegates its authority to an appointed Board of Management  
The City owns the physical asset and manages it with City staff  
The City programs the facility with City staff

Advantages

City has full control of the vision and mission  
City has full fiduciary responsibility  
City has full control of the operating and service standards  
City has full control of facility budget  
There is a single management structure  
The theatre manager reports to the City

Disadvantages/Caveats

Requires exceptional leadership by the Board  
Requires Board to give theatre manager operational autonomy  
Requires a theatre manager with proven track record  
The City remains responsible for all costs

Risk/Benefit Balance

Low risk/high potential benefit

**Option C -- City + Non-Profit Corporation**

Description of the Model

The Corporation of the City is the constant authority  
The City owns the physical asset and manages it with City staff  
Council delegates its operating authority to a non-profit corporation  
The non-profit corporation programs the facility with its own forces

Advantages

City has full control of facility budget

Disadvantages/Caveats

City has only partial control of the vision and mission

City has full fiduciary responsibility but only partial fiduciary control

City has only partial control of the operating and service standards

There are two management structures

The program manager does not report to the City

The non-profit corporation must have a very strong covenant, bona fides and financial reserves

The City could be liable for the default of the non-profit corporation

Upon default, the City is left with a non-performing asset

Risk/Benefit Balance

Medium risk/medium potential benefit

**Option D -- City + Commercial Corporation**

Description of the Model

The Corporation of the City is the constant authority

The City owns the physical asset and manages it with City staff

Council delegates its operating authority to a commercial corporation

The commercial corporation programs the facility with its own forces

Advantages

City has full control of facility budget

Disadvantages/Caveats

Council has only partial control of the vision and mission

City has full fiduciary responsibility but only partial fiduciary control

Council has only partial control of the operating and service standards

There are two management structures

The program manager does not report to the City

The interests of the commercial corporation may conflict with the interests of the City

The commercial corporation must have the resources to indemnify the City from loss or harm

The City could be liable for the default of the commercial corporation

Upon default, the City is left with a non-performing asset

Risk/Benefit Balance

Highest risk/lowest potential benefit

**Conclusion**

Comparison with Industry Practice

Of the 12 municipal theatre operations reviewed by this report for the purpose of governance, two theatres were managed by non-profits -- but these non-

profits were very closely tied to the municipality. One theatre was leased to a large, well established and capable performing arts producer, also a non-profit.

While previous reports recommended a “board” model of governance, at the time of writing, there would appear to be no independent organization in Barrie with the capacity to manage the operations of a theatre such as proposed for Barrie.

The operating relationship with the proposed conference centre is also a consideration for operational planning but the need for a highly skilled and experienced presentations programmer will remain a critical core function of the theatre’s operation.

#### Preferred Governance Model

While the previous reports had recommended the non-profit corporation operating model (Option C above), this report finds that the City’s best interests would be served by Option A as it would deliver the greatest benefit at the least risk.



### **3. MANAGEMENT STRUCTURE AND STAFFING TO SUPPORT THE MODEL**

#### **EXISTING OPERATING MODEL**

##### **“The Barrie Theatres”**

While Barrie does not yet have a facility such as the one proposed in the planning reports to date, the City does have an existing model for performing arts venues in its combined operation of the Five Points Theatre and the Georgian Theatre. The City has presented some attractions and will continue to do so incrementally.

The Barrie Theatres operation reports to the Manager of Recreation and Cultural Facilities. The total expenditure for the Barrie Theatres operation in the City’s 2020 budget is \$1,024,700 with 62% assigned to Five Points and 38% to Georgian. The total income from rental and related events is \$387,360 or 38% of expenses with 33% generated by Five Points and 67% by Georgian.

The City provides 7 full time/contract and 23 part time staff at a cost of \$665,060 or 65% of the total expenditure with 57% of staff costs assigned to Five Points and 43% to Georgian.

##### **Risk Factor and Caveat**

The transition to the new Barrie Theatre from the existing operation of the Georgian and Five Points theatres is not simply a matter of scaling up the existing theatre management structure. This transition will require a new vision, mission and a supporting policy framework. It will also require the recruitment of a qualified manager with a proven track record in live performance programming.

The development of the mission, vision and policy framework requires a much more detailed and sophisticated approach to planning than has been taken to date.

#### **FOUNDATIONAL MODEL FOR THE NEW THEATRE**

##### **Evidence From Industry Survey**

Based on a review of the operations of similar municipal theatres (averaging 700 seats), this report identifies the following characteristics for the operating model for the Barrie Theatre:

Owned	City of Barrie
Operated by	A department of the City of Barrie
Managed by	City of Barrie staff
Business Units	Presentations by the “House” Rentals to independent users

	Facility operations
Operating Budget	\$3,250,000
Revenues	\$2,470,000
Net Cost (City)	\$780,000
Basic non-profit rental	\$1,630 (or \$2.50 per seat)
Public Performance Days	260
House Presentations	30
Staff	13 full time employees 51 part-time employees Volunteers
Market	At approximately 650 seats and within a half hour drive, Orillia is the only competition for primary market Barrie population is sufficient for secondary market

### **Preferred Operating Model -- Presenting plus Facility Management**

A survey of 10 municipal theatres (for the purpose of comparing operations) revealed that they all offer presentations and that these presentations provide the largest source (average 29%) of revenue for the operating budget.

This means that, in addition to being a facility rental agency, the theatre's management needs the expertise together with staff and budgetary resources to select, market and deliver presentations for which it is financially responsible.

This also can mean that the theatre's management acts as a resource to local performing arts presenters who rent the facility and that the cultivation of this market (that provides an average of 17% of the operating revenues in the facilities surveyed) is a legitimate function of the theatre's management.

If the theatre were to act only as a rental facility and did not offer a series of house presentations, the local presenter market in Barrie would have to fill this gap. Currently, there is relatively little capacity on the Barrie presenter market and, while it is not impossible to develop this capacity, it would require significant operational development funding over a period of years prior to the opening of the facility.

### Other Advantages

There are many other benefits under a model that has a pro-active program of house presentations at its core including the integration of the theatre into the City's goals and mechanisms for civic marketing, business attraction and retention and tourism. This means that the theatre has the capacity to organize and deliver custom programming to support other civic and community initiatives.

### Industry Standard Management Model

The managerial model for a live performance venue differs from the model for other municipal facilities (such as arenas, pools) in three ways. First, it has a high level of daily financial transactions; second, activity patterns vary widely and; third, there is an element of financial risk related to self-presentation of attractions and events.

Consequently, the most appropriate management model is one that is led by a professional programmer with a proven track record and whose responsibilities go well beyond those of a facility manager.

### Theatre Manager

This model is led by the Theatre Manager. The Theatre Manager is an upper management level, seasoned professional with a proven track record in live performance administration who:

- Reports through municipal department
- Has responsibility for implementing the vision and mission
- Prepares, maintains and updates the operational plan
- Prepares and presents annual budget for approval by Council
- Provides annual report to Council
- Selects the attractions to be presented by the “house”
- Approves all contract agreements
- Monitors all budgets
- Recruits and directs all staff

### Liaison and Oversight

In order to ensure appropriate oversight, the Theatre Manager also:

- Works in collaboration with the office of the Chief Financial Officer
- Works in collaboration with municipal Asset Management department

## **Staff Structure to Support the Proposed Operating Model**

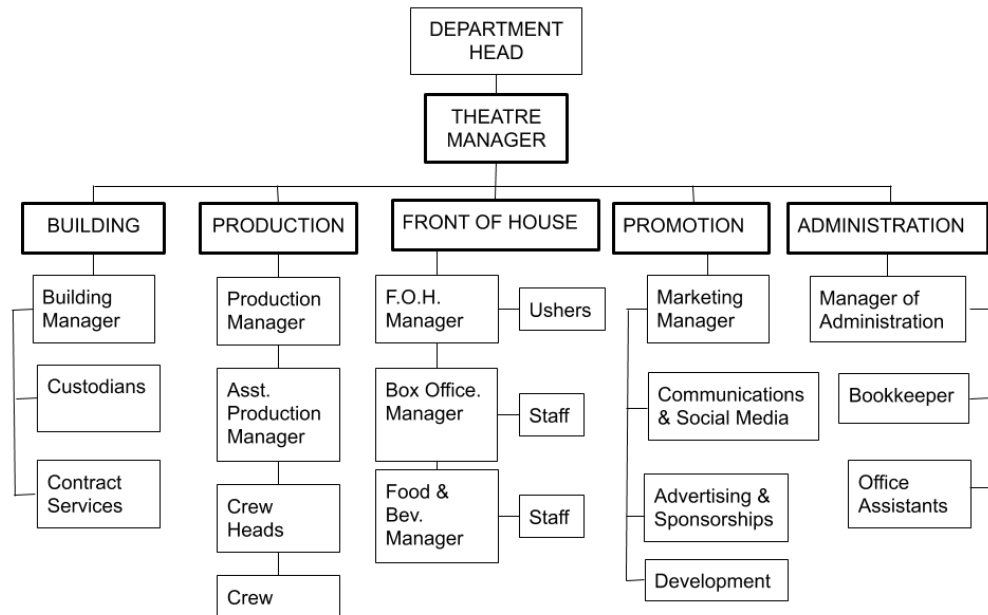
### Operational Departments

The staffing model shown below is typical of the live performance industry and of municipal theatre operations across Canada.

The operating model is supported by five departments. It is acknowledged that job titles may need to be amended to reflect the City of Barrie HR designations but it is also necessary to ensure that the staffing function are maintained as shown. It is also important to affirm that the theatre operates through an integrated team exclusively dedicated to theatre operations.



**BARRIE THEATRE STAFF MODEL**  
(INCLUDING PRESENTATION STAFF)



The Administration department manages all contracts including for presentations by the “house,” rentals, services, sponsorships and staff.

The Promotion department maintains contact with the community through social media and other channels, advertises all the theatre’s attractions, cultivates sponsors and donors and seeks project financing.

The Front of House (FOH) department manages the box office, food and beverage services and the ushers -- whose main task is to execute the Fire Safety Plan in the event of emergency. Food and beverage service might also be coordinated with the convention centre.

The Production department oversees all load-ins, set-ups, rehearsals and show running and load-outs and is responsible for all production systems and equipment. There are options for the labour union affiliation of stage staff and these options should be explored in the very early planning period.

The Building department is responsible for daily custodial work, minor maintenance and oversees all building systems and equipment. In a municipal structure, this function may be carried out by the city’s facilities management department under service terms that reflect the specific needs of a live theatre facility.

#### Staff Complement

This report received survey information from 7 municipal theatres (for the purpose of comparing staff complements) and found that there was an average staffing level of 13 full time employees and 51 part-time employees plus a corps of volunteers.

#### **Future Role of the Five Points Theatre**

This report assumes that the 680 seat Georgian Theatre would be de-commissioned prior to the opening of the proposed new Barrie theatre and would, thereby, not be a competitor.

The closing of the Georgian Theatre prior to the opening of the Barrie Theatre would create a critical gap in both local presenter capacity and local market response.

The 200 seat Five Points Theatre would be complementary to the proposed new Barrie Theatre functioning as the “second stage” (that is frequently incorporated into bigger theatres) to accommodate attractions that would not be capable of filling a 650 seat venue.

The desire expressed in previous reports by local presenters for a larger venue would address the latent demand and larger scale presentation opportunities leaving the Five Points Theatre as the place where low risk attractions and audience cultivation could occur.

## 4. MARKET FOR THE BARRIE THEATRE

### UNDERSTANDING THE PERFORMING ARTS MARKET

#### **Primary Market – Performing Arts Product**

##### It's Not the Building, It's the Show

Performing arts facilities generate revenues by offering attractions that the public is prepared to pay to see in significant numbers to fill most, if not all, of the seats.

Some of these buildings -- such as the Sydney Opera House, the Disney Concert Hall in Los Angeles or Roy Thomson Hall in Toronto-- are world famous architectural icons, but this fame is about civic identity not what brings audiences in the door.

Audiences come to see and hear famous artists and to experience great concerts and shows -- not to see great architecture. Audiences also expect a pleasant and seamless experience of attending; so a badly placed box office, line ups at the washrooms or the bar will eventually drive patrons away. Similarly, a poorly designed backstage can escalate crew costs affecting the presenter's bottom line.

Construction cost efficiency and functional operating efficiency must always prevail over concepts such as "architectural gem."

##### Sources of Operating Revenue

Performing arts venues generate their revenues from three sources:

- Rental charges to outside presenters
- The net return on presentations sponsored by the "house"
- The sale of related services (e.g., food and beverage)

##### Primary Market – Products Available

So, the primary market for a performing arts facility is the range of product that is available in a given period at a cost that produces an acceptable ticket price.

These sources include:

- Local Producers and Presenter (Renters)
- Product from Touring Sources (Sponsored by the house)
- Non-theatrical Usage

#### **Secondary Market – Ticket Buyers**

##### Secondary Market – Gross Potential

Those who buy tickets for these events and attractions comprise the theatre's secondary market. The local catchment area should therefore be large enough to support the many events and attractions on offer over a given year.



Based on the size of its census metropolitan area, the Barrie secondary market is comparable to similar sized and located communities that have municipal successful theatres:

	CMA nearest '000
Barrie	187,000
Brantford	134,000
Fredericton	102,000
Guelph	152,000
Kingston	161,000
North Bay	64,000
Saint John	127,000

This comparison strongly indicates that the population of Barrie and area is quite capable of supporting a live performance theatre.

### **LIVE PERFORMANCE INDUSTRY TRENDS AND MARKET DRIVERS**

#### Everybody Attends

Sources such as Statistics Canada, the Department of Canadian Heritage and Culture Track Canada have long since confirmed that the overwhelming percentage of Canadians attend at least one live performance event per year. The 2018 report entitled “Canadians’ Arts Attendance in 2016” showed that 68% of Canadians attended an “arts performance or festival” in that year.

#### Social Benefit

Landmark US studies by the Rand Corporation and Pew Charitable Trust have identified opportunities for social interaction as the primary reason for attending live performance events.

#### Effect of Digital Media

The phenomenon of “personal listening” (via smart phone and ear buds) has opened up huge new markets for music, including music that is performed live and streamed. In the time of COVID-19, live streaming has replaced much of in-person attendance. Social media has also changed the ways in which concerts are promoted and sold.

#### Tastes and Preferences

There are many types of live performance products and an equal number of live performance markets and audience segments.

A recent survey by Novita Interpares of the usage of 25 live performance venues in Canada produced a list of the popularity of products on offer (in descending order from most to least):

Pop Music  
Dance and Ballet Comedy  
Children and Family shows

Orchestra  
Musical Theatre  
Spoken Word Theatre  
Tribute Shows  
Recitals  
Choirs and Vocalists  
Circus Acts  
Lectures/Talks/Presentations  
Opera  
Film  
Puppetry  
Workshops and Classes  
Storytelling  
Magic/Illusion  
Awards Ceremonies  
Exhibitions  
Convocations/Graduations  
Rehearsals  
Oratorio  
Theatre Combat  
Variety Shows  
Improv  
Meetings /Seminars/Conferences  
Dinner on Stage

This list does not make adjustments for the many varieties of “pop music” that includes country, jazz, blues, gospel, folk, reggae, hip hop, rock and others.

#### Strength of Connection

In addition to choosing to attend due to interest in an artistic genre or particular artists, audience attendance is influenced by a sense of connection. The most important of these is the connection to a sense of comfort and familiarity with the personal experience in the venue – that it is a place where people from all walks of life feel comfortable and where there is something for every taste.

The second connection is a direct link to what’s on stage – parents and relatives will always fill all the seats at school shows and recitals. Many performers have loyal social media followers in the local area.

### **COMPETING VENUES IN THE GREATER MARKET AREA**

#### **Defining Competition – Direct and Indirect**

Bearing in mind that the highest “marquee value” will always draw the biggest market response, the proposed Barrie theatre will compete for audiences in the Barrie and area market principally on the basis of seating capacity.

With a proposed seating capacity of about 650, the Barrie theatre will therefore experience direct competition from venues in its market area having similar seating capacities.

The Barrie theatre will also experience indirect competition from all other venues in the market area; that is, competition for the “live performance dollar.”

### **Competition from Venues in Simcoe County**

At 5,000 seats the arena-style concert venue at Casino Rama does not provide direct competition as it has the power to purchase attractions that would not be available to a 650 seat theatre in Barrie or any other market.

However, Casino Rama is a local competitor for the live performance dollar, particularly for its target market (gamers) and its demographic (no admittance under 19 years of age .)

At 675 seats and only 40 kms distant, the Orillia Opera House is a competing facility both in respect to product offerings and the live performance dollar. Orillia will be a competitor on the basis of similar fall/winter/spring programming and as a summer theatre festival venue.

The management of the Barrie Theatre will work diligently in the two-year development period leading up to the opening to differentiate itself as a venue in the market area and to provide different attractions from those that are offered in the Orillia Opera House.

The smaller venues in Collingwood, Midland/Penetanguishene and Cookstown would not be competitors due to a combination of smaller size and distance from Barrie.

### **Competition from Venues in Muskoka**

At about 300 seats each, the Gravenhurst Opera House in Gravenhurst and the Rene M Caisse Theatre in Bracebridge would not be competitors due to a combination of their smaller size and distance.

### **Competition from Summer Theatres and Festivals**

The proposed Barrie theatre would presumably become a participating venue for local festivals (Jazz and Blues, Troubadour, Film, etc.) but would not be a competitor to established regional festivals such as Festival of the Sound unless, in this instance, it positioned itself as a classical music presenter.

The Boots and Hearts Music Festival is a three day outdoor pop music and camping festival that is held in August at Burl's Creek Event Centre in Oro-Medonte and has in past attracted as many as 70,000 attendees. Due to its size and buying power, this site attracts headliners that would not appear in a venue such as the Barrie Theatre. Any competitive impact on the Barrie Theatre would be of short duration. This would also be the case with the venerable Mariposa Folk Festival in Orillia.



### **Competition from Venues in Greater Toronto**

While there would be no direct competition from venues in the north GTA (Scarborough, Markham, Newmarket, Vaughan) due to distance, there would be indirect competition for the live performance dollar from unique attractions in central Toronto.

### **Summary of Competition**

This report finds that the only venue in direct competition to the proposed Barrie Theatre is the 675 seat Orillia Opera House. This venue will compete with Barrie mostly on the basis of product rather than on the basis of local audiences. Barrie's competitive advantage for audiences is that it has almost five times the population of Orillia and that audiences generally prefer the closest venue, especially in the winter season.

Barrie also has the advantage of having critical mass in related offerings, amenities and accommodations for visitors.

This report also notes that there are other venues in the Barrie catchment area that will be indirectly competitive as competitors for discretionary spending on live entertainment.

## **5. PROGRAMMING IN THE BARRIE THEATRE**

### **WHY A THEATRE?**

#### **It's a Priority for Canadian Communities**

In 2016, the Community Foundations of Canada (CFC) in association with the Canadian Arts Presenting Association (CAPACOA) released the results of a national survey titled "Vital Signs: Arts & Belonging."

Three of the main findings are relevant to a new theatre in Barrie.

- "Canadians say that performing arts in their communities provide energy and vitality, understanding between cultures and pride and belonging."
- "Almost 90% of Canadians say performing arts facilities are important to the quality of life, sense of pride in community and economic development."
- "Only 43% of Canadians say the number of arts facilities in their community is good or very good and only 53% think their existing facilities are good or very good."

In this CFC/CAPACOA study, live performance spaces are second only to libraries in their importance to communities.

It should also be noted that among Ontario cities of their size only Barrie and Sudbury do not have a municipal theatre facility with the purchasing power (650 seats) to host most of the attractions on the touring circuit.

### **PROGRAMMING MODEL FOR THE BARRIE THEATRE**

#### **Overall Goals for Theatre Usage**

The activities in the Barrie Theatre should be selected to make it:

- A gathering place at the time of performance
- A gathering place at other times
- A place for all tastes and preferences
- A place for producers and presenters of all types of attractions
- A place that is active year round

#### **Mix of Performance and Product Types**

Since the primary purpose of the Barrie Theatre is to accommodate performing arts, the majority of uses will be live performance attractions including:

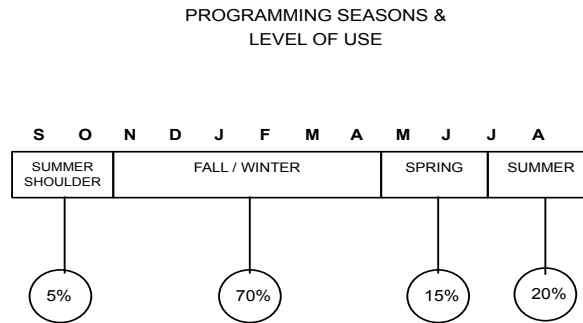
- Drama and theatrical arts
- Musical and lyric theatre
- All styles of live music
- All forms of dance
- Multi-disciplinary and performance art

The theatre will also welcome many secondary uses including:

- Film, video, e-gaming, simulcasting
- Corporate and community meetings
- Awards shows and broadcasts

**Programming “Seasons”**

In keeping with Canadian industry trends, program offerings in the Barrie theatre will generally be clustered in keeping with social cycle of communities in Ontario:



The Fall/Winter period is the most heavily programmed by both renters and the “house” and will draw mostly local audiences. Apart from end of year dance recitals, the late spring is a fallow period for indoor performances as Canadians are generally more anxious to be getting out of doors in May and June.

The Summer programming allows the theatre to have a year-round market profile, but it is the programming with the highest risk. If there is no independent summer presenter, the theatre’s management may become the summer presenter. It may be possible to find product that appeals to the visitor market. Or the summer programming could be developed on a “summer camp” model where all the participants are local.

**Main Stage Presentations**

This report received survey information from 8 municipal theatres (for the purpose of determining mainstage usage) and found that they had an average of 30 main stage attractions in the regular season.

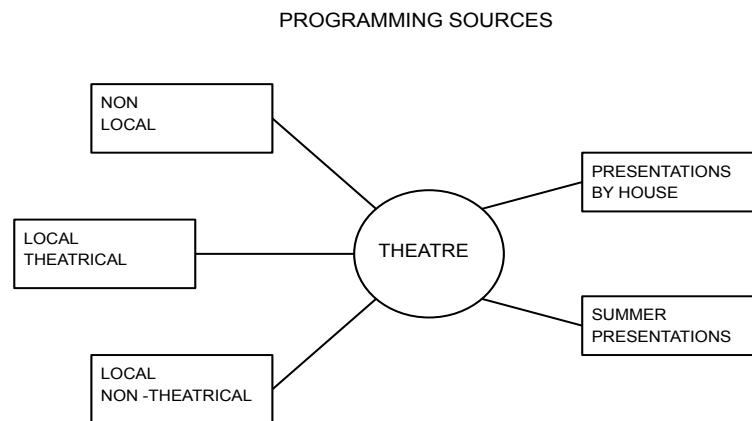
**Programming Sources**

The programmer for the Barrie Theatre will select the main stage season from a number of sources including collective purchasing with other theatres, direct



contact with artists’ agents, featured local artists. The type and amount of available product will vary from year to year.

As with all other programmers, the programmer for the Barrie Theatre will typically contract the artists at least one year in advance of the performance date.



**Booking Policy for Rentals**

The theatre will maintain a consistent rental booking policy having the following main features:

- The booking unit is a “day” (from midnight to midnight)
- Booking window becomes open typically at least one year prior to booking date
- Booking priority is on a first-come basis with a deposit is required to make the booking firm and binding
- Booking contract is finalized 90 days before the event date or the booking date will be made available to other renters

“Day” as Booking Unit

The booking unit must be a “day” because of the continuous access to the facility that an attraction needs in order to be ready for its evening audience. The activities for a booking day would typically include:

- Load-in and set up: morning and early afternoon
- Technical check: late afternoon
- Performance: early evening
- Load-out: late evening

**PRODUCT AVAILABILITY AND PRIMARY MARKET DEVELOPMENT**

**Anticipated Usage by Local Live Performance Renters**

The survey of municipal theatres revealed that rental income represented on average 17% of operating revenues. Almost all rentals will come from the local community.

The active cultivation of the local rental market will be a very high priority in the two-year development period leading up to the opening of the Barrie Theatre. This need to build capacity in the local presenter market was not previously identified.

**Anticipated Usage for Main Stage Presentations by the House**

This report received survey information from 8 municipal theatre operations (for the purpose of determining main stage usage) revealed an average of 30 main stage attractions.

	<u>Main Stage Attractions</u>
Burlington Performing Arts Centre	27
First Ontario Centre St Catharines	35
Flato Markham Theatre	24
The Grand Theatre Kingston	37
Oakville Centre for Performing Arts	36
Richmond Hill Centre for Performing Arts	32
River Run Centre Guelph	21
The Rose Theatre Brampton	29

**Anticipated Usage of Summer Offerings**

This report also surveyed 12 municipal theatres in Ontario (for the purpose of determining summer usage) and found that all offered summer programming of some sort although none comprised a destination attraction -- such as Stratford, Shaw, Festival of the Sound, etc.)

There is a network of summer theatre festivals across Ontario some of which occur in municipally owned facilities. The development of summer usage will be a priority in the two-year development period leading up to the opening of the Barrie Theatre,

**Anticipated Other Uses**

The Barrie Theatre’s management will also actively explore all other potential uses in the two-year development period leading up to the opening.

## 6. FINANCIAL PRO FORMA FOR OPERATING MODEL

### COMPARISON OF MUNICIPAL THEATRE OPERATIONS

#### **Note to Readers Regarding Survey Variables**

The City of Barrie received willing cooperation from the municipal theatres that were selected for this comparative analysis. Regrettably, there is no consistent format for reporting resulting in an inability to compare across the board on all issues. Nevertheless, every effort was made to ensure that specific comparisons had sufficient sample sizes to be meaningful and the results in this report are considered reliable as they are based on direct comparative evidence.

While there were anomalous variables here and there among the responses, these variables did not significantly skew the averaging. Also, some responding theatres had expenses that were “off the book” – such as services provided under other municipal budgets.

#### **Theatre Survey Subjects**

Ten municipal theatres were selected as case studies for the Operating Model in this report and 8 of the 10 responded to a request for information (see Appendix.)

The selection was based on communities that were not in the centre of a major metropolitan area and had similarities to Barrie. All but one was in Ontario.

City of Brantford	(Sanderson Centre)
City of Burlington	(Burlington Performing Arts Centre)
City of Cambridge	(Hamilton Family Theatre)
City of Fredericton	(The Fredericton Playhouse)
City of Guelph	(River Run Centre)
City of Kingston	(Grand Theatre)
City of Markham	(Markham Flato Theatre)
City of Ottawa	(Meridian Theatres Centrepointe)
City of Richmond Hill	(Richmond Hill Centre for the Performing Arts)
City of St Catharines	(FirstOntario Performing Arts Centre)

The average main stage seating capacity of the comparison theatres was 700.

A questionnaire with eleven categories was sent (See Appendix.) Within the time available, there were responses from 8 municipalities. Of these, 6 of the responses had sufficient information to enable complete comparisons to be made.

**Summary of Comparative Results**

Average Gross Operating Budget

The average gross operating budget was \$3,500,000

Average Revenue Sources

From presentations by the House	\$1,000,000
From rentals	\$600,000
From services	\$400,000
From donations and sponsorships	\$290,000
From other sources	\$530,000
Sub-total	<u>\$2,820,000</u>

Municipal Contribution

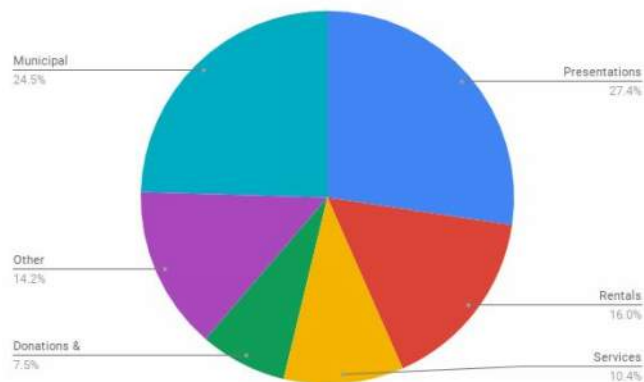
The average municipal contribution was \$840,000

**Financial Analysis**

Income Sources as a Percentage (rounded) of Gross Budget

Presentations by the House	29%
Rentals	17%
Services	11%
Donations and sponsorships	8%
Other sources	15%
Municipal contribution	24%

MUNICIPAL THEATRE FINANCIAL  
PRO FORMA (INCOME)



1	PRESENTATIONS	29%
2	RENTALS	17%
3	SERVICES	11%
4	DONATIONS & SPONSORSHIPS	8%
5	OTHER	15%
6	MUNICIPAL CONTRIBUTION	24%

(PERCENTAGES ARE ROUNDED)



Cost per Main Stage Seat (average 700 seats)

Gross operating cost	\$5,000/seat
Revenue sources	\$3,800/seat
Net operating cost	\$1,200/seat

**BARRIE THEATRE OPERATING FORECAST**

**Pro-rated from Case Study Averages**

Based on this formula under current conditions and excluding any major variables, the financial pro form for the for the 650 seat Barrie Theatre would be:

Pro-rated Gross Operating Budget	\$3,250,000
Pro-rated Revenues	
Presentations by the House	\$900,000
Rentals	\$500,000
Services	\$360,000
Donations and sponsorships	\$250,000
Other sources	<u>\$487,000</u>
Total Pro-rated Revenues	\$2,470,000
Pro-rated Net Cost for Barrie Theatre	\$780,000

**Cost Forecasting - 1st Year vs 5<sup>th</sup> Year**

The most important goal in meeting the forecasted operating budget is the maximization of the potential market on “day one” of operations. This report therefore places the utmost importance on the cultivation of both the primary and secondary markets in the two-year period leading up to the opening.

While some incremental gains (and losses) may be expected in the early years of operation, the goal is to maximize the usage on “day one” and to stabilize it throughout the coming years and, especially, to be prepared for the “third-year slump” which can occur when the novelty of the theatre wears off.

In this context, the theatre management will place a high priority in the two year period before opening on the cultivation of the local donors and sponsors who will provide continuing support for the theatre’s programming. This cultivation will be carefully balanced with overtures to many of these same donors and sponsors for the capital campaign. Many capital donors see operational support as a complement to their capital support.

## **EXPENSE/REVENUE OVERVIEW**

### **Expenditures**

Under the proposed Operating Model, there are four main areas of expense for the Barrie Theatre:

- Salaries and benefits for full-time and part-time staff
- Cost of purchasing attraction for main stage presentations by the house
- Cost of items for re-sale (e.g., food and beverage)
- Cost of facility occupancy

It should be noted that the cost of facility occupancy will be directly related to the area and volume of the building and its energy efficiency.

### **Revenues**

Similarly, the areas of revenue for the Barrie Theatre include:

- Net from self-presented shows
- Income from rental fees
- Income from services (e.g. box office services, stage crew charge-backs)
- Sponsorships and donations
- Other (e.g., cultural development grant programs)

## **NOTES ON EXPENSE/REVENUE SOURCES**

### **Rental Income**

#### Inclusions in Venue Rental Charge

The services typically covered in the rental fee include:

- Rental contract administration
- Front of House staff including FOH Manager and ushers
- Food and beverage staff
- Box office staff
- Production Manager

#### Rate Card for Venue Rental

The rental rate card will be tiered as per the categories below. This report surveyed 7 municipal theatres and found the following average daily rates:

Local non-profit	\$1,630
Local commercial	\$2,700
Out of town non-profit	\$1,845
Out of town commercial	\$2,915

#### Rental Charge-backs

Rental users often require additional services to put on their shows such as:

- Additional crew (typically charged hourly with 4 hour minimum)
- Piano tuning (as required)
- Additional equipment
- Event catering, etc.

## **Service Fees and Related Income**

### Box Office Fees

The theatre will charge the rental user a per ticket dispensing fee. The theatre may charge itself a similar fee on house presentations. Income from this source is dependent on overall level of usage of the venue.

### Income from Food and Beverage

The theatre will receive the net revenue from food and beverage services. Income from this source is dependent on overall level of usage of the venue.

## **Other Income**

### Capital Surcharges

Like all buildings, theatres require a capital reserve fund to offset costs associated with facility service life and this fund should be designed to grow over the years as demand will increase over time.

As owner of the capital asset, the City may also make an annual contribution from tax-based sources – but the City should not assign this amount as a cost to be recovered from the operating budget of the theatre without negatively impacting the theatre’s operations.

Many theatres also add a small surcharge on each ticket (in addition to the dispensing fee) specifically to build the capital reserve. Care is advised to ensure that any surcharge is a very small percentage of the face value of the ticket.

### Performing Arts Development Funding

This report makes no comment on the role that the theatre and its management might play in the development of performing arts product or performing arts skills except to note that the need and potential for this role should be examined in the two-year development period leading up to the opening. Much of this type of activity is typically funded through project grants (Trillium, Ontario Arts Council) or with the aid of private donors.

## **Rental Rate Comparison with Georgian and Five Points**

### Comparison with Current Rental Rates

Rental rates are typically scaled to the income generating capacity (i.e., number of seats) in the theatre. A comparison of the non-profit rental rates for a booking “day” reveals the following:

Five Points Theatre (200 seats)	\$450 or \$2.25 per seat
Georgian Theatre (680 seats)	\$650 or \$0.96 per seat
Industry Average (700 seats)	\$1,680 or \$2.40 per seat

### Rental Rate for the Barrie Theatre

The proposed non-profit base rental rate of \$1,630 for the Barrie Theatre is based on the industry average of \$2.40 per seat and 650 seats.

To put this into perspective, the gross ticket sales potential per performance for renters using the Barrie Theatre would be:

At \$15 per ticket	\$9,750
At \$20 per ticket	\$13,000
At \$25 per ticket	\$16,250
At \$30 per ticket	\$19,500
At \$35 per ticket	\$22,750



## SECTION 2: BUSINESS CASE CONSOLIDATION

### 7. GETTING TO OPENING DAY -- OPERATIONS

#### OPERATIONAL DEVELOPMENT AS A MISSION CRITICAL NECESSITY

##### **A New Business Venture in Barrie**

As proposed, the Barrie Theatre is an entirely new and complex venture that will enter the market on its opening day. The success of the theatre beyond opening day is entirely dependent on the degree of preparation – just like any other new business venture.

In order to be ready to capture its market potential and maximize its revenue streams, this report places the highest priority on a two-year, fully funded pre-opening program of operational development. This program is an investment in success and would be funded as part of the capital project.

##### Goal for Opening Day

In terms of newsworthiness and visibility, the public profile of the theatre will be very high at the opening. This is the defining moment for the operational success of the theatre.

In order to successfully launch the theatre, the goals for the opening include:

- Everybody in the community is aware of the project
- Everyone in the community knows what is on offer for the first year
- There is “something for everyone” on offer
- The offerings appeal to a wide range of tastes and preferences in the community
- Tickets have been on sale for six months
- A sponsorship program is in place
- The local presenters are fully prepared to use the new facility

##### Pre-opening Preparations

Achieving the goals for the opening will require an operational development plan that begins not later than 2 years before opening day and includes:

- Operational brief for the theatre
- Pre-opening operational budget (included in capital program)
- Recruitment of the Theatre Manager
- Recruitment of theatre’s departmental staff heads
- Communications plan and community awareness program
- Planning and booking for gala opening weeks
- Booking of first main stage season
- Cultivation of the local user market
- Support for local user development

As part of operational development, the following would be completed at least **six months prior** to opening:

- General marketing campaign launched
- Inaugural season tickets on sale
- Box office is fully operational
- Operating policies and procedures are complete
- Staff and volunteer training begins
- Plan for gala is complete

The following would be completed at least **one year prior** to opening:

- Pro tem administrative office is set up
- Administrative staff begins
- Rental booking window opens
- User market development begins
- Recruitment of department heads begins
- Booking for inaugural season and gala complete

**Two years prior** to opening:

- Recruitment period for the theatre manager begins (6 months duration for national search to find the best candidate for this all important position)

## **8. GETTING TO OPENING DAY -- CAPITAL**

### **PROJECT PLANNING AS A FIRST PRIORITY**

#### **Project Oversight and Direction by the City**

##### Management of Planning by City

The Barrie Theatre is a large, new and complex capital project. As it moves forward, there is a need for a formal (pro tem) working group of City staff who will be charged with coordinating and directing the work on a systematic basis.

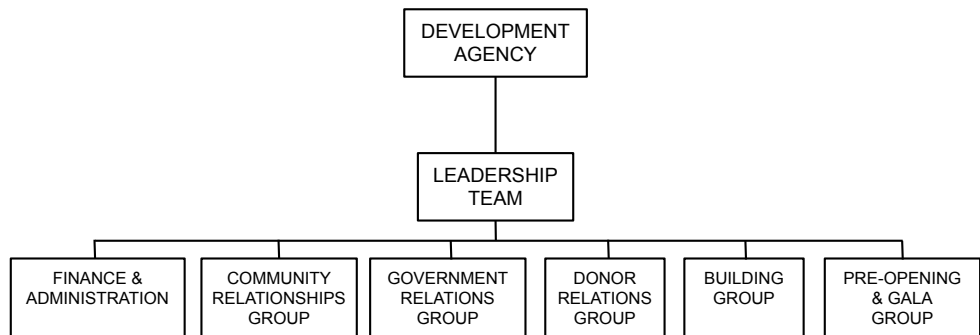
##### Advanced Theatre Planning Advice

Moving forward, the City's interests need to be represented by an advisor who has a comprehensive understanding of the art forms, the live entertainment business, theatre building typologies and cultural capital development and who has significant proven experience with many successfully completed theatre projects in municipalities across Canada and beyond.

##### Organizational Structure for Project Delivery

As the project moves to the next level of development a more formal organizational structure that can complete the project including financing and construction is shown below.

PROJECT DEVELOPMENT MODEL



A project office with dedicated full-time staff will be required for the development period. Under City direction, the office would provide closely coordinated execution of both the operational and capital aspects of the project. This office could be funded as part of the capital project as appropriate and desirable.

**Comprehensive and Integrated Planning**

The realization of the Barrie Theatre project involves much more than the construction of the physical facilities and all planning tasks as described in this report need to be completed in the proper sequence with milestones and key decision-making points.

The planning process will also require full integration of development and operational aspects to ensure cost effectiveness in both the capital and operations. Design choices, for example, will have consequences for ongoing theatre operations and the wrong choices will be a financial burden forever.

**Capital Revenue Strategies and Capital Budget Control**

Establishing the Construction Budget Number

The cumulative net cost of operations is the biggest largest item associated with the Barrie Theatre project and it is therefore incumbent upon the City to ensure that long term functional efficiency is the highest priority. Highest benefit-to-cost is the metric for building technology, functional and spatial design and fixed overheads.

The front end investment includes the typical “hard” costs associated with the construction of a building including:

- Capital revenue development costs
- Site development costs
- Tender price for construction
- FF+E and other direct purchase items
- Professional fees for design team and specialists

In the case of the Barrie Theatre which is a “new business,” there are “soft costs” associated with creating and maintaining operational capacity including:

- Organizational and administrative development
- Pre-opening operations
- Gala opening celebrations

Since the construction budget is the larger of the two by far and since other development costs will be proportional, the amount required for the front end investment could be estimated through a comparative analysis of live performance facilities constructed in the Ontario market in the past fifteen years.

#### Capital Revenue Sources and Timing

The City has been considering funding from its own capital budget in the order of \$25.6 million for this project. As previously noted, this amount appears at first glance to be considerably less than the cost of similar recently built facilities in Ontario. At its discretion, the City may decide to finance the project on its own or together with funds from generic senior government programs (e.g., “infrastructure.”)

More conventionally, other sources of capital revenue would typically include corporate, private and philanthropic donors and specified cultural capital funding from senior governments – all based upon a case for support that reflects local, regional, provincial and national needs and interests.

In either case, a capital revenue plan will be required and in the execution of this plan the City is strongly advised to include leadership from the community.

#### **Pre-design Period and Due Diligence**

This report identifies a wide range of items for consideration (see “Review of Concept Sketches” below) related to the concept sketches provided by HPA Architects.

While considerable work has been done, this report advises the City to undertake a series of technical reviews to confirm the viability of these concept sketches before any further work proceeds. These reviews may also assist in the development of the construction budget. These technical reviews should also be specified, commissioned and overseen by the City



#### Technical Reviews Required

- Operating Model (completed)
- Building Criteria and Standards
- Functional Program and Relationship Drawing
- Systems and Equipment Program
- Analysis of Seating and Sightlines
- Analysis of Site Conditions and Capacities
- Analysis of Existing Fisher Structure

#### **Project Plan**

Theatres are a unique building type and they also rely on their relationship within their unique socio-economic setting. In order to successfully develop the Barrie Theatre, the City needs a rigorous, goal driven plan that leaves nothing to chance. This project plan should include:

- Project Charter including vision, mission, goals and standards
- Project timetable, critical path and decision points
- Budget and cash flow for design and construction
- Operating plan
- Facility program and design criteria
- Systems and equipment program and design criteria
- Capital revenue plan
- Project budget (including design and construction)
- Cash flow projection (macro)
- Communication and launch plan
- Pre-opening plan

This plan will guide the work of the design team and comprise the bulk of their Design Brief.

### **9. REVIEW OF CONCEPT SKETCHES**

The background materials for this report included a series of concept sketches for “Barrie Fisher Performance & Event Centre” by Hariri Pontarini Architects dated March 26 2020.

These sketches were reviewed by Novita Principal, Brian Arnott, a member of the American Society of Theatre Consultants and theatre consulting design lead on more than 100 theatre facility projects in Canada, the US and abroad as head of Design for Novita’s technical division for four decades.

The following significant points are drawn to the City’s attention for further action.

### **Site**

- The existing Fisher Auditorium is very close to the property line on the Dunlop Street side and is not well located for future development
- Well appointed spill-out space would make summer usage more viable
- A large vehicle service court is required to accommodate performers' buses and trucks, for pick-up and deliveries and for staff cars
- Within the service court, two truck bays are required with trucks and buses remaining in place while other activities occur. Parking for 10 to 15 staff cars is also required.
- Calculated on the basis of 2.5 seats per car, patron parking will be required for a minimum of 250 cars. The site sketches show about 110 spaces for patrons.

### **Front of House**

- Lobbies are programming spaces and good sources of income. A much enlarged and well serviced lobby is strongly indicated
- The lobby at balcony level requires washrooms and small bar
- Functionality and traffic flows in the front of house need to be reviewed and adjustments made consistent with best practice
- Public washroom complement should be Ontario Building Code requirement plus about 50%

### **Seating and Sightlines**

- Auditorium plan should be consistent with a playhouse or lyric theatre layout rather than the concert hall that is shown on the sketches
- Auditorium section should be designed to allow about 25% of audience to be seated at the balcony and box levels in order to produce optimal viewing distances
- A full height technical level will be required above the auditorium and below all structure and HVAC. This is not currently shown on the sketches
- A large control suite will be required at the back of the balcony, also not shown

### **Stage and Forestage**

#### Curtain Line and Fire Separation

- Over the entire proscenium opening, the auditorium will be required to be separated from the stage house by a fire safety curtain or deluge system on the upstage side. No structural separation is shown in section.
- The space shown in the sketches would allow only a deluge – a cheaper but less desirable option

#### Stage House Height

- The height above the stage shown in the sketches is not sufficient even for a no-fly-tower option (i.e., using motorized or dead-hung rigging.) A low trim height of 7 meters (24 feet) for masking above the stage deck

would produce a finished roof height above finished floor of the stage of the stage of about 15 meters (50 feet.)

#### Stage Deck Dimension

- The stage deck shown in the sketches (about 7 meters by 20 meters or 140 m<sup>2</sup>) is too small. The proscenium opening should be 12 meters (40 feet.) The minimum width of the stage deck needs to be at least 2.5 times the proscenium opening and at least 12 meters clear from the curtain line to the back wall producing a minimum stage deck requirement of 12 meters by 30 meters or 360 m<sup>2</sup>. A counterweight system, if chosen, would add 2 meters to one side.

#### Rigging Options and Fly Tower

- The no-fly-tower option shown in the sketches should be explored as it is a viable alternative to the construction and fit-out of a stage tower. More building height is required

#### Forestage and Orchestra Pit

- The sketches show a full depth orchestra pit but no elevating device for the pit deck
- A full depth orchestra pit would require two exits to grade at its lowest level
- The use of a partial pit is an option worth exploring as an alternative to a full depth pit

#### **Secondary Space**

- If the “Large Multi-Purpose/Rehearsal” hall is intended for public use, it will require a lobby area, dedicated washrooms and it will need to be separate from the backstage security zone
- This room will also require various additional technical services and access to backstage functional areas

#### **Backstage**

- Functionality and traffic flows in the backstage need to be reviewed and adjustments made as none of the required relationships are correct.
- A dedicated access corridor is required around the stage house
- Staff and administrative offices are shown in the backstage zone at the second level. These offices should be at the front at street level to reflect the public role and the accessibility of the theatre’s management

#### **Notes on Some Design Options**

Subject to further development of the concept, this report makes the following overall recommendations regarding questions about certain design features that have been raised by the City in the course of this work:

- The seating and sightlines format should be reviewed as the seating concept does not match the stage concept
- The stage deck should be enlarged

- The use of motorized rigging is a viable option to a counterweight system (i.e., no conventional fly tower)
- A partial orchestra pit is a viable option to a full depth pit
- The proposed Multi-purpose Rehearsal hall should be deleted as it will be both a capital burden and an operational liability

**Important Note to Readers**

*In this report, the reviewer's observations do not include comments on:*

- *Building systems (structural, mechanical, electrical)*
- *Building envelope (related to ambient noise and vibration control)*
- *Building material selection, carbon footprint and energy efficiency*
- *Life safety including egress*
- *Construction cost estimates*
- *Capacity of the site to accommodate the proposed use*
- *Zoning and planning restrictions*
- *Any aspect of the conference centre*

*The Owner is advised to look thoroughly into these issues fully before any further decisions are made about these concept sketches.*



## APPENDICES

### APPENDIX A: SOURCES

#### DOCUMENTS REVIEWED

- Cobalt Connects. W. A. Fisher Auditorium Study (Barrie Cultural Nodes, Cultural Capacity, Social and Economic Impact) 2017. 40 pages
- Cobalt Connects. W. A. Fisher Auditorium Study Phase two (Programming Capacity, Operational Model, Preliminary Budget) 2017. 20 pages
- 8 Letters of support September 2017
- Cobalt Connects. W.A. Fisher Auditorium and Event Centre Phase Three Report. (Public Engagement, Governance, Refined Design, Technical Review, Budgeting, Timeline) December 2017. 49 pages
- Staff Report CE008-17 September 2017. 16 pages
- Creative Economy Department Memorandum October 2017. 2 pages
- Staff Report CE001-18. March 2018. 26 pages
- Cobalt Connects. WA Fisher Auditorium Design Consideration Charrette. May 2019. 12 pages
- HLT Advisory and FLOOR 13. Barrie Conference/Events Centre Feasibility Study January 2020. 35 pages
- Hariri Pontarini Architects. Barrie Fisher Performance and Event Centre. March 2020. 44 pages

#### KEY INDICATORS SURVEY

##### **Municipal Theatres**

City of Brampton	(The Rose Theatre)
City of Brantford	(Sanderson Centre)
City of Burlington	(Burlington Performing Arts Centre)
City of Cambridge/	
Drayton Entertainment	(Hamilton Family Theatre)
City of Fredericton	(The Fredericton Playhouse)
City of Guelph	(River Run Centre)
City of Kingston	(Grand Theatre)
City of Markham	(Markham Flato Theatre)
Town of Oakville	(Oakville Centre for Performing Arts)
City of Ottawa	(Meridian Theatres CentrepoinTE)
City of Richmond Hill	(Richmond Hill Centre for the Performing Arts)
City of St Catharines	(FirstOntario Performing Arts Centre)

### **Key Indicators Questionnaire**

1. Facility Owner
2. Facility Oversight
3. Facility Management
4. Gross Operating Budget (total expenses)
5. Gross Revenues from Activities
  - From self-presentation program
  - From rentals
  - From related services (box office, food and beverage)
  - From donations and sponsorships
  - From other
6. Municipal Contribution
  - Cash
  - In-kind
7. Rental Rates
8. Usage Level
  - Number of days/year facility has a public performance
9. Size of Facility (gross floor area)
10. Number of Seats
  - Main hall
  - Secondary hall
11. Staffing
  - FTEs
  - PTEs

## **APPENDIX B: CORE SPACES PROGRAM**

### **Live Performance Public Space**

In order to serve the public, the following core spaces/functions will be required:

Weather Vestibule  
Public Lobby – Main Floor  
Public Lobby – Balcony Level  
Box Office Suite  
Front of House Manager Office  
Public Washrooms  
Coat Check  
Bar  
Bar Storage (including portable bars)  
Table and Chair Storage  
Custodial Maintenance and Storage

### **Live Performance Event Room (Seating and Stage)**

The following core performance spaces will be required and will be sound and light isolated from adjacent spaces:

Entry Vestibules  
Audience Seating Area – Main Floor  
Audience Seating Area - Balcony  
Control Room and Control Positions  
Stage Apron/Pit  
Stage Deck  
Stage Surround Corridor

### **Live Performance Support Space**

In order to enable the safe and efficient organization of live performance presentations, the following core spaces/functions will be required:

Loading Door and Dock  
Re-cycling Room  
Holding Room  
Dedicated Storage (for tables, chairs, risers and music stands)  
Piano Garage  
Lighting and Electrics Maintenance and Storage  
Scenery Maintenance  
Crew Rooms (M and F)  
Custodial Maintenance and Storage  
Production Manager/Technical Director Office  
Backstage Personnel Entry  
Visiting Company/Stage Manager Office  
Costume Maintenance Room  
VIP Dressing Room  
Small Dressing Rooms  
Large Dressing Rooms  
Green Room

## **APPENDIX C: CORE SYSTEMS AND EQUIPMENT PROGRAM**

(Including FF+E outside the General Contract)

### **Signage and Graphics**

Graphic Identity Program  
Exterior and Building Identification  
Recognition Signage  
Wayfinding and Room Identification

### **Box Office**

Ticketing Software and Hardware  
Furnishings

### **Administration Office**

Workstations and Chairs  
Meeting tables and Chairs  
Copying and Printing  
Staff Galley

### **Food and Beverage**

Glassware, Dishes, Flatware and Dishwashers  
Coolers and Fridges  
Caterer's Kitchen

### **Communications**

Telephone  
Wireless  
Paging and monitoring  
Production Intercommunications  
Signal infrastructure

### **Audio and Video**

Input Devices (Mics, cameras, etc.)  
Signal Processing  
Amplifiers and Loudspeakers  
Video Displays  
Loose Equipment (Mic Stands, Music Stands, etc.)  
Signal Infrastructure

### **Stage Lighting**

Luminaires  
Dimmers and Controls  
Power Infrastructure



**Stage Rigging**

Counterweighted Rigging  
Motorized Rigging  
Draperies and Track  
Chain Motors  
Orchestra Shell  
Variable Acoustic Devices (e.g., Retractable Banners)  
Tension Grid  
Structural Infrastructure

**Staging Maintenance**

Bench Tools  
Hand Tools  
Ladders and Dollies

**Wardrobe Maintenance**

Washer and Dryer  
Irons and Sewing Machine  
Rolling Racks

**Loose Furniture and Equipment**

Pianos  
Tables and Chairs  
Choral and Band Risers  
Control Room Furnishings  
Coat Room Furnishings  
Green Room and Dressing Room Furnishings  
Backstage Galley

**BARRIE PERFORMING ARTS CENTRE**

**City of Barrie**

**DESIGNED TO SUCCEED**  
**Strategic Business Model for the Cultural Hub**

**Submitted by**

**Novita Interpares Limited**  
*Cultural Facilities Consultants since 1972*  
*Toronto/Lunenburg*

May 11 2023

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## **1. EXECUTIVE SUMMARY**

### **PURPOSE AND GOALS OF THE CULTURAL HUB**

This report identifies the roles that the Cultural Hub will play in making Barrie a great place to live, play, work and do business including:

- Meeting civic and economic goals
- Providing recreational and educational opportunities for residents
- Providing business and career opportunities

### **PURPOSE AND GOALS OF THE BUSINESS MODEL**

#### **Design for Success**

While the Cultural Hub is much needed and eagerly anticipated, its success cannot be assumed.

This report therefore identifies the key strategies and initiatives that must be employed in order to achieve the desired outcomes.

#### **Principles and Strategies for Business Success**

To this end, this report identifies four key Principles:

- Recognize the Cultural Hub as a New Business
- Recognize it as Different from Existing City Operations
- Maintain Two Development Streams (Pre-opening)
- Maintain Two Operating Streams (Post-opening)

This report also identifies six key Strategies:

- Offer Content by Others
- Make Market Cultivation Job #1
- Achieve the Highest Possible Rate of Utilization
- Make It Truly for All
- Cultivate “Festival” Programming
- Build and Maintain a Volunteer Corps

The implementation of these Principles and Strategies will be further described in the “Development Program” report for the Cultural Hub.



## **Business Model**

### Core Business

The core business of the Cultural Hub is the cultivation and support of the local producers, presenters and program providers who constitute the year-round base market.

These users not only generate rental income but they also connect the Cultural Hub with every sector within the community. They also contribute very significantly to the development of new audiences and program participants and, thereby, provide a source of business replenishment and sustainability.

### Business Units related to Core Business

This report identifies six business units within the Cultural Hub:

- The Commons and related food and beverage service
- The Theatre and related backstage
- The Recital Hall and related backstage
- The Film and Video Theatre and related production spaces
- The spaces within the Teaching and Learning Centre
- The Arts Offices

### Other Business Activities

The Cultural Hub may from time to time, and as opportunities arise, engage in other revenue generating activities such as:

- Administration of learning and employment programs
- Administration of donor-directed programs
- Self-presentation (the exception not the rule)

## **Overall Operational Structure**

The Cultural Hub is both a new venture for Barrie and operationally different from other major facilities in Barrie. Therefore, in order to ensure success,

- The programming function of the Cultural Hub will report to the Director of Creative and Economic Development
- The facility management function of the Cultural Hub will report to the Department of Corporate Facilities

## **Financial Pro Forma**

### Basis of Cost Forecast

The Cultural Hub could be expected to be open for business in five to seven years or around 2030. The forecasting challenge is to find a reliable basis for that period and for a building that is at present only a concept.

This report therefore has benchmarked major costs to existing and comparable facilities in Barrie as the most reliable forecasting base.

The cost estimates in this report are therefore based on:

- Recent occupancy costs for City of Barrie recreation facilities
- Recent salary and benefit averages for City of Barrie staff
- Rental rates for City of Barrie facilities

This report assumes a facility of 50,000 NSF. All costs are shown in 2023 dollars.

Basis of Revenue Forecast

The revenue estimates are more speculative but achievable given the existing level of performing arts activity in Barrie. The Development Program will identify the steps to be taken in the period leading up to the opening that will ensure these revenue targets are met.

**Financial Forecast for Cultural Hub Concept**

Annual Operational Costs	\$ 3,377,000
Annual Operational Revenues	<u>\$ 2,562,500</u>
Annual Net Cost	\$ 814,000

The average net cost of the Cultural Hub is 24% of cost or 32% of revenue.

Comparison of Net Cost with Existing Barrie Facilities

The annual cost of operating the Cultural Hub compares favourably with the annual cost of operating the City of Barrie’s community centres.

The City provided this report with financial information for the Allendale, East Bayfield and Peggy Hill Community Centres in 2019 – being the last full year of “normal” operations pre-COVID.

Average operating cost	\$3,657,000
Average operating revenue	<u>\$2,779,000</u>
Average net cost	\$878,000
Average building area	140,000 SF
Average operating cost/SF	\$26/SF
Average operating revenue/SF	\$20/SF

The average net cost of Barrie facilities is 24% of cost or 32% of revenue.

## **2. THE CULTURAL HUB AND ITS CONTRIBUTION TO BARRIE**

### **PRIMARY ROLES OF THE CULTURAL HUB**

#### **Role 1: Fulfils Civic Goals and PAC Task Force Narrative**

In 2021, the Performing Arts Centre Task Force developed the following narrative description of the proposed facility as a community cultural hub:

*“Fundamental to the success of the new PAC will be its ability to engage the community. It will need to be a place where a diverse community of musicians, actors and performers of all kinds can practise their craft and attract and develop the next generation of talent. It needs to serve as a cultural hub that the community of Barrie, from old to young, wants to come to see, hear, use and enjoy. It needs to be the crossroad and focus of cultural events in the City and serve as a magnet and incubator for up-and-coming talent. (emphasis added)*

*“The PAC will play a significant role in both the cultural and economic life of the City. It will be a driver in the revival of the downtown. It will attract tourist dollars and spur economic development in the area and across the City generally. It is a necessary part of the spectrum of amenities that businesses will look for when considering whether to move to Barrie. It is an essential part of a thriving, exciting and livable City.*

*“The new PAC will be part of a continuum of facilities in the City of Barrie. It is intended to fill the middle gap that is currently vacant between the Five Points Theatre (150 seats) and the Sadlon Arena facility which could accommodate 1,200 seats if developed.”*

#### **Rejects the Old Business Model**

The municipal theatre business models that were examined in the 2020 report relied heavily on the net proceeds of their self-presentation programs. The decline in both the variety, quality and quantity of products for these self-presentation programs has called the viability of this model into question.

This concept that is known as the “retail entertainment centre” model also produces inefficient utilization of the facility as it tends to be accessible to the public only when a show is on.

#### **Role 2: Cultural Hub Acts as a Cultural Development Agency**

The Cultural Hub is a catalyst for cultural and artistic development for the citizens of Barrie in the same way as sports facilities contribute to athletic development. The Cultural Hub makes possible:

- A wide range of opportunities for participation
- Individual skills development, training and preparation for employment

- Development of the capacity of local producers and presenters
- Cultivation of new audiences and wide exposure to genres
- Facilitation of social interaction and engagement

### **Role 3: Cultural Hub Provides a Cultural Venue**

Similarly, the Cultural Hub provides a fully equipped physical facility including:

- State-of-the-art performance facilities and production technology
- Pre-production and teaching facilities
- Numerous support services to audiences and users

## **VISION, MISSION AND MANDATE OF THE CULTURAL HUB**

### **What Business are We In?**

#### Vision for the Cultural Hub

The Cultural Hub is envisioned as:

- A place for all interests, ages, abilities and sectors of the community
- A place that is busy morning, noon and night
- A place that provides a multiplicity of opportunities and experiences

#### Mission of the Cultural Hub

The mission of the Cultural Hub is to provide *in equal measure*:

- Entertainment and appreciation
- Meaningful participation
- Learning and skills development

#### Civic Purposes

The Cultural Hub will also serve a number of civic purposes including:

- To raise Barrie to the standards and expectations of a mid-size Canadian city in relation to cultural facilities
- To provide the resident population with opportunities for recreation, entertainment and career and skills development
- To develop Barrie's competitive ability to attract and retain businesses, business leaders, workforces and families

### **Facilities within the Cultural Hub**

The design team has translated the PAC Task Force's narrative into the following principal features of the Cultural Hub:

#### The Commons

A large open social space



The Theatre

A mid-size performance space for drama, dance, music and musical theatre

The Recital Hall

A room for acoustic music performance, recording and lectures

The Film and Video Theatre

A screening room for media arts with an adjacent edit suite

The Teaching and Learning Centre

Dance/drama rehearsal rooms

Instrumental/choral practice rooms

Acting/music teaching studios and practice rooms

The Arts Office

Offices, workstations and meeting rooms for arts organizations, teachers

### **3. FORMULA FOR SUCCESS OF THE CULTURAL HUB**

#### **ADOPT THESE PRINCIPLES**

The business model for the Cultural Hub will employ the following key Principles:

#### **Principle #1: Recognize the Cultural Hub as a New Business**

The Cultural Hub is a new business whose success will depend on a pre-opening investment to develop its market and its service delivery capacity.

#### **Principle #2: Recognize it as Different from Existing City Operations**

The Cultural Hub is different from a sport or recreation facility and, as such, will depend on having staff with extensive and specific experience in performing arts management, administration, marketing, audience development and production.

#### **Principle #3: Maintain Two Development Streams (Pre-opening)**

In the pre-opening period, the Cultural Hub will be developed in two separately managed streams:

- Development of business operations
- Design and construction of physical facility

#### **Principle #4: Maintain Two Operational Streams (Post-opening)**

In the post-opening period, the Cultural Hub will be operated in two separately managed streams:

- Programs
- Asset management

#### **UTILIZE THESE STRATEGIES**

The business model for the Cultural Hub will employ the following key Strategies:

##### **Strategy #1: Offer Content by Others**

While the management may, from time to time, present events in the Cultural Hub, the overwhelming majority of the programming will be by users.

##### **Strategy #2: Make Market Cultivation Job #1**

The primary market for the Cultural Hub is the producers and presenters who create events and attract audiences. The ongoing and never-ending cultivation of this market is the Cultural Hub's highest business priority.

##### **Strategy #3: Achieve Highest Possible Rate of Utilization**

Successful market cultivation will produce the widest range of offerings appealing to the broadest range of interests resulting in highest public satisfaction and lowest operating cost.

##### **Strategy # 4: Make It Truly for All**

The management will build diversity, equity, inclusion and accessibility into every aspect and feature of the Cultural Hub and its operations. In this regard, the management will ensure outreach into every part of the community.

##### **Strategy #5: Cultivate "Festival" Formats**

Events that take place over multiple days and that use multiple spaces in the facility are to be actively pursued.

##### **Strategy #6: Build and Maintain a Volunteer Corps**

Few arts organizations operate without a corps of volunteers. The Cultural Hub will be no exception.

## **4. ORGANIZATIONAL STRUCTURE AND MANAGEMENT**

### **GOVERNANCE AND OWNERSHIP**

#### **Adopt 2020 Governance and Ownership Recommendation**

##### Governance

The 2020 report entitled “Business Case and Operating Model for the Barrie Theatre” compared 4 options for the ownership and governance of a new theatre facility in Barrie. These options were:

- Option A – All City (Department model)
- Option B-- All City (Board of Management model)
- Option C – City + Non-profits Corporation
- Option D – City + Commercial Corporation

Based on a review of the governance models of 12 municipal theatres, the report recommended Option A – All City (Department model) as the option that would deliver the greatest benefit with the least risk.

##### Governance Oversight

In order to ensure that the Cultural Hub meets its targets and expectations, a set of key performance indicators will be established and reviewed annually not only by City staff but also by a City appointed representative advisory body who will monitor the vision, mission and mandate on behalf of the community.

##### Ownership

The 2020 report also made the case that the City should own the physical asset as it would be built substantially with public funds and private donations in the furtherance of civic goals. Also, the City has significant capacity to manage an asset of this size and complexity.

#### **Adopt the Cultural Hub Model**

##### Purpose Remains the Same

Although the Cultural Hub is a somewhat different facility with an expanded service capacity from the facility referenced in the 2020 report, the purposes remain the same:

- To achieve the civic purpose, vision and mission
- To provide the operations required to meet the purpose, vision and mission
- To manage the physical asset

There is, therefore, no reason to change the previously recommended ownership and governance model that includes:

- The Corporation of the City as the constant authority
- Delegation by City Council to a City department
- City ownership of the asset and operation by City staff
- City programming by City staff

Note the Modification of Programming Role in Cultural Hub

The operation of the Cultural Hub is meant to be different from the type of operation referenced in the 2020 report. Under the Cultural Hub model, staff will be more focussed on cultivation of the widest range of users than on self-presentation.

This difference would not preclude the Cultural Hub staff from active programming through, for example, occasional self-presentation of shows – but in the Cultural Hub business model active programming by staff is reduced to minimal.



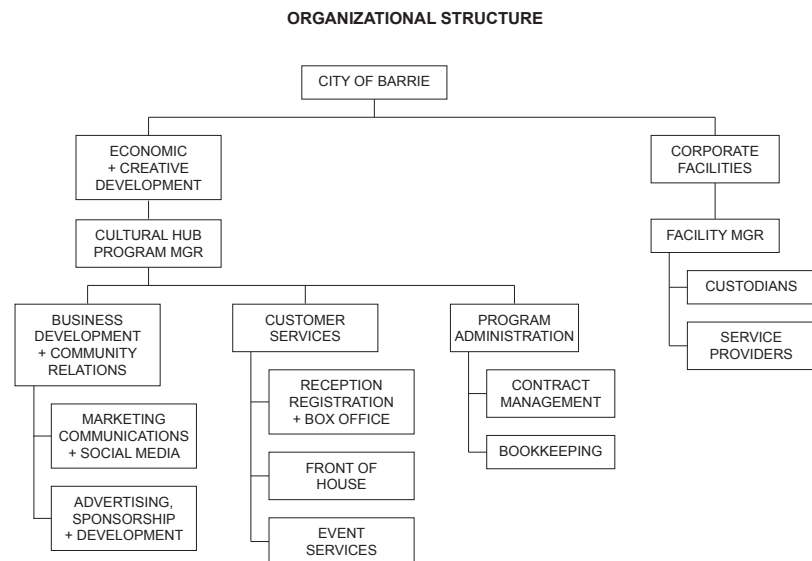
## ORGANIZATIONAL MODEL FOR THE CULTURAL HUB

### Reporting Relationships

The programming function of the Cultural Hub will report to the Director of Creative and Economic Development.

The facility management function of the Cultural Hub will report to the Department of Corporate Facilities.

### Organization Chart



### STAFF ROLES AND JOB DESCRIPTIONS

The Cultural Hub is a new business for the City of Barrie and its success is contingent upon having the right operating structure and appropriately mandated and experienced staff as follows:

#### Cultural Hub Program Director (1 FTE)

- Ensures fulfilment of vision, mission and mandate
- Ensures program mix to meet vision, mission and mandate
- Ensures that programs serve the whole community
- Ensures high level of public and user experience
- Develops and monitors the annual budget (revenues and expenses)

- Takes the lead on all donor relations
- Oversees all staff and volunteers
- Works in partnership with facility manager
- Ensures coordination and cooperation among all program personnel
- Develops and monitors key performance indicators
- Liaises with City finance department
- Liaises with City HR department
- Prepares reports for Council

#### **Business Development and Community Relations Lead (1 FTE)**

- Ensures high utilization and broad access
- Ensures active and ongoing dialogue with community
- Solicits new business
- Manages all non-user revenues

#### **Marketing, Communications and Social Media (1 FTE, 1 PTE)**

- Acts as custodian of the program’s “brand”
- Ensures community awareness of programs and services on continuing basis
- Maintains contacts with audience and users current and potential
- Manages social media on a daily basis
- Sorts information and shares with all program personnel

#### **Advertising, Sponsorship and Development (1 FTE)**

- Oversees all non-user revenue generation
- Manages all advertising placements – site, print, digital
- Manages all sponsorships and coordinates with user sponsorship requirements
- Makes applications for program financing (e.g., employment training)
- Develops and manages annual donor program

#### **Customer Services Lead (1 FTE)**

- Ensures high level of service to audiences and users
- Ensures safety of audiences and users
- Ensures high quality front of house operation
- Ensures quality of direct support to users
- Monitors audience and user satisfaction

Reception, Registration, Box Office (1 FTE, 4 PTE)

- Acts as first point of contact for public and users
- Provides information about programs and services
- Records and manages program registrations
- Manages ticket sales and coordinates settlement with administration

Front of House (1 FTE, 4 PTE)

- Oversees audience experience and safety
- Responsible for execution of emergency plan in public spaces
- Trains and coordinates ushers and coat checks
- Manages food and beverage contract and services

Event Services (2 FTE, 4 PTE)

- Oversees user experience and safety
- Responsible for execution of emergency plan backstage and other user areas
- Supervises set up, running and take down of events
- Trains and coordinates event support personnel

Volunteer Coordinator (1 FTE)

- Oversees volunteer recruitment, training and retention
- Coordinates volunteers
- Ensures quality control in volunteer programs
- Manages volunteer rewards program

**Program Administration Lead (1 FTE)**

- Manages operating budget and provides regular reports
- Manages administrative staff
- Ensures contract fulfilment
- Provides liaison with City finance department

Contract Management (1 FTE)

- Manages all booking and usage contracts
- Manages accounts payable
- Manages accounts receivable

Bookkeeping (1 FTE)

- Records all financial transactions
- Assists in contract management

**Facility Manager (1 FTE)**

- Supervises all custodial and maintenance staff and contractors
- Ensures facility is clean and safe at all times
- Manages building systems
- Manages scheduled maintenance
- Organizes and manages emergency maintenance

Custodians (2 FTE, 2 PTE)

- Provides daily cleaning
- Provides cyclical cleaning

Service Providers (contractors)

- Provides scheduled maintenance of building systems and equipment
- Provides emergency maintenance of building systems and equipment



## 5. FINANCIAL PRO FORMA

### REVENUE STREAMS

#### Six Revenue Streams

There will be six main revenue streams for the Cultural Hub:

Rentals of Public Performance Venues

Theatre, Recital Hall, Screening Room and related services

Rentals of Pre-production, Teaching and Learning Spaces

Large, medium and small rehearsal, teaching and practice rooms, edit and post-production suites

Rental of Office and Administrative Space

Barrie is currently home to organizations that are capable of being full time residential tenants as well as other organizations that would have regular occasional use of administrative space.

Program Income

Self-presentation, workshops, skills development programs

Income from Service Providers

Food and beverage lease for the facility

Non-Program Income

Sponsorships, donations, bequests  
Endowment and investment income

#### Non-monetary Cost Enhancement

The Cultural Hub will also gain from structured volunteerism and skills development that have no direct monetary benefit but add capacity without adding cost.

### SUMMARY OF REVENUES

#### Revenue Forecast

The Commons	\$ 75,000
Public Performance Spaces	\$ 1,862,500
Pre-production, Teaching and Learning Spaces	<u>\$ 700,000</u>
<b>Total</b>	<b>\$ 2,562,500</b>

*See Appendix for calculations*

## SUMMARY OF EXPENSES

### Expense Forecast

<u>Personnel</u>	
14 FTE and 11 PTE = 20 full time equivalents	\$1,570,000
Non-recoverable crew	\$ 200,000
<u>Occupancy Costs</u>	<u>\$1,300,000</u>
50,000 NSF at \$26/SF	
Sub-total	\$3,070,000
<u>Operating contingency (10%)</u>	<u>\$ 307,000</u>
<b>Total Expense</b>	<b>\$3,377,000</b>

### NET OPERATING COST

Total Expense	\$3,337,000
Total Revenue	<u>\$2,562,500</u>
<b>Net Operating Cost</b>	<b>\$ 814,500</b>

**6.APPENDIX**

**FINANCIAL BENCHMARKING**

**Personnel Cost Calculations**

City of Barrie Wage Benchmark

In response to a request by the Consultants, the City of Barrie provided the following calculation of staffing and wages for a typical community centre. This list produced an average cost of salaries and benefits of \$78,500.

**Sample Theatre Wages by Position**

<u>Position Salary</u>	<u>Net Total</u>
Supervisor of Facilities	\$ 112,514
8x Venue Technician (\$77,542.00 ea.)	\$ 620,336
2x Venue Bookings Coordinator \$61,989.00 ea.)	\$ 123,978
Recreation Programmer	\$ 73,710
Customer Service Representative	\$ 67,849
Venue Concierge(7)@ \$29.49 (24hrs per week ea.) \$36,803.00 each	\$ 257,621
<b><u>TOTAL</u></b>	<b><u>\$1,256,008</u></b>

## Occupancy Cost Calculations

### City of Barrie Facilities Benchmark

<b>Major Centre Financial Performance 2019</b>			
	<b>Peggy Hill Team CC</b>	<b>E. Bayfield CC</b>	<b>Allandale Rec Centre</b>
<b>Total Revenue</b>	<b>(\$3,446,73)</b>	<b>(\$2,538,42)</b>	<b>(\$2,351,458)</b>
<b>Expenses:</b>			
Staff Salaries (Full-Time)	\$1,568,075	\$1,484,418	\$1,703,224
Staff Salaries (Part-Time)	\$1,133,676	\$894,294	\$685,321
Utilities	\$640,936	\$586,409	\$496,723
Other Materials & Supplies	\$77,484	\$53,734	\$58,771
Contracted Services	\$195,176	\$171,976	\$123,452
Repairs & Maintenance	\$142,014	\$178,799	\$211,381
Equipment & Capital	\$23,192	\$40,720	\$157,251
Other Operational Expenses	\$90,530	\$66,123	\$74,852
Property Taxes	\$0	\$0	\$0
Property Insurance	\$29,320	\$47,559	\$34,450
	<b>\$3,900,403</b>	<b>\$3,524,032</b>	<b>\$3,545,425</b>
<b>NET OPERATING</b>	<b>\$453,666</b>	<b>\$985,603</b>	<b>\$1,193,967</b>
<b>Cost Recovery %</b>	<b>88%</b>	<b>72%</b>	<b>66%</b>

## Rental Rate Benchmarking

Current Rates (2023) for City of Barrie facilities and the Sandbox are:

Hot desks	\$5/hr
Small rooms	\$30 - \$65/hr
Mid-size rooms	\$85 - \$100/hr
Halls	\$75 - \$200/hr
Gyms	\$60/hr
Rinks	\$215 - \$270/hr
Pools	\$200/hr

### Competitive Environment for Event Space

There are about 20 commercial event spaces in the immediate Barrie area.



## **NOTES ON THE RATE CARD**

### **Nominal Average Rates for Single Use**

For the purposes of these preliminary calculations of the facility's income, the following average rates (2023 dollars) have been used:

Fixed seat performance rooms	\$2.50/seat
Large room	\$40 - \$50/hour
Mid-size room	\$30 - \$40/hour
Small room	\$10 - \$20/hour

### **Rate Card Features**

#### Rental Units

The current plans for the Cultural Hub include the following discrete rental units:

The Commons  
The Theatre  
The Recital Hall  
The Media Theatre and associated suites  
Large Ensemble Room #1  
Large Ensemble Room #2  
Medium Ensemble Room  
Small Ensemble Room  
Teaching Studios (6)  
Practice Rooms (10)  
Offices

#### Tiered Rate Structure

The Cultural Hub will develop a tiered rental rate for each of the rental units:

A - Non-profits Local  
B - Non-profits Out of Town  
C - Commercial Local  
D - Commercial Out of Town  
E - Discount for Rehearsal  
F - Discount for Sunday/Monday  
G - Premium for Friday/Saturday

The management will have the latitude to enter into rental agreements with frequent, regular or continuous users that offer lower fee units for longer term commitments.

Booking Window

The booking period will be one year on a first-come-first-served basis.

Rental Day

The rental day will be calculated from midnight to midnight.

Locally Competitive

Room rates will be comparable to other City of Barrie facilities at the time of use.

**Potential Revenue Base**

There are about 140 arts organizations and teachers of music and dance in Barrie.

There are about 50 other organizations in Barrie who could be presenters and/or program providers for the Cultural Hub.

**CALCULATING RENTAL REVENUE FOR CULTURAL HUB**

**The Commons**

Events - 25 at \$1,000	\$25,000
F&B annual lease	<u>\$50,000</u>
Total for Commons	\$75,000

**Performing Spaces**

Seats

Rental rate	\$2.50/seat
Total in 3 public performance spaces	1,000 seats
X 275 occupancies per year	275,000 seats
X \$2.50	<u>\$687,500</u>

Charge Backs

Box office (\$2/ticket)	\$600,000
Crew (average 2 crew for 4 hours/825 events)	\$450,000

Self-presentation in the Theatre/Recital Hall/Screening Room

5 - 10 events annually	\$50,000
------------------------	----------

**Total for Performing Spaces** **\$1,862,500**

## Pre-production, Teaching and Learning Spaces

### Inventory of Hours

These spaces will generate revenues mostly through hourly rentals. If the facility's hours of operation are from 8 am to 10 pm daily (14 hrs/day), there would be about 5,000 available hours per year per unit.

The following chart takes a very conservative utilization rate of 50% -- about 2500 hours per year.

	Rate/hr	No. Units	Annual Hrs	Total
Dance/drama rehearsal (2500 sf)	\$50	1	2,500	\$ 125,000
Dance/drama rehearsal (1500 sf)	\$40	1	2,500	\$ 100,000
Instrumental/choral practice (1,500 sf)	\$40	1	2,500	\$ 100,000
Instrumental/choral practice (750 sf)	\$30	1	2,500	\$ 75,000
Acting/music teaching studio (150 sf)	\$10	6	2,500	\$ 150,000
Acting/music practice (100 sf)	\$5	10	2,500	\$ 75,000
Tenant offices	\$5	10	2,500	\$ 75,000
<b>Total for Other Spaces</b>				<b>\$ 700,000</b>

**TOTAL REVENUE ALL SPACES**

**\$2,562,500**

### Community Centre Performance in 2019 (last year Pre-COVID)

- Community centres in Barrie had average \$2.78M in revenues
- Community centres spent an average of about \$2.5M on FTE and PTE
- Community centres spent on average of about \$1.09M on other operating expenses
- Average net cost of community centres was \$1.24M
- Average size of a community centre facility in Barrie is 140,000 SF

## Benchmarking to Community Centres

### Income Related to Facility Size

The City provided financial overviews for three community centres (Peggy Hill, East Bayfield and Allendale) for 2019 – the last complete year prior to Covid. (See APPENDIX)

These facilities averaged 140,000 GSF in area. The Cultural Hub is expected to be 60,000 GSF in area or 43% of the average of the community centres.

These community centres had average revenue of \$2.78m in revenues. 43% of this would be \$1.12m (2019 dollars.) In 2023 dollars (equivalent to \$1.14 2019 dollars), this amount would be about \$1.28m. In fact, the Cultural Hub would generate about twice this income.

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## **Report #1**

### **Initial Concept Testing and Validation [REVISED]**

### **Submitted by**

**Novita Interpares Limited**  
*Cultural Facilities Consultants since 1972*  
*Toronto/Lunenburg*

November 25 2022

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## **1. INTRODUCTION**

### **PLANNING CONTEXT: PRESENT PROJECT GOALS**

#### **Consulting and Design Services for the PAC (as per FIN2022-136P)**

In the broadest terms, the City of Barrie's RFP for this project has asked its current Consulting and Design Team to undertake the following work as the next step in the process of creating a Performing Arts Centre for Barrie:

- Identify the implications of the proposal by the PAC Task Force for an expanded facility
- Examine the relationship to, opportunities for and impact on local cultural presenters and venues
- Identify market segments and market potential
- Confirm the business model and operating budgets
- Identify the character, configuration, features and equipment of the public performance room(s)
- Identify the spaces and functions needed in the facility
- Identify industry standards and sustainability features
- Explore precinct and partnership opportunities
- Explore opportunities for outdoor performance and public art
- Provide facility design options and identify a preferred option
- Provide plans, sections, renderings to illustrate the preferred option
- Provide a site plan including vehicular access and parking
- Provide a class D cost estimate (for construction and soft costs)
- Provide a project plan and timetable
- Provide a pre-opening plan and timetable

#### **In the Public Interest**

The RFP clearly states the City's expectations that "efficiency and affordability are integral" to achieving a successful project that will serve the citizens of Barrie for a long period.

This is interpreted to mean that the facility should be as compact as possible and have the highest utilization. It is also interpreted to mean that the capital budget is for a building that is "just right" in size and that the operating budget provides full access to the widest range of users.

## **PLANNING CONTEXT: INPUTS TO THIS REPORT**

### **Documents Cited**

This present report is informed by a number of documents and sources including:

- Building a Creative Future: A Plan for Culture, 2006
- Business Case and Operating Model, September 2020
- Capital Project Fundraising Capacity Study, 2020
- Driving a Strong Tourism Future 2021-2023: Tourism Strategic Plan, Tourism Barrie, 2020
- Proposed Performing Arts Centre Survey (no date)
- Performing Arts Centre Task Force, Final Report, January 2022
- Survey of Types of Performing Arts Offerings, 2022
- Inventory of Producers and Presenters in Barrie, 2022
- Survey of Capacity of Local Producers and Presenters, 2022
- Interviews with Facility Managers and Industry Representatives, 2022

## **GOAL OF THIS REPORT**

### **Initial Concept Testing**

This present report examines the implications of the “expanded” facility proposed by the PAC Task Force as well as referencing some market conditions and the business model with a view to determining whether the expanded facility is appropriate and what other options might be pursued.

## **2. EXECUTIVE SUMMARY**

### **OVERVIEW**

#### **Facility Concepts**

This report finds: (1) that the expanded facility as proposed by the PAC Task Force is out of scale with the Barrie market, (2) that a model based on the industry average is workable but limited in its ability to achieve larger civic goals and (3) that there are other considerations that might lead to new avenues and options.

#### **Market Considerations**

##### Product Market

The days of large touring shows such as Broadway musicals are over. Most product available from touring sources is single artists and small ensembles.

The local Producers and Presenter market is not strong and will need to be supported by a program of capacity building prior to the opening of the performing arts centre.

##### Audience Market

The local audience base is sufficiently large and is growing. The proposed facility will open sometime after 2028. It will therefore be built mostly for audiences that were born after 1981. These audiences are looking for a more expansive theatre-going experience including new hybrid art forms.

The audience survey carried out by the PAC Task Force had 950 participants but was not cross-tabulated so is not a reliable planning resource.

### **FACILITY CONCEPTS**

#### **Concept A – Industry Average Model**

##### Business Model for Concept A

In an attempt to provide a reliable benchmark for planning the proposed performing arts centre, the Business Case and Operating Model Report of 2020 provided an operating model that was based on an analysis of the operations of municipal theatres in 12 communities similar to Barrie.

This model described a facility that was owned and operated by the City. The operating revenues would be generated from a series of self-presented events, facility rentals and related service fees. An operating budget in the order of

\$3,250,000 was forecast. The annual net cost to the City was forecast at \$780,000.

#### Capital Model for Concept A

The Business Case and Operating Model Report did not describe a capital facility beyond identifying it as having a single public performance room in the order of 650 seats. However, this seating capacity would typically generate a building in the order of 30,000 NSF (2,800 M2.)

The question of the capital cost for this scale of facility or the capital revenue potential was not addressed.

#### Conclusion for Concept A

While this “average” model was not offered as a recommendation, if adopted, the City could be confident that it would be workable in the Barrie context as it has been proven to be in communities similar to Barrie.

This business model may be described as a “retail entertainment centre” – that is, the core business is “booking shows and selling seats” (industry slang phrase.)

### **Concept B – Expanded Model**

#### Business Model for Concept B

The report by the PAC Task Force in 2022 proposed a much expanded facility concept but it did not reference the 2020 Business Case and Operating Model Report nor did it provide a business model or an operating pro forma.

However, by projecting the averages produced from the analysis of municipal performing arts facilities in 12 communities similar to Barrie, it is estimated that this facility would have an operating budget in the order of \$8,125,000 and an annual net cost to the City of about \$1,950,000.

#### Capital Model for Concept B

This model proposed a facility whose principal components would be: a main public performance room seating 800-900, a secondary performance room seating 350 and a flat floor room of 5,000 SF (4,650 M2.) Typically, this seating capacity would generate a building in the order of 80,000 NSF (7,440 M2.)

The question of the capital cost for this scale of facility or the capital revenue potential was not addressed.

#### Conclusion for Concept B

This present report finds that the implications of the expanded facility proposed by the PAC Task Force over the “average” municipal performing arts facility include:

- The size of the proposed expanded facility would be more than twice that of the “average” and would require a commensurately larger site

- The expanded facility would cost approximately two and a half times that of the “average” facility
- The level of earned revenue (from self-presentation) required to support the operation of the expanded facility is not attainable in the Barrie market
- The level of rental income for the expanded facility from the local Producer and Presenter market is similarly not likely achievable
- The attendance levels required by the expanded facility are six to eight times greater than what is projected by the Task Force report

These key indicators suggest that the expanded facility as proposed by the PAC Task Force is too large for the Barrie market as it would require about \$6 million in annual revenue from the facility’s self-presentation program (representing ticket sales of more than \$100,000 per week) and about \$2 million in annual rental revenue from local Producers and Presenters (representing rental spending of about \$40,000 per week.)

The question of the capital cost for this scale of facility or the capital revenue potential was not addressed.

### **Concept C – Beyond the Retain Entertainment Centre**

#### Definition of a Successful Performing Arts Centre

This report defines success of the performing arts centre as follows:

- A performing arts centre achieves success through the level and diversity of use – it is a place where something is happening every day, morning, noon and night; it is a place that everyone in the community frequents for one or more aspects of performing arts

This report finds that the retail entertainment centre model (that is applicable to both Concept A and B) is limited in its ability to achieve this goal because it is only truly active when a show is on and it only caters to entertaining audiences.

On the other hand, a facility can be fully utilized if it serves in equal measure broader cultural and civic purposes that are mutually reinforcing:

- Entertainment and appreciation
- Meaningful participation
- Learning and skills development

#### Developing Concept C

This report therefore advises the City to examine the fundamental question -- “Why are we building a performing arts centre?” -- before committing to any design concept.



In addressing this question, the City can set goals for each of the three areas of operation; confirm the mandate for the performing arts centre; and assign values against which the goals will be pursued.

#### Capital Model for Concept C

The question then becomes: “What are the characteristics of the building that would meet these goals?”

#### Conclusion for Concept C

There is clearly a concept beyond the retail entertainment centre that should be explored before any further planning decisions are made.

## **MARKET CONSIDERATIONS**

### **Product**

The age of the large touring show (such as the Broadway musical) and the star headliner is over except in arena and stadium contexts. Product for municipal facilities on tour now is to a great extent single artists, small ensembles and stand-up comedy acts. The emphasis is also on “pop” entertainment with other forms such as drama, dance, world music, jazz, folk, etc., often occurring in a “festival” context.

The current local sources of product are strong in drama, dance and some music but local Producers and Presenters will need a substantial program of support and development to get ready to play in a large new venue.

### **Audience**

The Barrie CMA currently has a population of 215,000 and strong growth is projected. The average income in Barrie is above both the provincial and national averages. These are strong basic indicators for a performing arts centre.

The audience for the performing arts centre will be largely those born after 1981. If the performing arts centre opens in 2028, this group will represent about 42% of the population of the city or about 75,000 individuals.

This group will be looking for a more expansive theatre going experience and new hybrid art forms.

## RECOMMENDED NEXT STEPS

### **Develop a Concept C**

This report recommends that the “expanded” version of the Barrie performing arts centre not be pursued and that a third concept be developed and tested along with the industry “average” model.

### **Return to Goals and Values to Find the Right Concept**

In addition, planning for the Concept C performing arts facility should be based on a set of measurable goals in each of its prime areas of activity:

- Entertainment and appreciation
- Meaningful participation
- Learning and skills development

The pursuit of these goals should be conditioned by a set of value statements.

Once the goals have been articulated, the City should confirm that it will give the performing arts centre a mandate to pursue these goals.

### 3. CONCEPT COMPARISON AND EVALUATION

#### IMPLICATIONS OF AN EXPANDED FACILITY

##### **Benchmark -- The Industry “Average” Model**

A “Business Case and Operating Model” report was prepared by Novita Interpares September 2020 in response to an RFP issued by the City of Barrie. This report included an analysis of the operations of municipal performing arts facilities in 12 communities similar in size to Barrie.

This report also took all previous planning into consideration and therefore represents the “last word” as of mid-2020.

##### Operational Profile

This report proposes that Barrie PAC will be owned by the City of Barrie and operated by a department of the City of Barrie and that the facility will have a single performance room seating 650 patrons.

There will be an income producing business unit within the operating structure of the Barrie PAC that will purchase and market about 30 events per year. Most other income will be derived from rentals to third parties – mostly local Producers and Presenters.

Based on a review of 12 municipal theatres in similar sized communities, the Barrie PAC could be expected to have the following operational profile:

Gross operating revenue	\$3,250,000
Earned operating revenue	\$2,470,000
Annual municipal contribution	\$780,000
Seating capacity	650
Basic non-profit rental fee	\$1,630/\$2.50/seat
Net municipal annual cost per seat	\$1,200/seat
FTEs	13
PTEs	51
Volunteers	50 – 100
Annual event days	260

Based on the number of seats and the number of event/days, the Barrie PAC could expect a range of annual attendance in the order of 100,000 – 125,000 persons.

#### Caveat

These numbers do not account for inflation that may have occurred in the intervening period or for the effects of Covid. This present report also recognizes that there may be variables in unusual circumstances. Nevertheless, the reliability of this formula for planning purposes is unchanged.

#### Facility Type and Size not Included

The terms of the assignment in 2020 did not include an analysis of or a proposal for the facility typology or building size beyond identifying 650 seats as the proposed capacity based on an average of the 12 facilities surveyed.

### **Final Report, Performing Arts Centre Task Force, January 2022**

#### Purpose of the PAC Task Force

Established by Council in April 2021, the mandate of the PAC Task Force was to “develop a plan to construct a modern performing arts facility in the City’s core” and to develop “a complete a complete project plan, including appropriate key milestones, necessary to execute the project including validation of the site location and key needs of the centre necessary to inform its design; establish a budget and overall fundraising target” by the end of 2021.

To this end, three Working Groups were formed to consider (1) needs and scope, (2) community engagement and (3) fundraising.

#### PAC Task Force Recommends Expanded Project

The PAC Task Force recommended a significant increase in the scope of the Barrie performing arts facility project with the addition of two public performance rooms and an increase in overall seating capacity from 650 to 1,600. The proposed main components of the expanded proposal are:

- A main theatre of 800 to 900 seats
- A second performance space with 350 seats
- A multi-purpose room the same size as the 5,000 SF stage

#### Results of Community Consultations by PAC Task Force

The PAC Task Force reported the following expressions of interest in annual usage from 18 local presenters:

- “158 requests for Main Stage, 146 for Second Space and 155 for multi-purpose space
- 195 days of bookings, with 129 days of 2 or more requests
- Potential audience counts estimated over 45,000”

It should be noted that no reference was made to the ability of the users to pay the rental rates cited in the 2020 Business Case and Operating Model report. Typically, local Producers and Presenters have difficulty paying the rental rates required to support the operation of a new facility.

By way of comparison with the findings of the Business Case and Operating Model report that projected 260 event/days and audience numbers in the range of 100,000 to 125,000, the facility proposed by the PAC Task Force should be expected to achieve 780 event-days and attendance in the order of 240,000 to 300,000 annually – six to eight times the Task Force projection.

The PAC Task Force provided information related to levels of participation in the arts nation-wide, provincially and locally as well as a comparison of features and capital costs for four other Ontario municipal theatre facilities.

#### No Reference to 2020 Report

The PAC Task Force report did not refer to or offer any further comment on the planning recommendations or the business model shown in the 2022 Business Case and Operating Model report.

### **Capital Concept Comparison**

#### Two Concepts Now under Consideration

As a result of the recommendation of the PAC Task Force, the City of Barrie now has two concepts under consideration for the proposed Barrie Theatre:

- **Concept A** is a facility with a single 650 seat public performance room (based on the survey of seating capacity of facilities in similar sized communities)
- **Concept B** is a facility with three public performance rooms – one at 850 seats, one at 350 seats and one at 400 seats (based on the recommendations of the PAC Task Force)

In the Appendix to this present report, there is a list that includes all the functional areas required for the respective live performance facilities presently under consideration by the City of Barrie. The areas shown are not based on any facility design but rather show the size of the facility if each concept were to be built to industry standards.

The “Multipurpose” room in Concept B is deemed to have the following occupant loads: standing 650; theatre style 350; banquet style 200 – average 400. The maximum occupancy load (attendees) for Concept A is 650 persons. The maximum for Concept B is set at 1,600 persons – two and a half times the number for Concept A



Summary of Comparison of Net Area Requirements

	<b>Concept A</b>	<b>Concept B</b>
	<b>650 seats</b>	<b>850 seats 350 seats Multi-purpose room</b>
Front of House and Administration	11,400	25,550
Auditorium and Stage	14,700	39,950
Backstage	7,520	14,370
Basic non-profit rental fee	\$1,630/\$2.50/seat	\$1,630/\$2.50/seat
Building Systems	2,600	5,900
<b>Totals</b>	<b>36,220 NSF (3,368 M2)</b>	<b>85,770 NSF (7,976 M2)</b>

Conclusion of Capital Concept Comparison

If built, Concept B would be approximately 2.42 times the size (in area) of Concept A and would cost at least twice as much as Concept A.

**Operating Concept Comparison**

The reliability of the operational projections for the facility with a single 650 seat performance room (Concept A) was determined by an analysis of the operations of 12 other existing facilities in similar sized communities.

In the absence of other data, a reasonable operating projection for the expanded facility recommended by the PAC Task Force using this same method. Since the expanded facility is in the order of two and a half times the area, the assumption is that the key metrics for Concept A could be reliably multiplied by two and a half times for the following results (rounded in some instances):

	<b>Concept A</b>	<b>Concept B</b>
Gross operating revenue	\$3,250,000	\$8,125,000
Earned operating revenue	\$2,470,000	\$6,175,000
Annual municipal contribution	\$780,000	\$1,950,000
Seating capacity/public occupancy load	650	1,600
Basic non-profit rental fee	\$1,630/\$2.50/seat	\$1,630/\$2.50/seat
Net municipal annual cost per seat	\$1,200/seat	\$1,200/seat
FTEs	13	32
PTEs	51	127
Volunteers	50 -100	125 - 250
Annual event-days	260	780

Conclusion of Operating Concept Comparison

The earned operating revenue from self-presentation by the facility’s internal business unit would rise from about \$2.5 million to about \$6.2 million annually. While the smaller number has been validated by the evidence from facilities in similar sized communities, the larger number would appear to be very difficult to achieve in the Barrie market.

The revenue from rentals (the gross revenue minus the earned revenue in the comparison) would rise from \$780,000 to \$1,950,000. Again, while the feasibility of the smaller number is validated in other communities, the larger number would definitely be a challenge for the local Producer and Presenter market.

**Impact on the Local Economy**

The level of new spending in the Barrie market to support the business plan of the two concepts under consideration is estimated at:

	<b>Concept A</b>	<b>Concept B</b>
Ticket sales for self-presentation	\$47,500/week	\$119,000/week
Rental income	\$11,000/week	\$26,500/week

This spending does not include new spending by households to attend and participate or new spending for operations by local Producer and Presenter organizations.

#### **4. EARLY INDICATORS OF MARKET CAPACITY IN BARRIE**

##### **SOME AUDIENCE CONSIDERATIONS**

###### **Population Characteristics and Cohorts**

The current population of the Barrie CMA is about 215,000. The City of Barrie's Official Plan anticipates a 50% growth in its residential population by 2051. Household incomes in Barrie are above both the provincial and national averages. These are important key indicators.

On a very fast track, the Barrie Performing Arts Centre could open its doors in 2028. The bulk of the audience at this time will be the first generation to use digital communication as their prime interface with the world and who, through digital communications, to have limitless opportunities for entertainment and interaction. The members of Gen Y are now between the ages of 25 and 40 and represent about 22% of Canada's population today. In 2028, this generation will all be over 30.

While the Generation X audience will still be a component of the audience of 2028, the longer term audience of tomorrow for the Barrie Theatre will consist of the generations that are digital natives -- Generation Y (born between 1981 and 1996), Generation Z (born between 1997 and 2012) and Generation Alpha (born after 2013) -- in total, about 42% of Canada's present population; in terms of the present population of the City of Barrie, about 67,000 of its citizens.

The tastes, preferences and social patterns of these cohorts will determine what will occur in Barrie's new performing arts facility – this is the audience that the new performing arts facility should be built for.

###### **Local Audience Survey**

The City provided the present study with a 220 page document entitled "Proposed Performing Arts Centre Survey" that asked 13 questions about audience attitudes, behaviour and preferences. (See Appendix for the list of questions.)

This survey reinforces the desire for a new performing arts facility in Barrie. It also had significant numbers of respondents (around 950) with about 340 of these respondents asking to be kept informed. This survey also provided a detailed picture of tastes and preferences of the respondents.

However, the survey has limited usefulness as a decision-making tool because it was based on self-selection and self-reporting and was not cross-tabulated for key indicators such as age, gender, education, income level, postal code, etc.

## **Modes of Participation by Audience of Tomorrow**

A decade before COVID brought public participation in cultural events to a halt in 2020, the mode of participation had been changing substantially in response to the lifestyle change brought about by the iPhone. The “subscriber” mode gave way to following your favourite band on social media and knowing where their next concert in your area would be happening. Participation was now driven more by opportunity than by planning.

There was also pressure to change the formality of participation, particularly in live drama, as evidenced by the following quote from an article in the *Harvard Magazine* in 2012:

*“We’ve got to open up the definition of what theater is,” she declares. “If the show happens at midnight on Friday night, instead of starting at 8 P.M., that means what? What if the show is 10 minutes long? Or an hour long? What if you dance for 45 minutes before the show begins? Create a space that turns the rules on its head. OBERON is accessing a new demographic: a younger, under-30 audience. This audience isn’t one that ‘goes to the theater’—they go out at night. They want to be in the presence of others, to socialize; they need that release—which theater can provide, like the mosh pit of Shakespeare’s Globe Theater, or the festivals of fifth-century Athens. The theater needs to be something where you feel: ‘I have to experience it.’ Not just read or see it. People are craving experience—they are desperate for experience.” The theater of the future will be one that actively engages its audiences and probably breaks not only the “fourth wall” (the imaginary “window” of the proscenium) but the other three as well.”*

## **New Forms of Art and Expression**

In regard to the effect of digital media on public presentation art forms, more than one respondent to this study has said, “hybrid art forms are here to stay.”

## **Managers’ Perspective**

This report spoke to several managers of municipal performing arts facilities whose perspectives on their audiences were consistent – audiences are older, mostly 55 plus, and they are wealthier and well educated. Managers would like to attract younger audiences but find that the younger market is hard to crack – better to wait until they are middle aged. The subscription series concept is dead as people are no longer prepared to purchase far in advance. The long-term effects of Covid will not be evident for another year or two. Concern was expressed both about the security of grant funds to support programming and the price of tickets in a world where all costs are rising.

## **Conclusion: This isn't Your Grandpa's PAC**

Almost all the municipal performing arts facilities in Ontario were planned and/or built in the 1980s and 1990s and reflect the industry conditions of their time. The new performing arts facility in Barrie should be planned and built to reflect the conditions of the late 2020s and beyond.

## **POTENTIAL FOR PRODUCT FROM TOURING SOURCES**

### **Sources on Income for the Venue**

As seen in the analysis of 12 facilities in the Business Case and Operating Model report, these facilities generate their revenues primarily from two sources:

- The proceeds from a series of self-presented events organized by an internal business unit (the products for these events come almost exclusively from touring sources)
- Rentals and related fees from third-party users (mostly from local independent Producers and Presenters with some from commercial promoters)

This business model means that the average municipal performing arts facility is primarily a retail entertainment centre (based on purchase and re-sale of touring product) and secondarily a rental venue for live performance entertainment (based on the capacity of local Producers and Presenters.)

### **Supply Driven Market**

Separate and apart from what respondents to audience opinion surveys might say about the types of attractions they would prefer to see, performing arts facilities can only offer what is available for them to purchase (touring product) or what is available from local Producers and Presenters or commercial promoters who might rent the venue (mostly local product.)

### **Touring Product Available for Purchase by the Venue**

#### Trends

It is difficult to predict what product might be available in the next five years but the overwhelming trend is clear – the large touring show (theatre, Broadway musical, symphony, ballet, etc.) is a thing of the past except in an arena or stadium context. Musical concerts with single artists, small ensembles and stand-up comedy acts have become the prominent category of touring attractions that are available for purchase by performing arts venues. Most of these “pop” attractions that do not contribute to the development of new audiences, new artists or new works.



## **Touring Product Availability from Commercial Promoters**

The availability of product from commercial sources (who are renters) will always vary with fluctuations in popularity and will, by definition, draw well and pay the rent and associated fees.

However, commercial renters will always be looking for maximum seating capacity and there will be a financial threshold (based on number of tickets x price) below which commercial renters cannot go – so seating capacity is an issue in attracting the commercial market.

## **Festivals**

Many forms of performing arts – jazz, folk, world music, aspects of classical music, drama, dance -- are often presented to the public in a “festival” format where a large number of acts is presented in a short space of time, often together with workshops and other forms of public participation and interaction.

The presenter for this type of product is usually a single-purpose organization.

## **POTENTIAL FOR PRODUCT FROM LOCAL PRODUCERS AND PRESENTERS**

### **Producers and Presenters in Barrie Today**

#### Inventory of Producers and Presenters in Barrie

The City provided this study with a list entitled “2022 Culture Venue Stakeholders (version 1)” that contained 51 entries with the following breakdown:

- 40% were dance producers/presenters
- 20% were commercial promoters, artist agents or bands (almost all out of town)
- 6% were drama
- 4% were children’s entertainment
- 4% were non-theatrical uses
- 6% were miscellaneous or not identifiable

(These percentages reflect the number of Producers and Presenters in the local market rather than the percentage of activity these producers and presenters generate.)

In the end, this Inventory represents no more than 30 local Producers and Presenters and, of these, fully 20 were local dance schools.

Stakeholder List

A second list of “Stakeholders” provided by the City contained the names of 21 producers and presenters with 2 having been cited on the Inventory (above) and two being out of town.

In the end, this list represents no more than 17 additional local Producers and Presenters.

Untitled List

A third list contained 51 names about half of which appear on other lists. There were 16 dance organizations on the list representing 32% of the total.

Survey of Capacity of Local Producers and Presenters

As part of this present study, a survey was circulated by the City to local producers and presenters in Barrie asking questions about organizational capacity. (See Appendix for the list of questions.)

The survey was distributed to 33 individuals representing 19 organizations. Replies were received from 21 organizations. Only one of Barrie’s 16 dance organizations was included in the survey.

This survey produced the following results from the respondent organizations in Barrie:

- The average organization has been established for more than 25 years
- Nearly all are non-profit (only 3 commercial)
- 35% have annual budgets under \$10,000
- 35% have budgets between \$10,000 and \$100,000
- 30% have budgets over \$100,000
- The average annual income from ticket sales is \$40,000
- The average number of annual public presentations is 15
- 14 organizations have corporate sponsors
- 10 organizations have strategic plans

Most of Barrie’s Producers and Presenters are non-profit organizations and are well established with long track records. While reporting estimates varied, the combined annual ticket sales for the 21 reporting organizations is probably between \$500,000 and \$750,000.

**Local Non-theatrical Renters**

The use of the facility by local organizations for non-theatrical has not been estimated at this time.

## **Conclusions about the local Producer and Presenter Market**

There is a large gap between the current capacity of the local Producer and Presenter market and the amount of income that needs to be generated to support either an industry average model or the model proposed by the PAC Task Force.

However, this gap can be closed between now and the opening day of the new facility by a well-funded and managed capacity development program that is part of the capital cost of the facility. Such a program is essential to the feasibility of the new facility.

## **5. OTHER CONSIDERATIONS**

### **BEYOND THE RETAIL ENTERTAINMENT CENTRE MODEL**

#### **Limits of Retail Entertainment Centre Thinking**

The retail entertainment centre business model (“booking shows and selling seats”) is applicable to both Concept A and B. As demonstrated in this report, calculations can be made to determine key outcomes such as achieving the “bottom line” of the annual municipal contribution in the City’s budget.

But, this approach to planning raises important questions such as: What activities did we engage in to meet our net cost target? How do these activities relate to the public investment? And, what opportunities might possibly have been missed?

Now – before a single sketch or drawing is made – is the time to ask the most important question of all: why build a performing arts centre?

#### **The True and Proper Purpose of the Performing Arts Centre**

##### The Measure of Success

This report defines success as follows: A performing arts centre achieves success through level and diversity of use – a place where something is happening every day morning, noon and night; a place that everyone in the community frequents for one or more aspects of performing arts.

##### Primary Purposes

The three purposes to be met in equal measure for a successful performing arts centre are:

- Entertainment and appreciation
- Meaningful participation
- Learning and skills development

These purposes are mutually reinforcing and must be treated as having equal value in the pursuit of success.

#### Secondary Purposes

If successful, the performing arts centre will also have a ripple effect by

- Making a contribution to the cultural, educational, social and economic well-being of the community

#### **Previously Established Principles from the City's Culture Plan of 2006**

Many of the principles that should inform the planning toward a successful facility have already been adopted by the City.

#### The Four Pillars of the Culture Plan

The Culture Plan is based on four pillars of cultural development:

- Excellence
- Education
- Awareness (marketing)
- Leadership (through creation of festivals and events.)

Each of these pillars can be utilized to help create a successful performing arts centre.

#### Scope of the Plan

The Culture Plan includes operational support for cultural organizations, promotion of cultural events, investment in new cultural initiatives and programs, and recognition and celebration of cultural life and creativity -- as well as the development of facilities.

The Culture Plan recognizes the symbiotic relationship between cultural development and cultural facilities.

#### Capacity Building

The Culture Plan proposes to build capacity and excellence through:

- The considered and careful investment in the artistic programmes of our organizations, festivals and events
- The building of sound arts business practices and plans
- The advancement of creativity through a wide variety of arts education programmes
- The careful planning of arts facilities to support a healthy and planned arts sector
- The directed oversight and marketing of the arts

#### Cultural Facility Requirement

The Culture Plan also identifies requirements for 20 cultural facilities including:

- Music room
- Theatre and music education rooms

- Small screening room
- Large performance centre
- Technical and production space
- Outdoor performance space
- Rehearsal space
- Ad hoc public stage
- Meeting and reception space
- Storage space
- Offices for cultural organizations

This list suggests a facility that is more than a place for public performance.

### **Principals from the Business Case and Operating Model Report of 2020**

#### Civic Goals

This report proposes that the Barrie PAC will be a public amenity that will be built and operated to meet a number of civic goals including:

- Provide opportunities to experience performing arts and artists and growth of performing arts in Barrie
- Provide opportunities for participation in performing arts
- Provide opportunities for related public events
- Enhance Barrie's appeal as a place to live, work and play and to visit
- Provide economic benefit related to both construction and operations
- Contribute to the vitality and appeal of the historic core
- Provide an anchor to the west end of the Dunlop Creative Corridor as a compliment to the MacLaren Art Centre at the east end

#### A Place for Everyone All the Time

The report further says that activities in the Barrie performing arts centre should therefore be selected to make it:

- A gathering place at the time of performance
- A gathering place at other times
- A place for all tastes and preferences
- A place for producers and presenters of all types of attractions
- A place that is active year round



**APPENDIX**

**A1 COMPARATIVE LIST OF FUNCTIONAL AREAS**

	<u>Concept A</u>	<u>Concept B</u>
	650 seats	850 seats 350 seats Multi-purpose
<b>Front of House</b>		
Weather vestibule	100	250
Public lobby main floor	4,000	9,500
Public lobby balcony	1,000	3,000
Box office suite	200	300
FOH Manager/First aid	100	150
Coat check	500	1,200
Main floor bar	200	500
Main floor bar storage	150	300
Balcony bar	100	300
Balcony bar storage	50	100
Caterer's kitchen	400	1,000
Ushers' room	100	300
Custodial maintenance and storage	100	200
FOH storage	200	500
Washrooms main floor	1,200	3,000
<u>Washrooms balcony</u>	<u>400</u>	<u>1,000</u>
<i>Sub-total</i>	<i>8,800 nsf</i>	<i>21,600 nsf</i>
Administrative reception	100	100
General manager suite	250	250
Board/meeting room	350	350
Offices/workstations	1,500	2,500
Printing and storage room	100	150
Staff galley kitchen	100	200
Staff washrooms	200	300
<i>Sub-total</i>	<i>2,600 nsf</i>	<i>3,950 nsf</i>
<b>Auditorium and Stage</b>		
Entry vestibules	400	650
Control suite	300	600
Seating and aisles main floor	4,750	12,000
Seating and aisles balcony	1,250	4,000
Forestage	1,000	2,000
Stage deck	4,000	8,000
Stage surround corridor	1,000	2,200
Orchestra pit	1,200	2,500
<u>Orchestra pit access</u>	<u>800</u>	<u>2,000</u>
<i>Sub-total</i>	<i>14,700 nsf</i>	<i>33,950 nsf</i>

	<u>Concept A</u>	<u>Concept B</u>
<b>Backstage</b>		
Personnel entry	200	250
Green room	300	1,000
VIP dressing room	150	1,50
4 person dressing rooms/ en suite	1,400	3,000
8 person dressing rooms/ en suite	1,600	4,000
Chorus/warm up room/ en suite	1,000	1,500
Backstage WC	100	200
Crew rooms	200	300
Costume maintenance room	350	500
Production manager office	100	100
Stage manager office	100	100
Visiting company office	100	100
Loading dock	300	600
Holding room	250	500
Chair and riser storage room	300	500
Re-cycling room	100	150
Piano garage	120	120
Scenery maintenance room	200	300
Lighting maintenance room	200	300
Sound maintenance room	200	300
Custodial maintenance and storage	250	400
<i>Sub-total</i>	<i>7,520 nsf</i>	<i>14,370 nsf</i>
<b>Building Systems</b>		
Boiler/chiller and fan rooms	2,000	5,000
Main electrical room	400	6,00
Building maintenance room	200	300
<i>Sub-total</i>	<i>2,600 nsf</i>	<i>5,900 nsf</i>
<b>Total Net Area</b>	<b>36,220 nsf</b>	<b>85,770 nsf</b>

## A2 INPUT DOCUMENTS

### **Building a Creative Future: A Plan for Culture 2006**

#### Culture and Economic Development

Barrie's culture plan acknowledges that that culture is one of the four pillars of community development along with social, economic and environmental.

This first premise of this plan is that cultural development has a key relationship with economic development.

"The Economic Development Strategy for Barrie, points to cultural development as a key attractor for a knowledge-intensive and creative workforce as well as a stronger professional (medical) workforce, a greater ethnic diversity and an increased ability to attract and retain younger generations."

"As seen in the Downtown Commercial Master Plan, cultural facilities are a key and exciting component of downtown redevelopment...Investing in the arts in the downtown will increase property values thus increasing assessments and create cultural and economic wealth through a stimulated core economy."

#### Many Facets of Culture

The second premise of this plan is that cultural development has many components.

"Cultural development is not simply the building or revitalizing of physical facilities. It includes the development of facilities, operational support for cultural organizations, promotion of cultural events, investment in new cultural initiatives and programs, and recognition and celebration of cultural life and creativity."

"Together facilities and healthy organizations are primary cultural economic generators. Maximizing the economic and creative potential of cultural places and spaces and the organizational capacity of our arts organizations is a vital combination for success."

#### Building Cultural Capacity

The plan also acknowledges four pillars of cultural development: excellence, education, awareness (marketing) and leadership (through creation of festivals and events.)

The third premise of this plan is that cultural capacity must be deliberately and systematically built.

“It all begins with healthy arts organizations combined with great arts festivals and events...Organizations rich in capacity are those with strong connections to their communities, good governance and effective management systems. Organizations better serve their communities. We know that healthy organizations, rich in capacity, make Barrie a better place to live and to visit.”

“We can build capacity and excellence through:

- The considered and careful investment in the artistic programmes of our organizations, festivals and events;
- The building of sound arts business practices and plans;
- The advancement of creativity through a wide variety of arts education programmes;
- The careful planning of arts facilities to support a healthy and planned arts sector;
- The directed oversight and marketing of the arts.”

#### Direction and Oversight

The fourth premise of this plan is that culture and the creative economy are a definable sector of the community and that this sector warrants its own voice within the civic administration. The plan therefore lays out the framework, goals, responsibilities and structure for a municipal Cultural Development Office.

#### Facilities

The cultural plan also identifies requirements for 20 cultural facilities including:

- Music room
- Theatre and music education rooms
- Small screening room
- Large performance centre
- Technical and production space
- Outdoor performance space
- Rehearsal space
- Ad hoc public stage
- Meeting and reception space
- Storage space
- Offices for cultural organizations

## **Driving a Strong Tourism Future 2021-2023: Tourism Strategic Plan, Tourism Barrie, 2020**

### Cultural Tourism not Included

This plan identifies three market segments:

- Sport Tourism
- Business Events
- Leisure Travellers

Even though a performing arts centre is several years away from opening, there is sufficient evidence to demonstrate that Barrie currently has the capacity to draw cultural tourists today. Cultural tourism should be part of the plan.

In addition, the cultural tourism market will need to be actively cultivated in the period leading up to the opening of the PAC.

### **A Caveat related to Fundraising Strategy**

The PAC Task Force also included the results of Capital Project Fundraising Capacity Study completed by Interkom Inc in 2020.

References are made in this study and in the December 2020 staff report that “a full feasibility study cannot be completed until the full scope of the project is confirmed in order to be able to define the set of assets for which the Study Community Capacity Assessment.”

While this statement is technically true, it is strategically incorrect. The City of Barrie would therefore be very well advised to act immediately on the following questions related to capital revenue development for the Barrie PAC project:

- What is the case for support for the Barrie PAC?
- What is the Barrie community’s capacity for a major capital project in the period 2025 – 2028?
- What is the leadership capacity in Barrie for a major capital campaign in this period?
- How many potential keystone donors might there be? (capable of donating more than 10% of total project cost)



## **Local Market Survey**

The City provided the present study with a 220 page document entitled “Proposed Performing Arts Centre Survey” that asked the following 13 questions (edited for brevity):

- Which arts and culture activities are you interested in?
- How do you hear about arts and culture activities?
- What percentage of arts and culture activities do you attend in Barrie?
- Where outside Barrie do you attend arts and culture activities?  
Why do you go outside of Barrie for arts and culture?
- What prevents you from participating in arts and culture in Barrie?
- What do you think is missing from arts and culture in Barrie?
- How often do you anticipate attending arts and culture activities in Barrie?
- How much do you typically spend per person attending arts and culture activities?
- How much do you typically spend per person attending children’s arts and culture activities?
- How much on other expenses for children’s arts and culture events?
- What kind of programming are you interested in attending at a new performing arts centre?
- In terms of audience experience, what things are most important?

This survey reinforces the desire for a new performing arts facility in Barrie. It also had significant numbers of respondents (around 950) with about 340 of these respondents asking to be kept informed.

This survey provided a detailed picture of tastes and preferences of the respondents.

However, this survey has limited usefulness as a decision-making tool because it was based on self-selection and self-reporting and was not cross-tabulated for key indicators such as age, gender, education, income level, postal codes, etc.

## **Survey of Capacity of Local Producers and Presenters**

As part of this present study, a survey was circulated to local producers and presenters in Barrie asking the following questions:

- What is the legal name of your organization?
- How long have you been in business?
- Is your organization incorporated?
- If yes, is it commercial or non-profit?
- If non-profit, is your organization a Registered Charity?
- How many people sit on your Board of Directors?

Do you have a Strategic Plan?

Do you have a Business Plan?

What is your annual budget:

- Under \$10,000?
- \$10,000 to \$50,000?
- \$50,000 to \$100,000?
- Over \$100,000?
- How many public performances do you have per year?

How many tickets do you sell per year?

What is your annual revenue from ticket sales?

Do you have corporate sponsors?

How many full time and part-time paid staff do you have?

How many regular volunteers do you have?

### **What's on Offer Across Canada today?**

This present study surveyed the types of performing arts offerings for the period September through December 2022 in 25 municipal performing arts facilities across Canada with the following results:

- 62% of the offerings were some form of music
- 14% were drama
- 10% were film or non-theatrical events
- 10% were comedy
- 4% were dance

On closer examination, the over-representation of music in these results reflects the amount and cost of musical product available from touring sources and the low cost of some of this product including locally produced.

### **A3 INDUSTRY CONTACTS TO DATE**

Judy Harquail, OntarioPresents  
Jocelyn Johnston, Rose Theatre, Brampton  
Janelle Lucyk, Musique Royale (programs all across Nova Scotia)  
Bill Nunn, River Run Centre, Guelph  
Eric Lariviere, Markham Flato Theatre, Markham  
Soraya Peerbaye, Ontario Arts Council  
Colleen Smith, FirstOntario Performing Arts Centre, St Catharines  
Colin Wiginton, Culture Department, City of Kingston  
Tim Yerxa, Fredericton Playhouse, Fredericton  
Dianne Zemba, Grand Theatre, Kingston

**BARRIE PERFORMING ARTS CENTRE**

**Report #2**  
**Business Model Options**

**Submitted by**

**Novita Interpares Limited**  
*Cultural Facilities Consultants since 1972*  
*Toronto/Lunenburg*

December 8 2022

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## 1. CONCEPT DEVELOPMENT TO DATE

### **INITIAL CONCEPT TESTING AND VALIDATION REPORT (revised Nov 25 2022)**

#### **Concept A**

In 2020, the City of Barrie commissioned and received a report entitled “Business Case and Operating Model for the Barrie Theatre.”

This report provided an industry benchmark based on an analysis of the operations of 13 municipal theatre operations in communities similar to Barrie. This 2020 report identified the “industry average” model that became “Concept A” in the present work – that is, a facility with a single public performance room seating 650.

#### **Concept B**

In the City’s instructions in the RFP for this present design study, the consulting team was asked to identify the implications of a proposal by the PAC Task Force for an “expanded concept” that became “Concept B” in the present work – that is a facility with one performance room seating 800-900, another performance room seating 350 and a third flat floor room of about 5,000 SF (465 M2.)

#### **Initial Conclusions**

In November 2022, the consulting team issued a report entitled “Initial Concept Testing and Validation” that found:

- (1) that a model based on the industry average (Concept A) is workable but limited in its ability to achieve larger civic and cultural development goals
- (2) that the expanded facility as proposed by the PAC Task Force (Concept B) is out of scale with the Barrie market
- (3) that there are other considerations that might lead to new avenues and options

#### **Looking for a “Concept C”**

On November 29th, the Consulting team met with representative of the Barrie Arts Alliance to explore the key characteristics of the PAC leading to a potential new option.

Following receipt of the Initial Concept Testing and Validation report and the discussions with the Barrie Arts Alliance, the City directed the Consulting Team on December 6th to explore an alternative approach to the PAC that differed from Concepts A and B -- these being two versions of the same business model.

#### **The Purpose of This Report**

This purpose of this present report is to define and compare two distinctly different business models for the Barrie PAC that can be subsequently used to develop two (or more) distinctly different facility concepts as directed by the RFP for this present work.

## **2. EXECUTIVE SUMMARY**

### **PUBLIC POLICY AND PLANNING FRAMEWORK**

#### **Input from Previous Work**

This present report also benefits from information contained in previous reports and policies including references in the “Initial Concept Testing and Validation” report as found on pages 16, 20, 21 and 22 regarding the preferred nature and characteristics of the PAC.

Beginning with the City’s Culture Plan, the Simcoe County Music Strategy, the 2022 “Business Case and Operating Model” report, the narrative developed by the PAC Task Force Working Group 1 and the work of the present Consulting Team, there are a number of recurring themes relating to the cultural purposes and benefits of the PAC including:

- Entertainment and appreciation
- Learning and skills development
- Accessibility and meaningful participation

In addition, the City’s RFP for the present work stated that “efficiency and affordability are integral” to a successful project.

This has been interpreted by the Consulting Team to mean that the facility should be as compact as possible and have the highest utilization. It is also interpreted to mean that the capital budget is for a building that is “just right” in size and that the operating budget allows full access to the widest range of people.

### **PAC BUSINESS MODEL OPTIONS UNDER CONSIDERATION**

There are two business model options put forward in this present report for consideration:

- (1) A “Retail Entertainment Centre” whose core purpose is to provide a venue for public performance
- (2) A “Community Cultural Hub” whose core purpose is cultural development and participation

#### **Note: Applicability of the Retail Entertainment Model**

The Retail Entertainment Centre business model is applicable to both Concept A (single room at 650) and to Concept B (800-900 seats plus 350 seats plus a large flat floor) – but it does not apply to the Cultural Hub model.

## KEY RELATIVE MERITS OF THE MODELS

### **Compliance with Cultural Development Objectives and Benefits**

The Retail Entertainment Centre model provides opportunities for entertainment and appreciation but not for learning and skills development and meaningful participation. The Cultural Hub model provides opportunities for all and is more widely accessible as it would operate all day long not just at performance time.

### **Facility Utilization**

The Retail Entertainment Centre model allows public access to the building during performance times. The Cultural Hub model allows public access to the facility all day every day.

### **Vulnerability to Risk**

The Retail Entertainment Centre is vulnerable to the decline of available touring product and the capacity of local producers and presenters to generate product. The Cultural Hub model reduces the facility's reliance on touring product and takes the pressure off local producers and presenters

## WHAT BUSINESS ARE WE IN?

This is the key question that must be answered first answered when developing the business plan for Barrie's performing arts centre.

While the 2020 "Business Case and Operating Model" report advised the City on a number of optional models related to the PAC, the subsequent report by the PAC Task Force did not provide a business case or operating model for the "expanded" PAC concept.

This present report therefore identifies and compares two distinctly different operating models:

- The Retail Entertainment Centre business model (Concepts A and B)
- The Community Cultural Hub business model (Concept C)

### **3. “RETAIL ENTERTAINMENT CENTRE” OPTION**

#### **Background**

The “Initial Concept Testing and Validation” report identified the operating models for both Concept A and B as that of a “Retail Entertainment Centre” whose main purpose is public entertainment and whose main source of income was derived from purchasing and re-selling entertainment product (“booking shows and selling seats” in industry parlance.) This model also derives income from rentals to local producers and presenters who also provide entertainment product to the consumer market.

#### **Core Business**

The core business of the Retail Entertainment Centre model is the programming and management of a public facility that is a venue for live entertainment.

Based on the “industry average” identified in the 2020 report, the income for this model is reliant on two keys sources:

- The net from a self-presented series of touring product (average 29% of total income)
- Facility rentals (average 17% of total income)

These two income sources also drive ancillary revenues from bars, concessions and service charges, so any shortfall from the primary income sources will have impact on these secondary income sources.

The Retail Entertainment Centre is generally the model on which all the 13 municipal theatres facilities surveyed in 2020 operate. It is also interesting to note that all the 13 facilities surveyed in 2020 were planned in the last quarter of the 20<sup>th</sup> century or before – that is to say, 25 years ago or more – and that they were built in response to the post-Centennial growth of Canadian cultural nationalism that occurred in the 20 years following 1967. This cultural movement had peaked by the start of the 21<sup>st</sup> century.

Since the Barrie PAC would not open before 2028, this situation raises the question: What is the PAC for the second quarter of the 21<sup>st</sup> century?

#### **Risk Factors Associated with the Retail Entertainment Model**

##### Decline and Future Uncertainty of Touring Product

The first area of risk is related to changes in the touring market. The amount and range of product available to local PACs has declined dramatically over the past 30 years – the period in which most PACs were built. Touring drama, music theatre, dance and music ensembles has all but disappeared.

Much of this is due to changes in industry economics. The decline of touring subsidies from provincial and federal arts councils and the replacement by the Canadian Arts Presentation Fund is much to blame. The seismic shift to privatization and dominance of commercial interests in the pop concert industry

is also a big factor. So is the rise of digital technologies that have created more entertainment options and changed the behaviour of consumers.

Since the 2020 report demonstrated that municipal PACs derive almost a third (29%) their income from the box office proceeds of touring shows, any losses in this area of business will mean an increase in net annual operating cost to the municipality.

#### New Opportunities

The nature of the overall market for live performing arts also changed. There is no more mainstream: in its place, there were many, many smaller, niche markets whose existence substantially changed entertainment landscape. This new reality favoured “festival” packaging, smaller audiences and smaller venues.

#### Capacity of Local Producers and Presenters to Generate Product

The second area of risk for the Retail Entertainment Centre model is related to the capacity of local producers and presenters to generate product (and consequent rental income for the facility) at an increased level of frequency and on a continuing and regular basis.

While Barrie has a considerable number of local producers and presenters, most of these organizations operate on small budgets and are typically reliant on volunteers both on stage and backstage. These volunteers generally have busy lives and full-time jobs. Such organizations struggle to expand their levels of service and economic base.

Since rentals to local producer and presenters generates on average 17% of the facility’s income, the burden on local producers and presenters increases with the size of the facility’s operating budget. Also, as with net from box office revenues, any shortfall in this area has a cascading effect that increases the municipal contribution.

#### **Facility Utilization**

Since the main business of the Retail Entertainment Centre is live presentations, public access and use of the facility is restricted to the performance period. This means that the facility is under-utilized in terms of public access.



#### **4. “COMMUNITY CULTURAL HUB” OPTION**

##### **Background**

Recent discussions within the Consulting Team and with members of the Barrie Arts Alliance based on the facility narrative developed by the PAC Task Force have led to the development of an alternate model whose purpose is cultural development and whose main source of income is derived from a wide range of rental income and user fees.

##### **Core Business**

The core business of the Cultural Hub model is the management of a public facility dedicated to cultural development and broad participation.

#### **THE TREND TOWARDS CLUSTERS AND HUBS**

##### **Sports and Recreation Clusters**

For many years, municipalities have been building recreational facilities that cluster a number of facilities together – arena, pool, gym, fitness centre, meeting rooms etc., plus playing fields and track. Barrie’s East Bayfield Community Centre is a good example of the benefits of such clustering.

##### **Ontario Hubs**

The Government of Ontario recognized the benefits of community hubs when it established a provincial policy for hubs on this basis in 2015.

*“When people think of community hubs, they think of places where people come together to get services, meet one another and plan together. We’ve heard that community hubs are gathering places that help communities live, build and grow together. No community hub is like another, as each brings together a variety of different services, programs and/or social and cultural activities to reflect local community needs. It is this diversity of activity that allows community hubs to play a critical role in building economic and social cohesion in the community.”*  
(emphasis added)

##### **Cultural Hubs Come in Many Shapes and Sizes**

This report took a quick look at 11 cultural hubs (see Appendix 1 for details) from those going back 50 years (e.g., Harbourfront Centre) to those opening in 2022 (e.g., The Second City.)

##### **What These Cultural Hubs Have in Common**

To varying degrees, these cultural hubs are all focused on artistic and cultural development. As facilities, they provide a diversity of:

- Places for public performance
- Teaching and practice rooms
- Rehearsal and recoding rooms

As agencies for cultural development, cultural hubs:

- Develop audiences for many types of performing arts experience
- Develop individual skills and abilities often leading to employment opportunities
- Reach out to under-served sectors of the community

## **A CULTURAL HUB FOR BARRIE**

### **Vision Statement by PAC Task Force Working Group 1**

In 2021, the Performing Arts Centre Task Force developed the following narrative description of the proposed facility as a community cultural hub:

*“Fundamental to the success of the new PAC will be its ability to engage the community. It will need to be a place where a diverse community of musicians, actors and performers of all kinds can practise their craft and attract and develop the next generation of talent. It needs to serve as a cultural hub that the community of Barrie, from old to young, wants to come to see, hear, use and enjoy. It needs to be the crossroad and focus of cultural events in the City and serve as a magnet and incubator for up-and-coming talent. (emphasis added)*

*“The PAC will play a significant role in both the cultural and economic life of the City. It will be a driver in the revival of the downtown. It will attract tourist dollars and spur economic development in the area and across the City generally. It is a necessary part of the spectrum of amenities that businesses will look for when considering whether to move to Barrie. It is an essential part of a thriving, exciting and livable City.*

*“The new PAC will be part of a continuum of facilities in the City of Barrie. It is intended to fill the middle gap that is currently vacant between the Five Points Theatre (150 seats) and the Sadlon Arena facility which could accommodate 1,200 seats if developed.”*

### **General Criteria for Barrie’s Community Cultural Hub**

From the narrative description provided by the PAC Task Force and following discussions with the Barrie Arts Alliance, the Consulting team developed the following criteria for an alternate and forward looking concept that contributes to the development of the next generation of talent.

It is therefore proposed that Concept C “Community Cultural Hub” would be:

- A cultural nexus that engages the entire community
- Accessible to all segments and income levels within the community
- A welcoming place that is fully diversified and inclusive
- Reaches the under-serviced parts of the community
- Serves all ages from youngest to oldest
- Open all day 7 days a week

- Has an artistic and cultural mandate
- Serves all the live performing arts and crafts (see Appendix 2 for list)
- Provides opportunities to practice all the performing arts and crafts
- Supports the development of local artistic skills and crafts
- Supports the Simcoe County Music Strategy (see Appendix 3)
- Provides a wide range of facilities for learning and enjoyment
- Provide a wide range of activities organized by local presenters
- Honours the tradition of live theatre design
- Provides a main performance space plus multiple studio, rehearsal and media arts spaces
- Is 100% green and sustainable

### **CAPITAL CONCEPT FOR A CULTURAL HUB IN BARRIE**

#### **Overview of Principal Components**

The building to support the foregoing goals might have the following principal components:

##### The Commons

A large central meeting and mingling space that also contains reception, registration, box office, café, washrooms. Access to all other spaces in the facility passes through here.

##### Public Performance Spaces

- A Theatre/Dance/Music Performance Room (connected to full backstage)
- A Recital Room (connected to full backstage)
- A Film/Video Screening Room (connected to full backstage and to recording studio/edit suite)

##### Preparation, Training and Participation Spaces

- Dance/Drama Rehearsal room(s) with storage (connected to showers and lockers)
- Instrumental/Choral Practice room(s) with instrument storage (connected to lockers)
- Acting/Music Teaching rooms (connected to lockers)
- Individual Practice rooms

##### Administration and Tenant Offices

- Facility and Program Admin
- Production Supervision
- Teachers
- Local producers and presenters

It is interesting to note that this is essentially the same list of PAC components that was identified in Barrie's Cultural Plan of 2006.

### **PLANNING CRITERIA FOR THE CULTURAL HUB MODEL**

The business plan for the Cultural Hub will be developed using the following criteria:

- Income stream will be based on high usage and low cost of access
- A very wide variety of experiences will generate broad user demand
- The facility will be largely “self-programming” through many service providers, presenters, festival organizers, curators, influencers, et al
- The building will be designed to produce the maximum amount of social interaction
- The facility will have professional administration, facility management and production supervision
- The administration will develop a volunteer corps for FOH and for stage and technical

### **5. SUGGESTED NEXT STEPS**

#### **Develop Cultural Hub Model**

- Develop the space/function program for the Cultural Hub model
- Develop the business model for the Cultural Hub

#### **Vision Statement**

- Working with the performing arts community, develop and adopt the vision and mission statements for the PAC

#### **Seat Count Confirmation**

- Determine the appropriate seat count for the Retail Entertainment Centre model(s)
- Determine the appropriate seat count for the Cultural Hub model

## APPENDIX

### **APPENDIX 1: CULTURAL HUBS (AN OLD IDEA WHOSE TIME HAS COME)**

Hubs and clusters have been part of the cultural ecosystem for decades and are becoming increasingly the preferred form. Some selected examples include:

#### **Allied Music Centre, Toronto**

This new facility is part of the renovation of Massey Hall  
Theatre, recording studio, artists labs  
Lounge/gathering place  
7 stories  
65,000 sf

#### **Arts Court, Ottawa**

A former justice complex in downtown Ottawa  
Theatres with 140, 80 and 50 seats  
A club seating 250  
Meeting and rehearsal rooms  
Edit suite and recording studio

#### **Calgary Arts Commons, Calgary**

Multi-venue arts centre on a full city block downtown  
Six performance venues 1800, 750, 420, 190, 100, 50 seats  
Incubator mandate  
Mandate for under-served parts of the community  
Over 200 groups participate annually

#### **Daniels Spectrum, Toronto**

In a mixed-use development in Regent's Park  
400 seat theatre  
120 seat theatre  
Meeting rooms

#### **Harbourfront Centre, Toronto**

A cluster of buildings on a waterfront site  
Fleck Dance Theatre  
Harbourfront Centre Theatre  
Outdoor concert stage  
Craft studios  
Power Plant Gallery

#### **Jazz at Lincoln Center, NYC**

A performance and education centre for jazz in a high-rise building in midtown  
NYC  
Rose Hall 1,230 seats  
The Appel Room 450 seats



Dizzy's Club 140 seats  
Performance and educational programs

**Second City, Toronto**

This new facility is part of a 35 storey mixed-use development and provides a wide range of classes, community events and performance opportunities for students

Mainstage theatre 244 seats  
Theatre '73 170 seats  
John Candy Box Theatre 70 seats  
9 training centre studios  
Bar and restaurant  
28,700 sf

**Telus Centre for Performance and Learning, Toronto**

A major music and performing arts educational institution with large public concert hall

Koerner Hall 1,130 seats  
Mazzoleni Concert Hall 237 seats  
Tenerty Theatre 200 seats  
Practice and teaching studios  
Programmable lobbies  
Espresso bar

**Tett Centre for Creativity and Learning, Kingston**

Arts cluster by City and Queen's University  
550 seat concert hall  
Rehearsal hall/studio theatre  
Studios  
Cultural organization offices

**Woodward's SFU Cultural Hub, Vancouver**

Community and university cultural hub  
Goldcorp centre for the Arts  
350 seat theatre  
Meeting and event spaces

**92<sup>nd</sup> Street Y, NYC**

A school for music, art and dance with a public programs in music, dance, literary, civic  
Kaufman Concert Hall 900  
Buttenwieser Hall 280  
Warburg Lounge

## **APPENDIX 2: THE ARTS AND CRAFTS OF LIVE PERFORMANCE**

### **Benefits**

Meaningful participation in the arts and crafts of live performance brings benefits to both individual residents of Barrie and to the community at large.

Participation of performing arts is proven to enhance cognitive development (e.g., “the Mozart effect”) and social development through confidence building and team working skills. The entertainment industry is a large sector of the economy and experience and skills developed at the local level can provide career opportunities. The presence of producing and presenting organizations builds social capital in the community.

### **Opportunities for Participation and Development**

There are dozens of ways to participate in live performing arts activities:

- Acting (for stage and for the camera)
- Arts management
- Arts marketing and audience development
- Audio recording
- Ballet
- Choreography (all genres)
- Costume design
- Dance (modern, jazz, tap, etc.)
- Directing
- Instrumental ensembles, bands, orchestras (all genres)
- Juggling, acrobatics and “circus arts”
- Lighting design
- Makeup and hair design
- Mime
- Movement for actors
- Music composition (acoustic and electronic)
- Musical instruments (all types both acoustic and electronic)
- Playwrighting
- Production management
- Puppetry and marionettes
- Scenography
- Script development
- Singing (all genres and types)
- Soundscape design
- Speaking and dialects
- Stagecraft and production technology
- Stage fighting and stunting
- Stage management
- Videography and editing
- Vocal ensembles and choirs (all genres)
- Webcasting and live streaming

### **APPENDIX 3: SIMCOE MUSIC STRATEGY**

#### **Simcoe County: A Natural Playground for Music, March 2018**

This report identified the need for an organization whose mission included:

- Create new skill building opportunities
- Provide access to reasonably priced rehearsal space
- Leverage music to boost tourism

The report's recommendations focussed on:

- Connecting people and developing talent
- Encouraging use of places and spaces
- Promoting and telling local stories
- Creating package experiences for visitors

This report also identified the need for organizational capacity building, research, strategy, investment in regional non-profit music and professional development.

There was a section specific to Barrie (page 76.)

**BARRIE PERFORMING ARTS CENTRE**

**City of Barrie**

**Report #6**

**Development Plan for Barrie Cultural Hub**

**Submitted by**

**Novita Interpares Limited**  
*Cultural Facilities Consultants since 1972*  
*Toronto/Lunenburg*

May 2023

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## **1.INTRODUCTION**

### **EXECUTIVE SUMMARY**

#### **Purpose of this Report**

This report has been prepared assist the City of Barrie in developing the Cultural Hub as an operating entity. This report describes the course of work that will follow the City's decision to proceed with the project beyond the design phase that was begun in 2022.

#### **Executive Summary**

This report begins by establishing goals and strategies for a successful Cultural Hub followed by a year-to-year checklist of the tasks required to develop the Cultural Hub as an operating entity in parallel with the construction of the building. A chart showing the general organization and timetable for development along with a recommended budget.

## **2.PRIMARY GOALS AND STRATEGIES**

### **PRIMARY GOALS OF THE DEVELOPMENT PLAN**

#### **1. Complete the Construction of the Facility**

Design, construct and equip the facility.

#### **2. Be Fully Operational on Day One**

Ensure all systems and staffing are in place and tested for full service delivery.

#### **3. Organize Gala Opening Weeks**

Provide the widest possible range of attractions and activities to fill the first 6 – 8 weeks.

#### **4. Be Fully Programmed for 1<sup>st</sup> Operational Year**

Ensure booking commitments are in place on Day One to meet revenue goals for 1<sup>st</sup> operating year.

### **STRATEGIES TO ACHIEVE THE PRIMARY GOALS**

#### **1. Assign Major Project Responsibilities**

##### Role of Project Leadership Group

The Project Leadership Group will consist of representatives of the City and the community who will assume responsibility for capital revenue generation and project oversight.

##### Role of Corporate Facilities Department

The Corporate Facilities department will assume responsibility for design, construction and construction cost control.

##### Role of Creative and Economic Development Department

The Creative and Economic Development Department will assume responsibility for operational development, project communications, marketing, public relations and relations with all producers, presenters and program providers.

## **2. Invest in Success**

### **By Fully Funding**

- Construction and equipping of the building
- Pre-opening operational development as part of capital development
- Gala opening period as part of capital development

## **3. SECONDARY GOALS OF THE DEVELOPMENT PLAN**

### **Goals for Service Delivery**

- Set budgets for pre-opening and post-opening
- Develop and manage the communications plan
- Develop all operating policies and procedures
- Recruit program leader
- Recruit and train all personnel
- Recruit and train volunteer corps

### **Goals for Building Capacity in the Primary Market (Program Providers)**

- Build the organizational, administrative and production capacity of existing local producers and presenters
- Build the capacity of other local organizations to provide programs and uses
- Cultivate new programs and users

### **Goals for Development of the Secondary Market (General Public)**

- Develop comprehensive policy for diversity, equity, inclusion and accessibility
- Create and maintain city-wide awareness program
- Develop and maintain a network of contacts in all sectors and parts of the community
- Develop and maintain contacts in education

### **Goals for Capital Revenue**

- Recruit high level leadership and advocacy team
- Develop and monitor comprehensive project budget
- Develop capital campaign plan
- Complete the quiet campaign
- Complete the public campaign

### **Goals for Design and Construction**

- Provide contract documents for construction
- Provide budget checks during documentation
- Provide input from a construction manager
- Oversee tendering and contracting
- Provide administration of construction contract
- Provide commissioning

## **4. YEAR-BY-YEAR TASKS TO ACHIEVE THE GOALS**

The Development Program begins when the City makes the decision to complete the project. The duration of the Development Program is expected to be about 60 months.

### **KEY TASKS – YEAR 5 BEFORE OPENING**

#### **Service Delivery**

- Design and approve development program plan and budgets
- Confirm administrative and reporting structure
- Assign City staff placeholders prior to program staff recruitment
- Set terms of reference for City placeholders
- Basic graphic identity program complete
- Basic information systems plan complete
- Identify all systems and equipment needs for administration and programming
- Website placeholder is posted
- Plan for supplementary program revenues is complete

#### **Building Capacity in the Primary Market**

- Identify all potential program providers
- Identify collective needs of local producers
- Identify goals, strategies, roles, resources and timetable for capacity building within existing local producer and presenter community
- Identify other potential presenters in local community
- Identify goals, strategies, roles, resources and timetable for developing other program providers

### **Development of the Secondary Market**

- Conduct comprehensive community analysis, data base, networks, contacts
- Identify goals, strategies, roles, resources and timetable for creating community awareness and cultivating participation

### **Capital Revenue (Quiet Campaign)**

- Develop communications plan through to opening
- Develop case for support
- Develop capital revenue strategies and levels of giving
- Confirm total project budget
- Recruit campaign leadership and provide support
- Secure major donors
- Design donor recognition program

### **Design and Construction**

- Final schematic and budget check
- Design development and budget check
- Input from construction manager
- Contract documents and budget check

## **KEY TASKS – YEAR 4 BEFORE OPENING**

### **Service Delivery**

- Finalize job description for program lead
- Identify role of program lead through pre-opening
- Conduct national recruitment program for program lead
- Set up office for program lead
- Recruit support staff for program lead
- Identify all FF+E needs including signage and wayfinding

#### Note re “Program Lead”

The Cultural Hub Program Manager is not a person with a “theatre” background. Rather this is someone with a marketing and community development background who, ideally, has successfully launched a similar venture.

### **Building Capacity in the Primary Market**

- Identify training and development needs for existing producers and presenters
- Identify potential new presenters
- Identify training and development needs of all other program providers

### **Development of the Secondary Market**

- Set up elementary and secondary school networks and teacher contacts
- Develop schedule of annual competing and complimentary events

### **Capital Revenue**

- Continue solicitation of major donors and naming opportunities

### **Design and Construction**

- Tenders for General Contract
- Finalizing General Contract
- Contract administration begins

## **KEY TASKS – YEAR 3 BEFORE OPENING**

### **Service Delivery**

- All administration systems fully operational
- Gala plan and budget complete
- Confirm all job descriptions
- Recruit leads for Business Development and Community Relations, Customer Services and Program Administration
- Prepare operating procedures and manuals
- Prepare all digital media
- Recruit volunteer co-ordinator
- Develop volunteer recruitment plan
- Develop volunteer job descriptions and manuals
- Recruit service provider for food and beverage
- Identify sponsors, donors and government sources for supplementary program revenues

### **Building Capacity in the Primary Market**

- Begin training and development programs for all producers and



presenters

- Begin orientation for all other program providers

### **Development of the Secondary Market**

- Identify all potential non-arts users
- Open dialogue with annual competing and complimentary events
- Begin general awareness campaign

### **Capital Revenue**

- Complete public campaign plan
- Staff, equip and open public campaign office
- Prepare campaign materials
- Launch online public platform for project
- Social media program begins

### **Design and Construction**

- Contract administration continues

## **KEY TASKS – YEAR 2 BEFORE OPENING**

### **Service Delivery**

- Recruit balance of operating personnel
- Begin training programs for FOH and technical
- Begin volunteer recruitment and training
- Launch project digital media platform
- Launch sponsorship program for supplementary program revenues
- Launch private donor program for supplementary program revenues
- Apply to relevant government programs

### **Building Capacity in the Primary Market**

- Develop user information kit
- Booking window for all spaces opens 1 year before Operational Day One

### **Development of the Secondary Market**

- Market saturation program for gala weeks begins
- School and young audience programs ready

### **Capital Revenue**

- Launch donor recognition program

### **Design and Construction**

- Contract administration continues
- Substantial completion achieved
- 100% completion achieved
- Commissioning and handover complete

## **KEY TASKS – YEAR 1 BEFORE OPENING**

### **Service Delivery**

- Complete volunteer recruitment and training
- Develop volunteer recognition and reward program
- Establish oversight mechanism for service delivery goals and standards

### **Building Capacity in the Primary Market**

- Orientation for all program providers
- Technical specifications due from all program providers

### **Development of the Secondary Market**

- E-marketing program for Operational Year One begins
- Direct marketing campaign to all households
- Guided tours of the facility begin

### **Capital Revenue**

- Last phase of public campaign

### **Design and Construction**

(All work complete)

## **OPERATING YEAR ONE**

- 1<sup>st</sup> operational year begins after 8 week no-charge gala

**5. OVERVIEW OF DEVELOPMENT PLAN**

**BARRIE CULTURAL HUB  
DEVELOPMENT PLAN**

	YEAR 5	YEAR 4	YEAR 3	YEAR 2	YEAR 1
<b>Service Delivery</b>	PLAN + BUDGET	RECRUITMENT + TRAINING			G A L A
<b>Capacity Building</b>	PLAN + BUDGET	LOCAL PRODUCERS + PRESENTERS + PROVIDERS			
<b>Market Development</b>	PLAN + BUDGET	COMMUNITY + GALA OPENING			
<b>Capital Revenue</b>		QUIET CAMPAIGN	CAMPAIGN DEVELOPMENT	PUBLIC CAMPAIGN	
<b>Design + Construction</b>	DESIGN + DOCUMENTATION	CONTRACTING	CONSTRUCTION		FIT UP

**6. BUDGET NOTES FOR DEVELOPMENT PLAN**

**Capital Campaign**

Campaign Plan	\$75,000
Campaign Office	\$200,000
Campaign Staff	\$600,000
Campaign Materials	\$50,000
Donor Recognition	<u>\$100,000</u>
	\$975,000

**Pre-opening Operations**

Operations Plan	\$75,000
Graphic Identity and Website	\$150,000
Recruitment	\$100,000
Salaries	\$3,000,000
Office	\$200,000
Training	\$75,000
Community Development	\$150,000
Marketing	\$150,000
Volunteer Program	<u>\$50,000</u>
	\$3,950,000

**Gala Weeks (6 – 8)**

Attractions (70 at \$7,500 average)	\$525,000
Hospitality (20 at \$5,000)	<u>\$100,000</u>
	\$625,000

## **SPACE/FUNCTION PROGRAM FOR CULTURAL HUB**

### **THE COMMONS**

Weather vestibule	100
Open space main floor	4,000
Open space balcony	1,000
Food and beverage	500
Food and beverage storage	500
Registration/box office	200
FOH Manager/First aid	100
Coat check	500
Ushers' room	100
Custodial maintenance and storage	200
FOH storage	300
Washrooms main floor	1,200
Washrooms balcony	<u>400</u>

*Sub-total*

*9,000 nsf*

### **PUBLIC PERFORMANCE SPACES**

#### **Theatre/Dance/Music Performance Room**

Entry vestibules	400
Control suite	300
Seating and aisles main floor	3,500
Seating and aisles balcony	500
Forestage	600
Stage deck	3,000
Stage surround corridor	<u>1,000</u>

*Sub-total*

*9,300 nsf*

#### **Recital Hall**

Entry vestibules	200
Control suite	300
Seating and aisles	2,000
Stage deck	1,000
Surround corridor	<u>650</u>

*Sub-total*

*4,150 nsf*

#### **Film/Video Screening Room**

Entry vestibules	200
Control/recording/edit suite	400
Seating and aisles	1,500
Platform	350

*Sub-total* 2,450 nsf

### **BACKSTAGE FOR PUBLIC PERFORMANCE SPACES**

Personnel entry	200
Green room	300
VIP dressing room	150
4 person dressing rooms/en suite	1,400
8 person dressing rooms/en suite	1,600
Chorus/warm up room/en suite	1,000
Backstage WC	100
Crew rooms	200
Costume maintenance room	350
Production manager office	100
Stage manager office	100
Visiting company office	100
Loading dock	300
Holding room	250
Chair and riser storage room	300
Re-cycling room	100
Piano garage	120
Scenery maintenance room	200
Lighting maintenance room	200
Sound maintenance room	200
Custodial maintenance and storage	<u>250</u>

*Sub-total* 7,520 nsf

### **PREPARATION, TRAINING AND PARTICIPATION SPACES**

#### **Dance/Drama Rehearsal**

Large ensemble room	2,500
Medium ensemble room	1,500
Storage	300
Lockers/showers	<u>1,000</u>

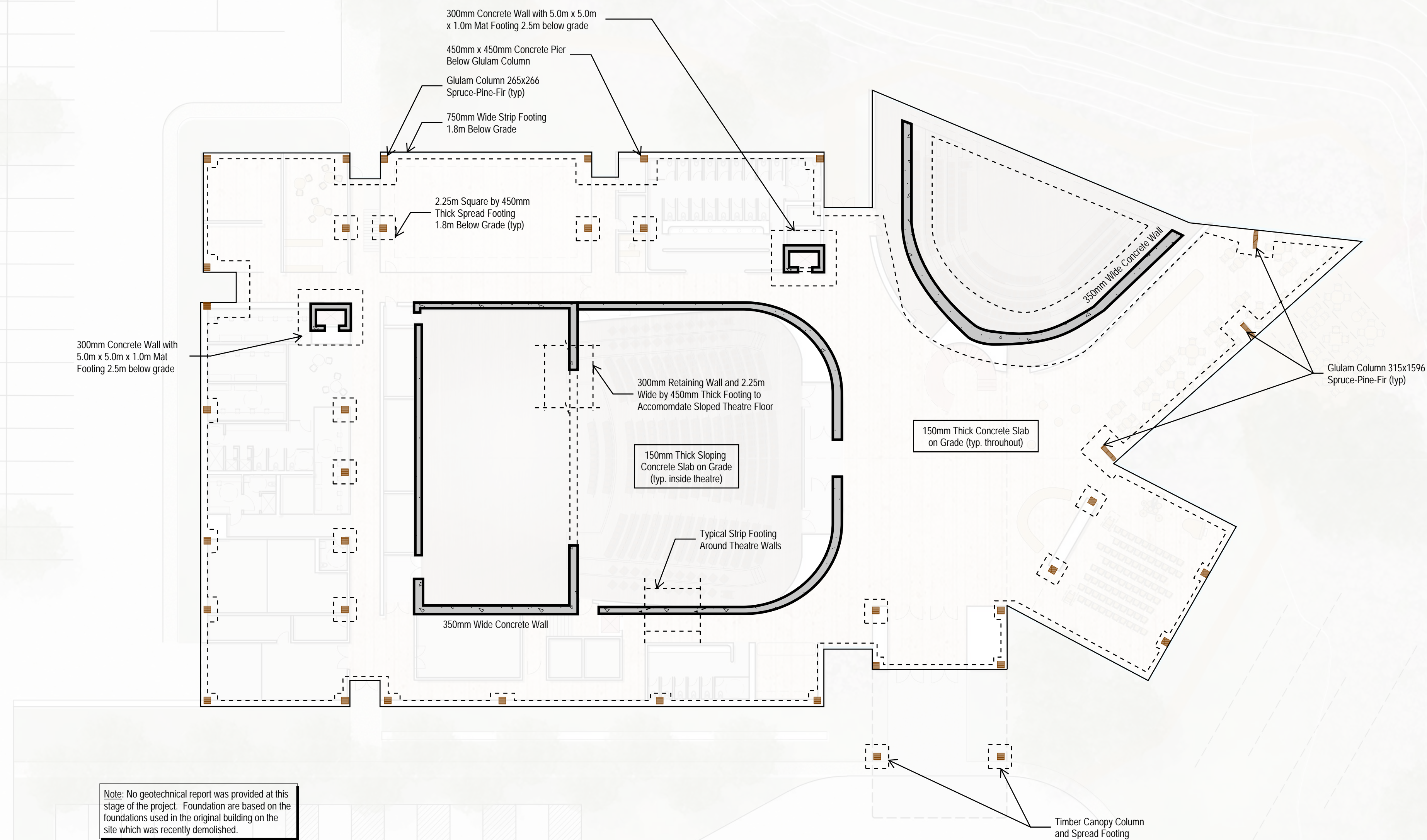
*Sub-total* 5,300 nsf

#### **Instrumental/Choral Practice**

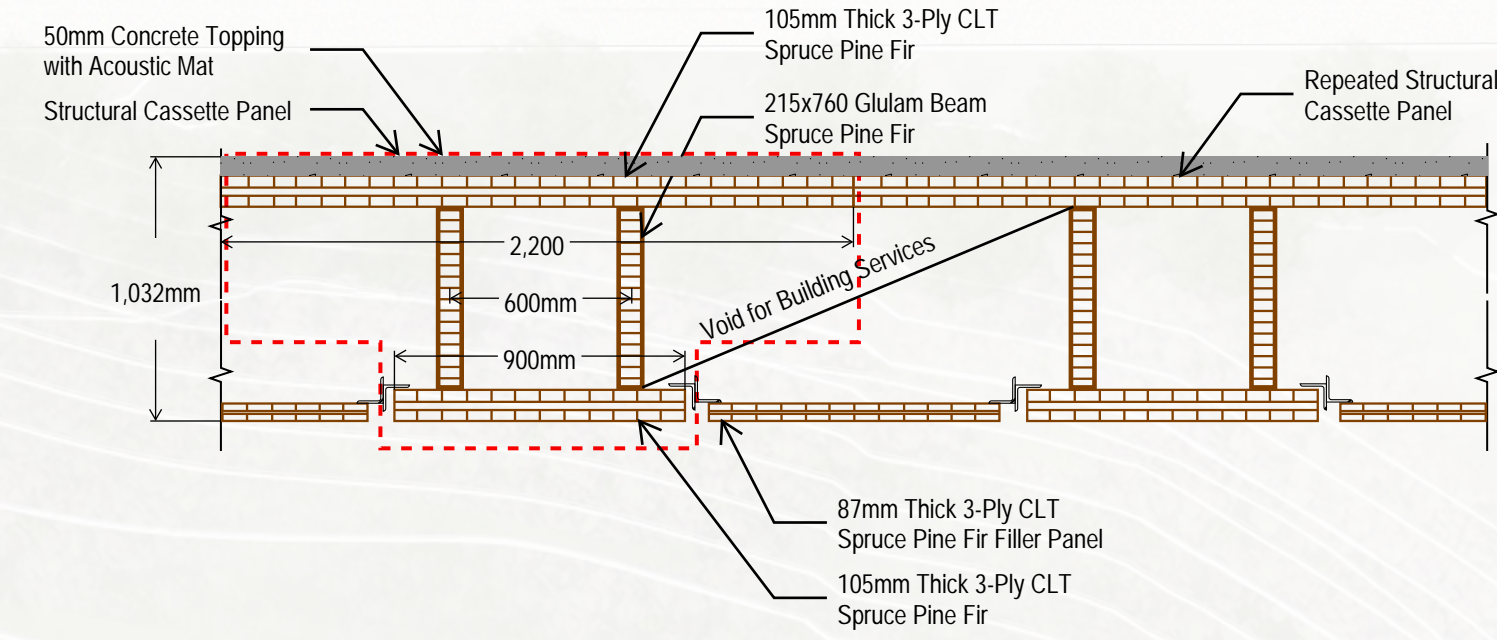


Large ensemble room	1,500	
Small ensemble room	750	
Storage	<u>300</u>	
<i>Sub-total</i>		<i>2,280 nsf</i>
<b>Acting/Music Teaching</b>		
Studios (6 x 150)	900	
Individual Practice rooms (10 x 100)	<u>1,000</u>	
<i>Sub-total</i>		<i>1,900 nsf</i>
<b>ADMINISTRATION AND TENANT OFFICES</b>		
Facility and Program Admin	2,000	
Production Supervision	500	
Teachers/local producers & presenters	<u>1,000</u>	
<i>Sub-total</i>		<i>3,500 nsf</i>
<b>BUILDING SERVICES</b>		
Mechanical, electrical, fire		<u><i>5,000 nsf</i></u>
<b>TOTAL NSF</b>		<u><i>50,400 nsf</i></u>
<i>Grossing factor 1.3</i>		
<b>TOTAL GSF</b>		<i>65,520 gsf</i>

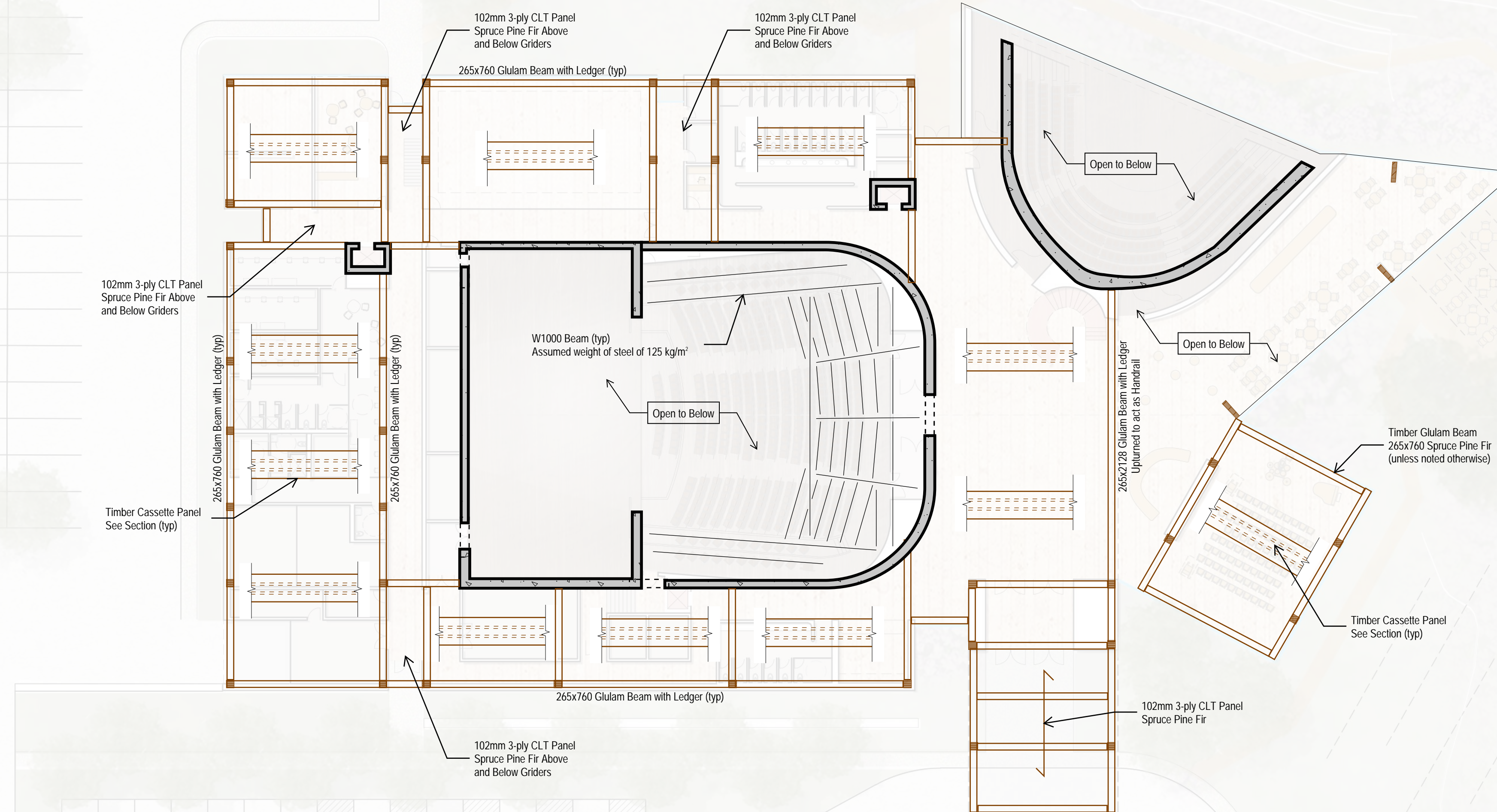




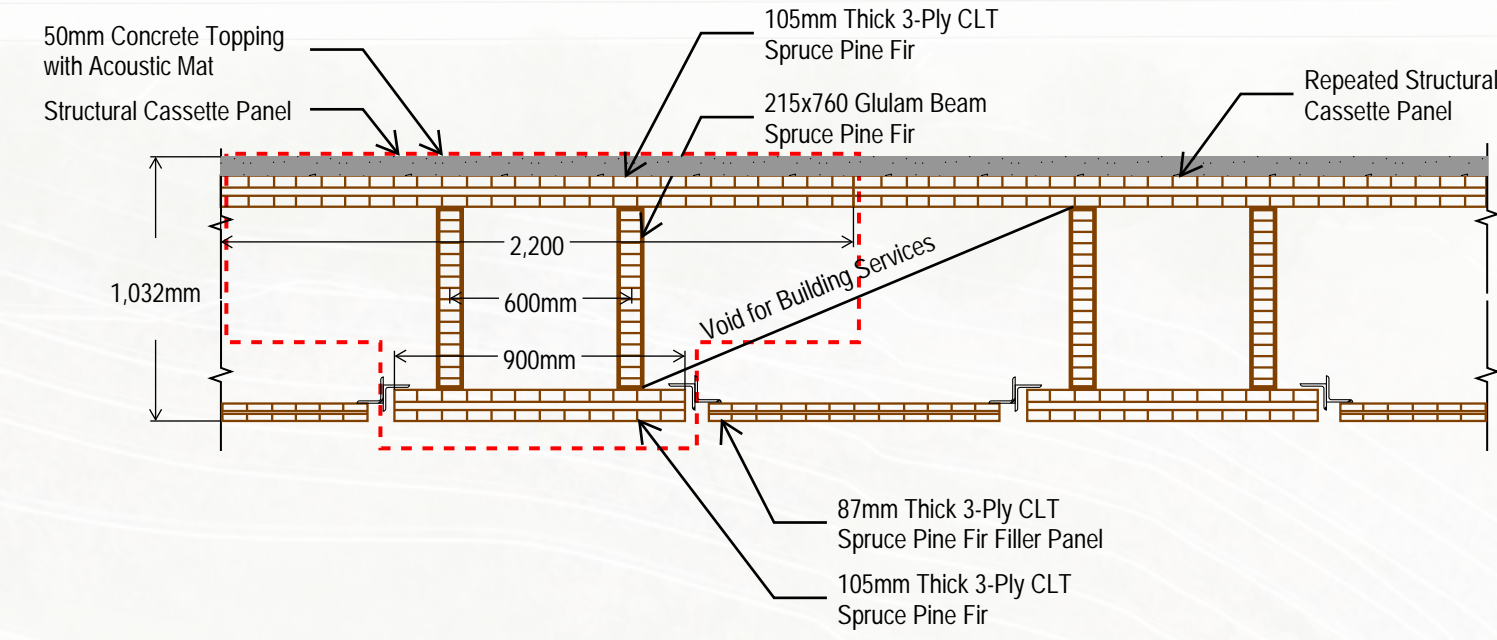




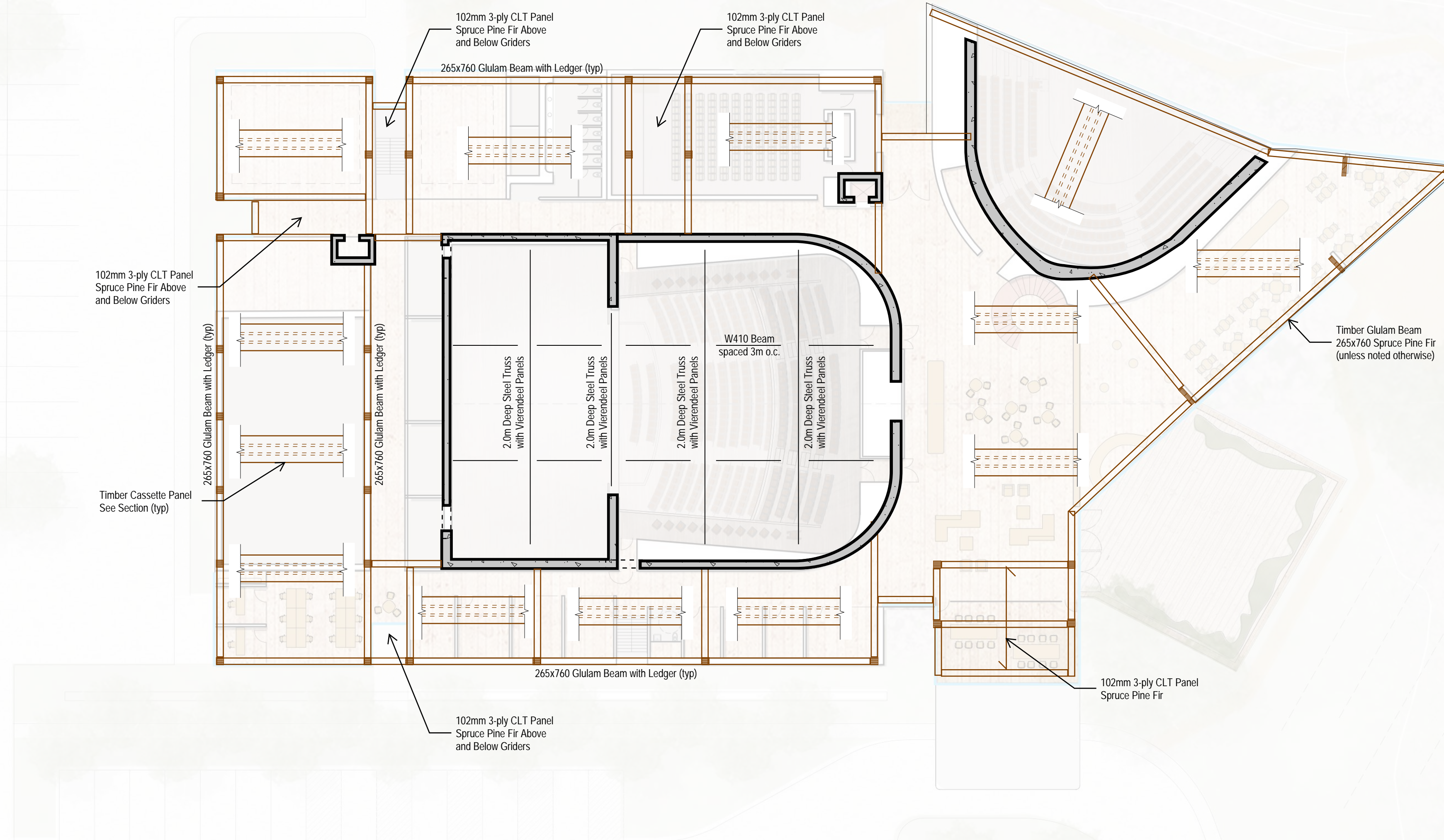
Typical Structural Cassette System







Typical Structural Cassette System







**Smith + Andersen**

1100 – 100 Sheppard Ave. East, Toronto ON, M2N 6N5  
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## **MECHANICAL REPORT**

**FOR**

**BARRIE PERFORMING ARTS CENTER**

**CONCEPT STUDY**

**125 DUNLOP STREET WEST, BARRIE, ON**

**OUR PROJECT NUMBER:**

**05018.003.M001**

**DATE:**

2023-05-19

**ISSUED / REVISION:**

ISSUED FOR CONCEPT REVIEW – REV 0

**MECHANICAL REPORT**

Project Name: **BARRIE PERFORMING ARTS CENTER**  
S+A Project No.: **05018.003.M001**

**2023-05-19**

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**LIMIT OF LIABILITY ASSOCIATED WITH THIS DOCUMENT**

**1. HAZARDOUS MATERIAL**

- a. It is understood that hazardous materials may be present (e.g. asbestos, mould, PCB's, etc.) within the existing building. The identification of and abatement recommendations with respect to hazardous materials is outside the scope of services provided by Smith + Andersen.

**2. THIRD PARTY USE**

- a. Any use that a third party makes of this document, or reliance on or decisions to be based on it, are the responsibility of such third party. Smith + Andersen accepts no responsibility for damages, if any, suffered by any third party as a result of decisions made or actions based upon this document.

**3. GENERAL LIMITS**

- a. The review of existing installations was general in nature and limited to casual, visual observation without removal of ceilings, chases, destructive testing or dismantling. The review was not exhaustive and was performed to acquire a general understanding of the condition of existing systems. Very limited existing drawings were made available for the review of existing systems.
- b. This document has been prepared solely for the use of the Hariri Pontarini Architects and its design team associated with the Barrie Performing Arts Center. The material contained in this document reflects Smith + Andersen's best judgement in light of the information available at the time of preparation. There is no warranty expressed or implied. Professional judgement was exercised in gathering and assessing information. The recommendations presented are the product of professional care and competence and cannot be construed as an absolute guarantee.
- c. Where expected or anticipated equipment life is provided it is based on ASHRAE Median Service Life statistics. Actual life of equipment may vary depending on variables such as operation, service and maintenance frequency.
- d. Where equipment sizing is provided it should be considered order-of-magnitude only as the project details that may affect systems (e.g. envelope quality, occupancy loads, equipment loading) sizing have not been established or finalized.





## Smith + Andersen

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### 1. INTRODUCTION

- 1.1.1. A proposed Group A, Division 1 construction located in Barrie, Ontario
- 1.1.2. The facility is to be owned by the City of Barrie.
- 1.1.3. Building is to be approximately 80,000 square feet, 2 stories tall plus a Mechanical Penthouse, and 1 partial storey below-grade.
- 1.1.4. The new facility will consist.
- 1.1.5. The facility includes the following features.
  - .1 Ground Floor: Main Theatre, Recital Hall, Forum, Common areas and support spaces and associated green room and dressing rooms.
  - .2 2<sup>nd</sup> Floor: Theatre Balcony, Film Screening Room, lobby, library and other support areas
- 1.1.6. The building will be seeking the CaGBC Zero Carbon Building Standard.
- 1.1.7. Notable Sustainable Design Features
  - .1 The base mechanical design incorporates energy conservation and sustainable design measures in order reduce the building's operating costs, lower the impact it will have on the environment and improve the quality of the indoor environment. Some of the measures incorporated or to be considered are as follows,
    - .2 WATER USAGE
      - .1 Cistern shall be used to reclaim water from the roof and reuse it to, irrigate, flush toilets and water closet.
      - .2 Low flow fixtures shall be used throughout to minimize water usage. Refer to the plumbing section for performance values.
    - .3 HEAT RECOVERY
      - .1 Make up air systems use heat recovery wheels to reclaim energy from general exhaust and sanitary systems as well as relief air where applicable.
    - .4 EQUIPMENT IMPROVEMENTS
      - .1 All mechanical cooling equipment shall be CFC and HCFC free.
      - .2 All new supply fans shall be selected to operate at a static efficiency of 60% or greater.
      - .3 Condensing boilers shall only be implemented for emergency use to cut down on emergency generator size
      - .4 Low temperature heating systems shall be employed to facilitate using a heat pump for heating
      - .5 An exterior heat pump unit will be integrated into the cooling/heating plant to achieve zero carbon design.
      - .6 Ultra-high efficiency motors shall be specified throughout.
      - .7 Variable frequency drives shall be used on pumping and fan systems to save considerable energy at part loads as described in the HVAC systems section

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- .5 INDOOR AIR QUALITY
  - .1 Ventilation systems shall meet the requirements of ASHRAE 62.1
  - .2 Indoor air quality shall meet ASHRAE 55

**2. DESIGN STANDARDS**

2.1. GENERAL

- 2.1.1. Mechanical systems shall be designed and installed to maximize usable space within the building while maintaining optimum service clearances for maintenance and repair.
- 2.1.2. All equipment and materials shall be designed and installed in a neat and orderly fashion. In finished areas all mechanical systems shall be concealed unless specifically exposed as part of the architectural design.

2.2. LEED/ENERGY CONSERVATION

- 2.2.1. The project shall not be seeking LEED certification
- 2.2.2. The project shall be seeking CaGBC Zero Carbon Building certification.
- 2.2.3. Design energy consumption to at least 18% below ASHRAE 90.1 model building or 25% below MNECB model building. This is a minimum goal and shall be evaluated in terms of the "Integrated Design Approach" and the requirements for and level of LEED certification.

2.3. CODES AND STANDARDS

- 2.3.1. Mechanical systems shall be in accordance with applicable codes and standards including, but not limited to:
  - .1 Authorities Having Jurisdiction (local building department requirements, local fire department requirements, local by-laws)
  - .2 National:
    - .1 Air Conditioning and Refrigeration Institute (ARI)
    - .2 American National Standards Institute (ANSI)
    - .3 American Standard for Testing and Materials (ASTM)
    - .4 American Society of Mechanical Engineers (ASME)
    - .5 American Society of Heating Refrigeration and Air Conditioning Engineers (ASHRAE):
    - .6 Canadian/American Air Balance Council (CAABC)
    - .7 Canadian Standards Association (CSA):
    - .8 Model National Energy Code for Buildings (MNECB)
    - .9 Natural Gas Utilization Code
    - .10 National Fire Protection Association (NFPA)
    - .11 Sheet Metal and Air Conditioning Contractors National Association (SMACNA)
  - .3 Ontario
    - .1 Ontario Building Code (OBC)
    - .2 Ontario Fire Code (OFC)
    - .3 Ontario Electrical Safety Code

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.4 Operating Engineers Act

2.4. OUTDOOR DESIGN CONDITIONS

2.4.1. The sizing of mechanical systems shall be based on the outdoor air conditions shown in the following table:

Barrie	Dry Bulb Deg.C (Deg.F)	Wet Bulb Deg.C (Deg.F)	
Cooling	29.0 (84.2)	23.0 (73.4)	OBC 2.5%
Heating	-26.0 (-14.8)		OBC 1%

2.5. VENTILATION FOR ACCEPTABLE INDOOR AIR QUALITY

2.5.1. Ventilation to meet acceptable indoor air quality shall be in accordance with ASHRAE Standard 62 and the applicable building code.

2.5.2. Specific minimum outdoor air (OA) ventilation rates are identified in the following table and are equal to the sum of a per person rate and per SM (SF) rate:

	L/s (CFM) Per Person	L/s-SM (CFM/SF)	Comment
Office	2.4 (5)	0.3 (0.06)	
Auditorium Seating	4.7 (10)	0.6 (0.12)	
Meeting/Multi-purpose	2.4 (5)	0.3 (0.06)	
Lobby/Circulation	0 (0)	0.3 (0.06)	
Shipping	0 (0)	0.6 (0.12)	
Storage	0 (0)	0.6 (0.12)	

2.6. INDOOR DESIGN CONDITIONS

2.6.1. The indoor space conditions shall be in accordance with the following table:

	Summer		Winter	
	Temperature Deg.C. (Deg.F.)	Relative Humidity Note 1	Temperature Deg.C. (Deg.F.)	Relative Humidity
Overall Occupied Programmed spaces	23.9 (75) +/-1 Deg.C.	55% +/-5%	22.2 (72) +/-1 Deg.C.	25% +/-5% in winter
Loading, Storage, Entrances			22.2 (72) +/-1 Deg.C.	Note 2
Note 1: Note 2: No humidification is provided since the building envelope does not have a continuous vapour barrier. Note 3: Ventilation only. No heating.				

2.6.2. Non-standard indoor design conditions to be determined during programming.

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2.6.3. During the programming stage, the equipment provided for each space shall be reviewed in order to establish required cooling. In the event that insufficient equipment information is available the design shall assume the following minimums loads:

	Lighting W/SM (W/SF)	Equipment W/SM (W/SF)	Comments
Office	12 (1.1)	22 (2.0)	
Classroom/Lecture	15 (1.4)	22 (2.0)	
Meeting/Multi-purpose	15 (1.4)	22 (2.0)	
Lobby/Circulation	5.4 (0.5)	5.4 (0.5)	
Theatre Seating	15 (1.4)	11 (1.0)	
Theatre stage	TBD	TBD	To be provided by theatre consultant

2.7. AIR FILTRATION DESIGN

2.7.1. The following air filtration levels are proposed for the new HVAC air handling systems indicated:

- .1 Exhaust air systems: None
- .2 Exhaust air systems c/w Heat Recovery: MERV 7
- .3 Supply air systems (Pre Filters): MERV 7
- .4 Supply air systems (Final Filters): MERV 13

2.7.2. Kitchen exhaust (grease laden) that cannot be exhaust at a suitable location to avoid entrainment of odours shall be equipped with ecology units (if applicable).

2.7.3. Environmental discharges (i.e. exhausts) are regulated by Authorities having Jurisdiction (e.g. in Ontario under the Ministry of the Environment). The owner shall be required to apply for the appropriate approval. In Ontario, for example, such approvals include “Environmental Activity and Sector Registry” (EASR) or “Environmental Compliance Approval (ECA)”. An ECA requires a study of discharges. The User must provide a list of chemicals that are being exhausted to the Environmental Consultant in order to complete such a study.

2.8. AIR SCRUBBING TECHNOLOGY

2.8.1. Innovative (new) technology shall be considered for the performance space seating area to improve and enhance the ventilation standard for the building while building and operating “right sized” central plant systems. EnVirid HLR (HVAC Load Reduction) modular technology shall be reviewed to supplement or reduce the ventilation rate using an absorptive media that will comply with ASHRAE 62.1 (Ventilation Standard)

2.9. NOISE DESIGN CRITERIA

2.9.1. All mechanical systems and components shall be designed and installed with attention to reducing sound and vibration levels to meet noise criteria and provide a space that is comfortable, acoustically, for the occupants.

2.9.2. Noise levels due to mechanical equipment, ductwork, grilles, registers, terminal devices, and diffusers shall be design not to exceed the recommended ASHRAE limit listed below for the areas indicated:

	PNC (low)	PNC (high)	Comments
Office	30	35	

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Classroom/Lecture	30	35	
Meeting/Multi-purpose	30	35	
Lobby/Circulation	35	40	
Performance Spaces	15	20	See Note 1
Property Line		45	

Note 1: Theatre seating, stage, and similar spaces will be designed with mechanical, plumbing, and HVAC systems to satisfy the sound criterion listed, however final acoustic performance is dependent on design elements from other disciplines (vibration isolation, wall construction, etc.) and requires the input of an acoustic consultant.

- 2.9.3. The identified noise criteria resulting from the operation of mechanical systems assumes a finished room with all the final architectural finishes (e.g. ceilings and floor finishes) and furniture in place.
- 2.9.4. The acoustic performance of the project including mechanical systems shall be reviewed by the acoustical consultant.

2.10. **FLAMMABLE AND COMBUSTIBLE MATERIALS**

- 2.10.1. The storage and use of flammable and combustible materials is regulated by Authorities having Jurisdiction (e.g. Part 4 of the Ontario Fire Code) and will limit and control the use of such materials. The owner must be aware of these limitations. In general, "The use and handling of flammable liquids or combustible liquids in a laboratory shall be confined within a power-ventilated enclosure (i.e. fume hood)"

2.11. **SYSTEM REDUNDANCY**

- 2.11.1. There shall be N+1 redundancy (Components - N - have at least one independent backup component +1) applied to the following systems:
- 2.11.2. Storm sump pumps;
- 2.11.3. Sanitary sump pumps;

**3. HVAC**

3.1. **GENERAL**

- 3.1.1. The heating, ventilation and air conditioning (HVAC) design and installation shall conform to current applicable codes and standards and shall be sized by recognized computation procedures referenced in ASHRAE.
- 3.1.2. Distribution pumps shall be duplex system (two pumps sized at 50% of the peak design circulation rate).
- 3.1.3. Variable flow distribution systems shall utilize variable frequency drives (VFD) on the distribution pumps and two-way control valves at the terminal devices. Minimum system flow rates shall be maintained either by two-way (bypass) control valve(s) across the supply and return mains at the ends of system distribution and modulated by a differential pressure controller.



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- 3.2. HEATING/COOLING SYSTEM
- 3.2.1. A central air source heat pump plant shall consist of two simultaneous heating and cooling air source heat recovery chillers (Aermec – NRP) located on the roof. The system shall be capable of providing 170 tons of cooling and simultaneously provide 2000 MBH of heating up to -10C ambient (70% of the total building heating load). Waste condenser heat from the cooling plant shall be available to the heating plant for building re-use. Any additional heat rejection/addition for the heat pump chiller plant shall be dispersed/extracted from the air side.
- 3.2.2. The air source heat pump system shall be primary/secondary on both the heating and cooling sides.
- 3.2.3. One primary pump per heat pump shall be provided for each of the heating and cooling systems. Primary pumps shall be located within the heat pump enclosures
- 3.2.4. The secondary pumps set shall vary flow in response to building requirements through the use of variable speed drives.
- 3.2.5. The secondary distribution pumps shall be on emergency power to maintain circulation.
- 3.2.6. Chemical treatment system including pipe line filters shall be provided for the water systems.
- 3.3. HEATING ONLY SYSTEM
- 3.3.1. To supplement the air source heat pump, heating water shall be produced by a central boiler plant
- 3.3.2. The central boiler plant shall consist of one electric boiler sized for 20% of the total hydronic heating water requirement (Precision Boilers). The electric boiler plant shall be sized for 500 MBH.
- 3.3.3. The heating water pumping system shall be primary/secondary.
- 3.3.4. The primary system shall consist of pumps: one dedicated to each boiler.
- 3.3.5. The electric boilers shall only operate under normal power conditions. Under emergency power operation, gas boiler will be used.
- 3.3.6. The emergency heating system shall consist of two emergency gas boilers (Viessman or equal), sized for a total of 1,000 MBH. The primary gas boiler pumps shall be on emergency power.
- 3.3.7. The heating plant shall be sized to serve:
- .1 Perimeter envelope losses.
  - .2 Building air handling unit heating coils.
  - .3 Reheat, if required (summer reheat shall be by recovered heat).
  - .4 Entrance heating.
- 3.3.8. Heating water pump sets shall vary flow in response to building requirements through the use of variable speed drives serving:
- .1 Perimeter heating (supply water temperature shall be adjusted in relationship with outdoor air through the building automation system).
  - .2 Building air handling unit heating coils (supply water temperature shall be adjusted in relationship with outdoor air through the building automation system).
- 3.3.9. The gas heating plant including boilers and distribution pumps shall be on **emergency power**.
- 3.3.10. Heating coils not subjected to below freezing conditions shall be serviced by the heating water system.
- 3.3.11. Heating coils subjected to below freezing conditions shall be serviced by a glycol heating system complete with plate and frame heat exchanger and glycol distribution pumps. Glycol shall be 40% ethylene glycol by volume.

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- 3.3.12. Perimeter heating shall be provided through trench fan coil units or suspended (overhead distribution) fan coil units with electronically commutated motor (ECM) with hot water heating coils.
- 3.3.13. Perimeter heating shall be provided in large open areas adjacent to entrances with in-floor radiant heating.
- 3.3.14. All vestibules, entrances and service spaces shall be heated by force flow heating water cabinets or unit heaters complete with two-way control valves connected to the BAS. Main entrances shall be heated using a custom heating solution with floor grilles or in floor heating.
- 3.3.15. Lobby perimeter shall be equipped with recessed trench-mounted combined heating and cooling units. Unit shall have fans. Units shall be complete with grilles and shall fit in a structural depression.
- 3.3.16. Loading dock and similar type doors shall be equipped with overhead unheated air curtains that shall be switched to start when the door is opened.
- 3.3.17. Radiant floor heating system shall consist of high density cross-linked polyethylene tubing embedded into the flooring structure/system. System shall be complete with distribution manifolds, circuit isolation and balancing valves, and controls. Tubing shall be rated for not less than 82.2 deg. C. (180 deg. F.) working temperature and 100 psig working pressure.
- 3.3.18. Chemical treatment systems including pipe line filters shall be provided for all heating water systems.

3.4. REFRIGERATION SYSTEMS

- 3.4.1. Refrigeration systems shall be in accordance with CSA B52 or ASHRAE Standard 15.
- 3.4.2. Refrigerant piping passing through different fire zones (e.g. vertical pipe shaft between floors shall be fire rated).

3.5. DEHUMIDIFICATION

- 3.5.1. Active (year round) dehumidification systems shall be provided as described in Air Handling Systems. Active dehumidification relies on year round operation of the chiller plant.

3.6. HUMIDIFICATION

- 3.6.1. Humidification shall be accomplished by electric or fogging humidification.
- 3.6.2. A softener system shall be provided to service the humidifiers and extend operation life between cleaning and/or blow-down.

3.7. INSULATION

- 3.7.1. Insulation for plumbing systems shall be in accordance with ASHRAE 90.1.
- 3.7.2. All exposed insulation shall be complete with PVC jacket or canvas lagging suitable for painting.
- 3.7.3. All pumped services and drainage services within unconditioned areas shall be heat traced and insulated. Only pumped/full pipe services in cold areas shall be traced and insulated.

3.8. AIR HANDLING

3.8.1. Variable Air Volume Unit, Performance Areas

- .1 Variable air volume (VAV) unit for the performance space shall be single zone, indoor and shall recirculate air from the space to the air handling unit, mix with outdoor air, filter, heat or cool, reheat, and supply dehumidified air to the space. The unit shall be capable of 100% outdoor air for free cooling (economizer mode) when the ambient conditions permit. Unit shall be complete with demand control ventilation sequence and enthalpy recovery wheel for high occupancy times and high recirculation rates when unoccupied.

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- .2 Units shall consist of dampers, mixing section, filters, partial enthalpy recovery wheel, chilled water cooling coil, heating coil for heating and reheat coil after the chilled water coil for reheat with recovered energy, humidifier, supply fan with variable speed drive, and return fan with variable speed drive.
- .3 Units shall be complete with integrated enthalpy wheel sized for minimum outdoor air requirements such that when the unit is not in free cooling (economizer mode) energy is reclaimed/rejected from exhaust air streams.
- .4 Custom commercial units shall be equal to Haakon, Engineered Air, Ingenia, Racan, or Ventrol.
- .5 System capacities are estimated based on preliminary layouts as follows:

	Airflow L/S (CFM)	Cooling (Tons)/ Heating (MBH)	Comments
AHU-01 (Main Seating area)	5,000 (10,500)	40/350	50% OA
AHU-02 (main Stage)	2,500 (5,275)	20/170	25% OA
RTU-01 (Recital Hall)	2,500 (5,275)	20/170	50% OA Unit equipped for outdoors (over space)
RTU-02 Common Area	5,000 (10,500)	30/170	30% OA Unit equipped for outdoors (over space)

- .6 The return air shall be drawn from a low level plenum at the back of the performance space and the stage. Return air shall be ducted into the unit via silencers and lined duct.
- .7 Air distribution will be from a low velocity balanced duct distribution with equal flow and equal fittings for self balanced supply to each diffuser.
- .8 Variable volume control shall be achieved using a variable speed drive (VSD) on the supply fan. A static pressure sensor in the discharge duct shall control the VSD. Supply and return fan air monitoring shall adjust return fan VSD to maintain required airflow differential.
- .9 Acoustical concerns shall be addressed as described in the Noise and Vibration Control Section.

3.8.2. Variable Air Volume Dedicated Outdoor Air System (DOAS) Unit MUA-01 (Rooftop unit)

- .1 100% outdoor air, variable air volume (VAV) unit for the common spaces serving distributed fan coil units. DOAS unit shall be indoor and extract air from the space (washroom exhaust, general exhaust, etc.) back to the air handling unit, transfer energy through a heat recovery wheel, filter, heat or cool, and supply dehumidified air to the space. The unit shall be complete with wheel bypass for 100% outdoor air free cooling (economizer mode) when the ambient conditions permit.
- .2 Units shall consist of dampers, filters, enthalpy recovery wheel, chilled water cooling coil, heating coil for heating and preheat coil for frost control, humidifier, supply fan with variable speed drive, and exhaust fan with variable speed drive.
- .3 Custom commercial units shall be equal to Haakon, Engineered Air, Ingenia, Racan, or Ventrol.
- .4 System capacities are estimated based on preliminary layouts as follows:

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	Airflow L/S (CFM)	Cooling (Tons)/ Heating (MBH)	Comments
MUA-01 (Common areas)	5,000 (10,500)	60/740	100% OA, rooftop unit

- 3.8.3. Non-Condensing Fan Coil Units (Typical for common spaces – Perimeter)
  - .1 Terminal room control at the building perimeter shall be by non-condensing fan coil unit with enlarged cooling coil capable of cooling with 13.3 deg.C (5
  - .2 For an overhead distribution HVAC system, one perimeter temperature control zone shall be provided per 9 m (30 ft) length of outside wall (min.) which equals one bay. In addition, one temperature control zone per each corner.
  - .3 Large event spaces will be provided with both interior and exterior fan coil units. Interior units will be cooling only. Exterior units will be cooling and heating utilizing a single coil and 6-way control valves.
  - .4 Fan coil units are required for heating and can operate independent of the outside air supply. Units will operate as necessary to maintain setback setpoints.
  - .5 High induction linear diffusers will be provided to induce room air in the space to wash perimeter glass curtain walls in heating season and provide optimal mixing of air in cooling to provide less than 1 deg.C. temperature difference between floor and ceiling. Diffuser shall be equal NAD KlimaSAL35 or NAD Emco (upon successful mock up test).
  - .6 A perimeter outdoor air ventilation duct ring main shall be provided and connected to fan coils boxes.
  
- 3.8.4. Loading Dock Ventilation
  - .1 A ventilation system consisting of supply and exhaust fans shall be supplied for the loading dock areas. The ventilation rate shall be the minimum identified Building Code rate.
  - .2 The ventilation system shall be started and stopped by a carbon monoxide (CO) detection and/or nitric oxide (NO) system. Exhaust fans shall be interlocked with the supply fan. When any CO/NO sensor detects 50 ppm the lead exhaust fan shall start and the supply fan shall operate at low speed. When any CO/NO sensor detects 100 ppm, the lag exhaust fan shall start and the supply fan shall operate at high speed. CO/NO system shall be equal to BW Technologies DC-420. Sensors shall be located 1,500 mm (60 inches) above the finish floor. Sensors shall have an accuracy of 1 ppm and shall have a 0-100 ppm range. Loading dock exhaust fans shall be on **emergency power**.
  - .3 Loading dock entrances shall be provided with local overhead door heaters with additional unit heaters to provide the ambient level of heating. Heaters shall be supplied from a glycol heating loop connected to the main heating system through a glycol/hot water heat exchanger.
  
- 3.8.5. Kitchen Ecology Systems (if applicable)
  - .1 Kitchen exhaust that cannot be expelled at a location (i.e. roof) which shall prevent re-entrainment shall be equipped with an ecology filter system complete with carbon filtration for additional odour control. The ecology unit shall be complete with an NFPA-96 compliant suppression system.
  - .2 Ductwork upstream of the ecology unit shall meet the requirements of NFPA-96.
  - .3 Ductwork downstream of the ecology unit shall meet the requirements of NFPA-96

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- .4 A kitchen exhaust system constructed in accordance with NFPA 96 and complete with gas fired make-up air unit, shall be provided for the kitchen space should it be equipped with an exhaust hood for collection of grease laden exhaust.
- .5 Kitchen exhaust system shall be variable air volume.

3.8.6. Miscellaneous Systems

- .1 Elevator machine and controller rooms shall be provided with split system cooling units capable of operation at low ambient temperatures. Hydraulic and machine-less elevator machine rooms shall be exhausted to maintain at a negative pressure to maintain ventilation air into the room.
- .2 Separate washroom exhaust systems shall be provided for the washroom groups if they are not attached to heat recovery systems. The make-up shall be transferred from the adjacent corridors.
- .3 Ventilation systems, comprising filtered outdoor and an exhaust air fan, shall be provided for the mechanical and electrical rooms. Each system shall cycle the fan to maintain a space temperature.
- .4 Self-contained air conditioning units shall be provided for server/LAN rooms.
- .5 An exhaust fan tied into the ammonia leak detection system shall be provided in the refrigeration room.
- .6 Exhaust system of suitable construction shall be provided for dishwasher exhaust.

3.9. NOISE AND VIBRATION CONTROL

- 3.9.1. All mechanical equipment shall be equipped with vibration isolation control measures to reduce the transfer of vibration generated noise into the building structure.
- 3.9.2. All supply, return and exhaust air system shall be equipped with silencers to reduce the duct borne equipment noise in the occupied spaces to acceptable NC levels. Attenuators are acceptable on variable air volume (VAV) boxes and fan powered VAV boxes provided acceptable to the acoustic consultant.

3.10. INSULATION

- 3.10.1. Insulation for HVAC systems shall be in accordance with ASHRAE 90.1.

**4. PLUMBING AND DRAINAGE**

4.1. GENERAL

- 4.1.1. The Plumbing System shall conform to the Ontario Building Code (OBC).
- 4.1.2. All exterior site services including external cisterns shall be provided under the "Site Works" division or "Civil" contract. Scope of work for this Division shall end at 1000 mm (48 inch).
- 4.1.3. Above floor storm drains, sanitary drains and vents, 65 mm (2-1/2 inch) and larger shall be cast iron.
- 4.1.4. Above floor sanitary drains and vents, 50 mm (2 inch) and smaller shall be hard temper DWV copper drainage tubing.
- 4.1.5. Buried storm piping within the building shall be PVC.
- 4.1.6. Buried sanitary piping within the building shall be PVC.
- 4.1.7. Domestic water piping shall be copper type L.
- 4.1.8. Valves shall be Crane or equal of type and construction to suit service and working pressures.
- 4.1.9. For all services 50 mm (2 inch) and smaller 4,136 kPa (600 psig) WOG ball valves shall be used.



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4.2. STORM SYSTEMS

- 4.2.1. A complete system of control flow roof drains and storm drainage piping shall be provided.
- 4.2.2. The "Civil" consultant shall prepare the storm water management (SWM) approach for the site, which may determine that a retention storm cistern is required.

4.3. SANITARY SYSTEMS

- 4.3.1. A complete system of plumbing fixtures and sanitary drainage and vent piping shall be provided.
- 4.3.2. New above grade drains shall be collected and drained by gravity to site sanitary sewers. Drains below the municipal services invert elevations shall be collected in sump pits complete with duplex submersible pumps. Pits shall be pumped into the gravity drainage piping. Sump pumps shall be on emergency power (if available).

4.4. GREASE INTERCEPTOR

- 4.4.1. Grease interceptors shall be complete with an alarm to indicate when pump out is required. Grease interceptor shall be complete with piped pump-out, maximum 30 m (100 ft) to permit remote draining.

4.5. PLUMBING FIXTURES

4.5.1. The following plumbing fixtures are anticipated for the project:

	Group	Description	Comments
W-1	Water Closet	Wall mounted, electronic flush valve	
W-2	Water Closet	Wall mounted, barrier free, electronic flush valve	
U-1	Urinal	Wall hung, electronic flush valve	
L-1	Lavatory	Counter mounted, electronic "no touch" 100 mm (4 inch) centre set.	
L-2	Lavatory	Counter mounted, barrier free, electronic "no touch" 100 mm (4 inch) centre set.	
JS-1	Janitor Sink	Precast floor mounted, faucet with hose set.	
S-1	Sink	Counter mounted, single bowl, stainless steel, 200 mm (8 inch) centre set.	
S-2	Sink	Counter mounted, double bowl, stainless steel, 200 mm (8 inch) centre set.	
DF-1	Drinking Fountain	Wall mounted, barrier free, non-refrigerated with bottle filler.	

- 4.5.2. Refer to Architectural section for description of washroom accessories. All washroom fixtures specified shall be AODA compliant.
- 4.5.3. Plumbing fixtures shall be water conserving type. Minimum (Refer to LEED/ENERGY CONSERVATION) baseline requirements:

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	Metric	Imperial	Comments
Water Closets	4.8 Litres per flush	1.28 Gallons per flush	
Urinals	1.9 Litres per flush	0.5 Gallons per flush	
Lavatories (Public)	1.5 LPM @ 414 kPa	0.4 GPM @ 60 psig	
Lavatories (Private)	5.7 LPM @ 414 kPa	1.5 GPM @ 60 psig	
Kitchen Faucet	6.7 LPM @ 414 kPa	1.75 GPM @ 60 psig	
Showerheads	7.6 LPM @ 550 kPa	2.0 GPM @ 80 psig	

4.6. DOMESTIC COLD WATER

- 4.6.1. A 100 mm (4 inch) domestic water service shall be brought into the building for domestic water and a separate 200 mm (8 inch) fire service. The domestic water and fire services shall be isolated from the municipal water supply by approved backflow prevention devices.
- 4.6.2. A domestic cold water booster system shall be provided to maintain a minimum pressure of 310 kPa (45 psig) in the mechanical penthouse. Booster system shall consist of two pumps sized for 50% of the peak flow and equipped with variable speed drives. The domestic cold water booster system shall be on **emergency power**.
- 4.6.3. A replaceable bladder expansion tank suitable for domestic cold water shall be installed on the highest point of the domestic cold water system to reduce potential of water hammer and pump cycling on low load.
- 4.6.4. The water service shall be further split into potable domestic water and non-potable domestic water. A reduced pressure backflow preventer shall isolate the non-potable system from the building potable service. Potable water shall include all plumbing fixtures excluding laboratory sinks which shall be considered non-potable. Hand sinks within laboratories shall be served by the potable water system.

4.7. DOMESTIC HOT WATER

- 4.7.1. Domestic hot water shall be generated by two storage water heaters each sized at 50% of the building load and located in the mechanical room. Each water heater shall be equal to PVI complete with storage tank and gas fired condensing heat exchanger.
- 4.7.2. A replaceable bladder expansion tank suitable for domestic hot water shall be installed on the domestic hot water system to accommodate thermal expansion. A thermal/pressure relief valve shall be install to accommodate thermal expansion.
- 4.7.3. A recirculation loop and recirculation pump shall maintain flow in the domestic hot water system to maintain hot water at the fixtures at all time. A recirculation loop and recirculation pump with electric domestic hot water tank, sized to accommodate piping thermal losses, shall be installed on pressure-independent loops to maintain hot water at the fixtures at all time.

4.8. RECYCLED RAINWATER SYSTEM (IF APPLICABLE)

- 4.8.1. Rainwater from new roof drains shall be collected in a concrete cistern (by Division 2) where it is then strained, filtered, UV sterilized, and pumped throughout the building to serve water closets and urinals. The building potable domestic water system shall be connected into the recycled rainwater system complete with a reduced backflow preventer downstream of the pump. This shall allow operation of the building plumbing fixtures should the system lose the operation of the pump, or if there is insufficient water in the cistern.
- 4.8.2. The recycled rainwater pump shall be equipped with a variable speed drive.
- 4.8.3. A cistern mounted pressure sensor shall monitor the rainwater level in the cistern.

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4.9. NATURAL GAS

4.9.1. Natural gas shall be distributed to the kitchen, boiler room and humidifiers as required. All gas piping shall be schedule 40. Piping 64 mm (2-1/2 inch) and larger shall be welded. All gas piping shall be painted yellow in its entirety including concealed areas.

4.9.2. A high pressure risers 34.5 kPa (5 psig) shall serve the mechanical penthouse. A low pressure PRV station at approximately 1,744 to 2,740 Pa (7 to 11 in.WC.) shall be provided to serve the kitchen.

4.9.3. Natural gas service for the emergency generator shall be piped independently from the incoming service connection (downstream of the meter) to the generator.

- .1 A supervised, Position Indicating Valve (PIV) shall be installed at the incoming gas station with contact that will initiate a trouble alarm condition at the generator control panel or fire alarm when the valve is closed.
- .2 Dedicated generator gas supply shall be in a fire rated shaft with minimum vent opening of 25 mm (1 inch) as per CSA B149.1. The vented shaft shall be fire rated to match the floor slab rating. Any horizontal dedicated generator gas pipe shall be fire rated to match the floor slab rating.
- .3 In accordance with CSA-B149.1-15 item 6.18 there shall be an isolation valve at the generator.
- .4 Any isolation valves between the incoming gas service and the generator shall be supervised (monitored open-closed) at the fire alarm.

4.10. INSULATION

4.10.1. Insulation for plumbing systems shall be in accordance with ASHRAE 90.1.

4.10.2. All exposed insulation shall be complete with PVC jacket suitable for painting.

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**5. FIRE PROTECTION AND LIFE SAFETY SYSTEMS**

5.1. GENERAL

5.1.1. The Fire Protection System shall conform to the Ontario Building Code (OBC).

5.2. SPRINKLER

5.2.1. A wet pipe, hydraulically sized sprinkler system shall be installed for the building. Sprinkler design shall be to NFPA 13.

5.2.2. Sprinkler heads shall be:

- .1 Upright brass type where no ceiling exists.
- .2 Concealed type where ceilings occur.
- .3 Provided with guards in exposed areas where heads are susceptible to damage.

5.2.3. All piping 65 mm (2-1/2 inch) and larger shall be schedule 40 with Victaulic fittings.

5.2.4. All piping 50 mm (2 inch) and smaller shall be screwed.

5.2.5. Piping and fittings in pool areas shall be galvanized to resist rust in the humid environment. Sprinkler heads shall be polyester coated type.

5.2.6. The following sprinkler zones and coverage is anticipated.

Area	Type	Hazard	Remarks
Offices and Multi-Purpose	Wet	Light	
Exterior Canopies	Dry	Light	Galvanized piping, dry
Mechanical Rooms, Storage Rooms	Wet	Ordinary GR 1	

5.2.7. All supervised valves shall have end switches. Division 16 shall wire valves and switches into the main fire alarm panel.

5.2.8. Data rooms shall be equipped with pre-action sprinkler systems that required two fault occurrences to occur before sprinkler system will be activated.

5.3. STANDPIPE SYSTEMS (TBD)

5.3.1. At this point the building is not expected to require a fire standpipe system complete with fire hose cabinets. An independent code review shall confirm this at a later date.

5.4. SPRINKLER WATER SERVICE

5.4.1. As the building height is less than 19m from grade, a standpipe system is not anticipated.

5.4.2. A ULC listed, sprinkler pump shall boost incoming service water to the required pressure level for fire protection.

5.4.3. Fire pumps shall be complete with jockey pump, bypass, and test header piped to a street location.

5.4.4. Fire department siamese connection shall be provided for the sprinkler system and shall be located near the main fire department entrance and not to exceed 45 metre (150 feet) from a fire hydrant. There shall be an additional one provided on the secondary street to meet NFPA 20 requirements for high rise buildings.

5.4.5. Sprinkler risers shall be complete with 75 mm (3 inch) drain risers, where required, to permit testing of pressure reducing devices, flow switches and annunciation.

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5.4.6. Fire department Siamese connection shall be provided for the sprinkler system.

5.5. PORTABLE FIRE EXTINGUISHERS

5.5.1. General areas including offices shall be covered by water type extinguishers. Mechanical rooms, electrical rooms and similar spaces shall be provided with chemical fire extinguishers.

5.6. INTERCONNECTED FLOOR SPACES/SMOKE CONTROL

.1 The building is not expected to require a smoke control system typically related to interconnected floor spaces. An independent code review shall confirm this at a later date.

5.7. SYSTEMS ON **EMERGENCY POWER**

5.7.1. It is currently proposed the entire building will be provided with emergency backup power. However the following is a summary of the minimum requirement of systems anticipated to be on **emergency power**:

SYSTEM	LIFE SAFETY <b>EMERGENCY POWER</b>	NORMAL/NON-LIFE SAFETY <b>EMERGENCY POWER</b>
Ground Water Sumps		YES
Sanitary sumps		Yes
Bas (ups)		Yes
Fire pump package	Yes (if applicable)	
Boiler controls		Yes
Boiler pumps		Yes
Domestic water pumps		No
Comfort cooling systems and pumps		No
Electric tracing		Yes

5.8. Seismic Requirements

5.8.1. The building shall have a Relevant Importance Category of Low:

.1 Low: Buildings that represent a low direct or indirect hazard to human life in the event of failure including low human-occupancy and minor storage buildings ( $I_E = 0.8$ ).

5.8.2. It is not anticipated that seismic restraint systems will be required.

**6. SYSTEM CONTROLS**

6.1. GENERAL

6.1.1. Building control systems shall be by Siemens, TAC (Automated Logic), Invensys, or Johnson Controls.

6.1.2. Building Automation System (BAS)

6.1.3. A microprocessor system incorporating direct digital control shall be installed to control and monitor the mechanical systems. The BAS shall be BACNET or Echelon compliant where possible.



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- 6.1.4. The BAS shall control and monitor air handlers, exhaust fan, heating and cooling equipment, and terminal units. The BAS shall interface with chillers, cooling towers, and boilers. The BAS shall monitor sump pits, temperature in critical common areas, etc.
- 6.1.5. The building operator's terminal shall be located in the building operator's room.

**7. AIR AND WATER BALANCING**

- 7.1.1. All air and water systems shall be balanced prior to building turn-over. Balancing reports shall be submitted for review by the consultant and owner.

**8. COMMISSIONING**

**8.1. CONTRACTOR COMMISSIONING**

- 8.1.1. Contractor shall perform equipment testing (piping, ductwork) and obtain sign-offs, equipment start-up and check sheet (with manufacturers), arrange for training on equipment (provided to owner) and coordinate with independent commissioning agent.

**8.2. INDEPENDENT COMMISSIONING**

- 8.2.1. To be determined.

**9. MECHANICAL AND ELECTRICAL COORDINATION**

- 9.1.1. Motor starters shall be supplied and installed by Division 16. Starters shall be grouped into motor control centres or starter racks where feasible. Power wiring (line side and load side) shall be by Division 16.
- 9.1.2. Variable speed drives shall be supplied and installed by Division 15. Power wiring (load and line) shall be by Division 16.
- 9.1.3. Control wiring shall be by Division 15.
- 9.1.4. All fire alarm wiring shall be by Division 16. All smoke detectors including duct-mounted smoke detectors, integral with the fire alarm system, shall be supplied and installed by Division 16.

**END OF MECHANICAL DESIGN BRIEF**

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## **ELECTRICAL REPORT**

**FOR**

**BARRIE PERFORMING ARTS CENTER**

**CONCEPT STUDY**

**125 DUNLOP STREET WEST, BARRIE, ON**

**OUR PROJECT NUMBER:**

**05018.003.E001**

**DATE:**

2023-05-19

**ISSUED / REVISION:**

ISSUED FOR CONCEPT REVIEW – REV 0

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- 2.2. Where equipment sizing is provided it should be considered order-of-magnitude only as the project details that may affect systems have not been established or finalized.

## 1. INTRODUCTION

- 1.1. A proposed Group A, Division 1, new construction located in Barrie, Ontario
- 1.2. The facility is to be owned by the City of Barrie.
- 1.3. Building is to be approximately 80,000 square feet, 2 stories tall plus a Mechanical Penthouse, and 1 partial storey below-grade.
- 1.4. The facility includes the following features.
  - .1 Ground Floor: Main Theatre, Recital Hall, Forum, Common areas and support spaces and associated green room and dressing rooms.
  - .2 2nd Floor: Theatre Balcony, Film Screening Room, lobby, library and other support areas
- 1.5. The facility will be designed to achieve the CaGBC Zero Carbon Building standard.

## 2. DESIGN STANDARDS

- 2.1. The Electrical systems will be designed in accordance with the current edition of the following Codes and Standards:
  - Ontario Building Code (OBC)
  - Ontario Electrical Safety Code (OESC)
  - National Fire Protection Authority (NFPA)
  - Local Ordinances and Authorities
  - Institute of Electrical and Electronic Engineers (IEEE) standards
  - Canada Green Building Council Zero Carbon Building (CaGBC ZCB)
  - Illumination Engineering Society (IES) Standards
  - ASHRAE 90.1 "Energy Standard for Buildings Except Low-Rise Residential Buildings"
  - The National Energy Code for Buildings (NECB)
  - Alectra Utilities

## 3. NORMAL POWER DISTRIBUTION

- 3.1. The local distribution authority is Alectra Utilities.
- 3.2. A new incoming high voltage service will be provided to a new utility-owned 1500kVA pad mounted transformer.
- 3.3. The utility feeders will be below grade and terminate in to the new pad-mount transformer on a precast concrete pad.
- 3.4. From the pad-mount transformer, secondary feeders will enter the building to a Main Electrical Room in the building. The incoming building service will be at 600V, 3PH, 4W and terminate into a 200A, 347/600V, 3PH, 4W Main Service Entrance Switchboard c/w utility metering compartment.

- 3.5. Utility metering to be done on the secondary side of the main transformer.
- 3.6. Our design will be based on power density calculations as required by the OESC, rule 8-210 for 'other types of occupancies' and OBC for lighting power densities.
- 3.7. Sub-Electrical rooms and/or closets will be located on each floor to service nearby plug, lighting and mechanical loads.
- 3.8. The primary distribution voltage, throughout the facility will be 600V to service major mechanical equipment (i.e. AHU's, RTU's, pumps, etc.) and 120V for plug and lighting loads.
- 3.9. A separate dedicated 120/208V distribution panel will be provided to feed the theatrical dimmers and company switches.
- 3.10. Any 600:120/208V distribution transformers feeding the theatrical equipment (i.e. AV systems, theatrical lighting, etc.) will be harmonic mitigating transformers with downstream panels containing 200% neutrals to mitigate harmonics produced that effect the sensitive equipment.
- 3.11. The Main Electrical Room will have a 2-hour fire rating. All sub-electrical rooms and closets are to have a minimum 1-hour fire rating.
- 3.12. All electrical equipment is to be sprinkler proof.
- 3.13. All electrical conductors are to be copper.

#### **4. EMERGENCY POWER DISTRIBUTION**

- 4.1. Emergency power will be provided by a natural gas generator with a main breaker on the generator supplying a distribution panel, which will supply individual feeds to the life safety system and non-life safety system.
- 4.2. The generator will be exterior mounted, housed in a suitable weather-proof sound attenuated enclosure. The generator will be located outdoors on grade.
- 4.3. The life safety automatic transfer switch and distribution system will supply the following systems:
  - Life safety lighting systems required by Building Code
  - Exit Lighting
  - Fire Alarm network panels
  - All elevators
  - Fire Pump (if required)
- 4.4. The non-life safety automatic transfer switch and distribution system will supply the following systems:
  - Sanitary pumps
  - Storm water pumps
  - Sump pumps
  - Security System



- Telephone system
- Telecom Rooms
- Boiler pumps and boiler controls.

- 4.5. The fire pump (if required) will be supplied through a separate transfer switch and controller. The fire pump automatic transfer switch and controller are supplied by the Sprinkler Contractor.
- 4.6. The fire pump and controller will be fed via dedicated emergency and normal power distribution services. The fire pump controller will have a combination of main disconnect and transfer switch to comply with NFPA requirements.
- 4.7. Emergency power will meet the minimum operation requirements for a period of no less than 30 minutes.
- 4.8. The emergency transfer switch will be 3 phase, 3-pole, contactor style, with electronic controller, bypass-isolation, generator start signal, load-dump relays and elevator pre-transfer inhibit signal.
- 4.9. Conductors supplying life safety systems and the fire pump shall be fire rated in conformance with the Ontario Building Code.

## 5. FIRE ALARM

- 5.1. The building will be provided with a fully addressable, single stage fire alarm system with battery charger and standby batteries.
- 5.2. A remote annunciator panel will be provided at the main entrance.
- 5.3. The main fire alarm control panel will be located in the Incoming POP/Main Telecom Room or Main Electrical Room.
- 5.4. All fire alarm detection and addressable loop wiring will be class A. All output device wiring will be Class B.
- 5.5. Horns, visual strobes and horn-strobe combinations will be provided throughout the building.
- 5.6. Primary means of detection will be via manual pull stations and the sprinkler system. Smoke and heat detectors will be provided where required by Ontario Building Code (i.e. elevator lobbies, stairwells, elevator shafts/pits, etc.).
- 5.7. The fire alarm will monitor the following systems:
- Standby emergency generators (Trouble/running);
  - Gas supply line feeding the emergency generator;
  - Sprinkler system and standpipe system; (electrical supervision of flow switches and supervised valves)
  - The fire pump (running, loss of power, loss of phase, phase reversal, controller connected to alternate source, main emergency circuit breaker open/tripped, controller or system trouble) – if applicable

- 5.8. Spare modules will be provided for future tie-ins and expansion.
- 5.9. All magnetic locks (if required) will be release upon activation of the evacuation signal on the fire alarm.
- 5.10. Duct-type smoke detectors will be supplied in air handling systems that serve more than one floor. Air handling equipment will be designed to shut down upon activation of its dedicated duct detector or the fire alarm system.
- 5.11. The sprinkler system will be electrically supervised via flow switches and supervised valves.
- 5.12. Smoke detectors will be provided in all elevator lobbies, elevator shaft and pit, and the elevator machine room.
- 5.13. The complete fire alarm system will be tested, verified and commissioned as per the requirements of the Ontario Building Code.
- 5.14. Testing of Integrated Fire Protection and Life Safety Systems per ULC-S1001 shall be performed by the Contractors under the supervision and direction of an Integrated Testing Coordinator (ITC). The ITC will be retained by the Owner, who will develop an Integrated Testing Plan (ITP) to be followed by the Contractors during this commissioning process.

## **6. LIGHTING**

- 6.1. High efficiency LED luminaires will be provided throughout the interior and exterior of the Facility.
- 6.2. Lighting will be designed to OBC and as per LEED requirements, as well as per the recommendations of the IES.
- 6.3. All interior and exterior lighting will be provided with LED luminaires. All interior lighting have standard 0-10V dimming drivers, dimmable down to 1%.
- 6.4. Primary interior lighting will be provided by linear LED luminaires, either recessed in finished ceilings and suspended in exposed ceilings. Recessed LED pot lights will also be used in finished ceiling areas.
- 6.5. Exterior parking areas will be illuminated by LED pole mounted light standards. The light poles will be approximately 25 ft tall, and installed on a 3ft high concrete bollard to protect the poles from motor vehicles inadvertently bumping and damaging the light poles.
- 6.6. Luminaires in outdoor parking areas are to provide 8 lux average at driving areas with a uniformity of 20:1 (max/min). Accessible parking spots and accessible path of travel from accessible parking to building entrance to have an average of 50 lux with a uniformity of 15:1 (max/min). Exterior lighting will be complete with shielding to ensure glare control and light trespass to passers by and neighbouring properties. Full cut-off LED luminaires to ensure illumination with no spillage of light above the horizontal plane or onto adjacent properties.

- 6.8. Pedestrian pathways will be illuminated with 3 ft high lighting bollards.
- 6.9. Building mounted lights will be provided at all entrances/exits. Canopy mounted lights will be provided where they exist; otherwise building façade lights will be provided above the doors.
- 6.10. Building entrances are to provide 100 lux average.
- 6.11. The Lobby and public circulation area luminaires will suit architectural elements and provide average illumination levels of 200 to 250 lux.
- 6.12. Washrooms will be finished and contain recessed mounted luminaires and decorative or architectural cove lighting appropriate for its environment, designed to 250 lux.
- 6.13. Service rooms will be lit with chain hung, direct strip lights LED luminaires with lenses.
- 6.14. Stairwells will be illuminated by diffuse LED luminaires.
- 6.15. Emergency lighting will be provided to meet building code and will be provided in electrical and mechanical services rooms.
- 6.16. Battery based unit equipment for emergency lighting will be provided in all electrical rooms and rooms containing transfer switches as supplementary lighting for emergency purposes. Unit equipment rooms containing transfer switches will meet the illumination and run time requirements of CSA C282.
- 6.17. Exit signs will be energy efficient LED type. Service and Back of House area Exit signs will be extruded aluminum type housings. Edge-lit Exit signs will be used in all other public areas.
- 6.18. LED diodes and complete LED luminaires (including drivers) shall be TCLP compliant and have a minimum CRI of 85 in at least 15 color swatches.

## **7. LIGHTING CONTROL**

- 7.1. A centralized networked low voltage lighting control system will be provided for the facility, including LV switches, occupancy sensors, photo sensors and time-clocks.
- 7.2. Washrooms, storage rooms, office areas and any other areas with transient occupancy will be provided with ceiling or wall mounted occupancy sensors.
- 7.3. Exterior lighting shall be automatically controlled capable of turning off exterior lighting when sufficient daylight is available or when the lighting is not required during night time hours.
- 7.4. The auditorium will be designed with its own specialty theatrical lighting control system including full DMX controls. Also, plug in connectors for theatrical lighting will be installed and wired by the electrical contractor, supplied by the theatrical contractor
- 7.5. Motion sensor to be PIR, Ultrasonic or a combination sensor with a capability to add slaves. These will be optional wall mounted in small rooms and ceiling mounted in all other areas.

- 7.6. In areas with natural lighting, luminaires will be controlled by daylight sensors to make maximum use of natural light. Daylight sensors to dim fixtures via the standard 0-10V LED dimmable fixtures.
- 7.7. Mechanical and electrical room lighting shall be controlled by standard wall switches.

## **8. GROUNDING SYSTEM**

- 8.1. An AC grounding system with new main ground electrodes that will consist of a minimum of four 3m ground rods spaced 3m apart will be provided at the exterior pad-mounted transformer. The grounding conductors will be a minimum #2/0AWG and connect to the utility transformer with two separate min. #2/0AWG ground connections.
- 8.2. In addition, the Main Electrical Room will have the main building electrical ground grid that will consist of a minimum of four 3m ground rods spaced 3m apart and connected to the main electrical ground bar located in the Main Electrical Room. The grounding conductors will be a minimum #2/0AWG.
- 8.3. The grounding system for the building will be extended by connecting each typical electrical room to the main grounding system in the main electrical room in a radial connection. A ground bar will be provided in each electrical room. All transformer neutrals will be connected to the grounding bar and a common cable connected back to the system ground.
- 8.4. Grounding will be provided following IEEE 1100 and Electrical Code Section 10 standards.
- 8.5. Separate #3/0AWG telecommunication ground riser will be provided off of the main building ground bus and the telecommunication ground riser will be connected in a radial pattern with ground bars in each telecommunication room.

## **9. EMI CONSIDERATIONS**

- 9.1. All wiring will be in conduit.
- 9.2. Routing of power cables will be selected to minimize the effect of magnetic fields on other equipment.
- 9.3. Single conductor Teck or armoured cable will be avoided.

## **10. COMMUNICATIONS, SECURITY AND AUDIO-VISUAL SYSTEM**

- 10.1. Complete raceways for each of the communications, security and audio visual systems shall be provided.
- 10.2. The communications raceway systems will terminate in the main communication room or the local telecom rooms located on each floor.

- 10.3. Conduits will be provided from the main communications room to the telecom rooms to ensure that the maximum distance from any device to the nearest communications room is no more than 90 meters.
- 10.4. Voice and data outlet boxes are to be provided by the electrical contractor.
- 10.5. Provision, installation and final connection of all telephone and data outlets and cabling will be by the electrical contractor.
- 10.6. The security system conduits are to terminate at the base building security system control panel. Outlets boxes are to be provided for access control, intrusion detection, video surveillance, duress and panic alert systems.
- 10.7. Rough in conduit and junction box system will be provided for the security system by the Electrical Contractor. All electronic devices and installation will be provided by others.
- 10.8. All security devices will be connected as per the security consultant's drawings. Infrastructures will be installed by electrical contractor to support this.
- 10.9. Doors contacts, electric strikes, magnetic locks, and security cameras will be roughed in by the electrical division as directed by the Owner.
- 10.10. The AV system conduits are to terminate to the respective Lighting/Sound booth or AV/TEC room for the auditorium. All other AV system for presentation and/or audio systems for the other areas are to terminate back to the local AV rack for the respective spaces.

**11. CO-ORDINATION OF MECHANICAL AND ELECTRICAL AND OTHERS**

- 11.1. All starters, fire alarm shutdown, pressurization control, smoke evacuate control, motor control centres, and power wiring shall be by the electrical division except for units with starters as part of a package or for VFDs.
- 11.2. All power wiring shall be by the Electrical contractor including power wiring from variable speed drives to motors. VFDs to be mounted on or near the equipment and VFD cable will be run from the VFD drive to the motor with no disconnect between them.
- 11.3. All control wiring and controls shall be by Mechanical contractor. The Electrical contractor will provide 15A, 120V, 1 phase circuits at designated panels and they will be terminated in a junction box near the respective electrical panels. The Mechanical/Controls contractor is required to extend the 120V circuits to all of their respective equipment.
- 11.4. All fire alarm wiring shall be by Electrical contractor.

END OF ELECTRICAL DESIGN BRIEF



30 June 2023

# Cost Report

Class D Estimate

Revision: 1

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**Barrie Performing Arts**  
**Hariri Pontanini Architects**

making the **difference**

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Class D Cost Report

**Hariri Pontanini Architects**

Turner &amp; Townsend

**Barrie Performing Arts**

Revision: 1

**Section 1 - Contents Page**

<b>Section</b>	<b>Heading</b>
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2	Executive Summary
3	Financial overview
4	Basis of Costs
5	Headline Construction Costs
6	Overall Elemental Summary
7	Building Works Elemental Summary
8	Site Works Elemental Summary
9	Detailed Cost Analysis

**Appendices**

A	Area schedule
B	Information used register

**Quality Check**

<b>Rev</b>	<b>Status</b>	<b>Prepared by</b>	<b>Checked by</b>	<b>Date</b>
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Class D Cost Report

## Barrie Performing Arts

Revision: 1

Date: 30/06/2023

## Section 2 - Executive Summary

		Gross Floor Area: 6,429 m <sup>2</sup> 69,203 ft <sup>2</sup>			
Ref	Element	TOTAL	\$/m <sup>2</sup>	\$/ft <sup>2</sup>	Cost Ratio
A	Building Works	\$84,839,000	\$13,196	\$1,226	89%
B	Site Works	\$6,080,000	\$946	\$88	6%
<b>SUB-TOTAL: BUILDING COSTS</b>		<b>\$90,919,000</b>	<b>\$14,142</b>	<b>\$1,314</b>	<b>95%</b>
C	Escalation Allowance - We recommend carrying 8% per annum for 2023; 5% - 6% per annum for 2024 ; 5% - 6% for 2025 be carried is spearte budget	<b>Excluded</b>	<b>Excluded</b>	<b>Excluded</b>	<b>Excluded</b>
D	Construction Contingency - 5%	\$4,546,000	\$707	\$66	5%
<b>TOTAL: BUILDING COSTS</b>		<b>\$95,465,000</b>	<b>\$14,849</b>	<b>\$1,379</b>	<b>100%</b>
E	Land Costs	Excluded	Excluded	Excluded	Excluded
F	Client Costs	Excluded	Excluded	Excluded	Excluded
G	Soft Costs	Excluded	Excluded	Excluded	Excluded
<b>TOTAL: PROJECT COSTS (exc tax)</b>		<b>\$95,465,000</b>	<b>\$14,849</b>	<b>\$1,379</b>	<b>100%</b>
HST	HST Assessment	Excluded	Excluded	Excluded	Excluded
<b>TOTAL: PROJECT COSTS (exc tax)</b>		<b>\$95,465,000</b>	<b>\$14,849</b>	<b>\$1,379</b>	<b>100%</b>
<b>SEPARATE PRICES (NOT INCLUDED ABOVE)</b>					
1	AV system allowance			\$	5,944,000
2	Security system allowance			\$	518,000
3	FDA Contract - Owner Purchased as provided by FDA - No O&H, Fee, Contingencies applied			\$	1,365,000

### Section 3 - Financial overview

## 3 Cost Report

### 3.1 Project Introduction

The purpose of this Cost Plan is to provide Hariri Pontanini Architects with an Opinion of Probable Cost only at Class D and reflects current local market rates and conditions.

The Cost Plan provides indicative construction costs for the Barrie Performing Arts project in Barrie, for Hariri Pontanini Architects at Class D correct to a magnitude of +/-20%.

The costs have been based upon the information listed in Appendix B and a Gross Floor Area of 69,203 ft<sup>2</sup> as indicated in Appendix A.

The Cost Plan has been prepared solely for the use of Hariri Pontanini Architects and shall not be relied upon by any third party.

This Cost Plan is subject to review, confirmation and/or amendments following revisions to the information stated and discussion(s) with the Client and Design Consultants at which time this report will be reviewed and may be re-issued if required.

### 3.2 Financial overview

The Building Costs (exclusive of HST) totals \$95,465,000.00 including General Requirements, Overheads & Profit and any applicable Contingency, this equates to 1379.49/ft<sup>2</sup>.

The General Contractor's General Requirements have been assumed at 12% and General Contractor's Fee at 4%

### 3.3 Key cost drivers

- External envelope
- Glulam structure
- Wood wall finishes
- Kidd's Creek site works

### 3.4 Contingency summary

The Design Allowance is set at 20% which equates to \$15,153,000.00  
The Construction Allowance is set at \$4,546,000.00

### 3.5 Risks

The Key risks have been considered are summarised below:

- Current design stage
- The low level of information available for site and civil works

### Section 3 - Financial overview

#### 3.6 Escalation Summary

Works are priced at a Base Date of Q2 2023

Escalation has been excluded from this estimate

#### 3.7 General Requirements

We have included an allowance of 12% for General Requirements within our estimate which represents the current market levels for a project of this nature.

Our allowance for General Conditions includes:-

- Site Set Up
- Contractor Staff
- Hoarding
- Mobilization and Demobilization
- Bonding and Insurance
- Temporary Power
- Temporary Heating
- Scaffolding
- Regular and Final Cleaning
- Traffic Control and Management
- Small Tools and Equipment
- Site Signage
- Temporary Office

#### 3.8 Procurement strategy

This estimate assumes that the project will be procured on a Stipulated Lump sum basis, and that bids will be received from a minimum of five pre-qualified general contractors. We also assume that the project will be completed in a reasonable time frame and have not included any premiums related to "fast-tracking" the project, if required. The unit rates in our estimate are based on construction activities occurring during normal working hours and proceeding within a non-accelerated schedule.

Our estimate includes current price feedback received from concrete / formwork (division 3), masonry (division 4), steel (division 5), roofing (division 7), glazing (division 8) and drywall + stud (division 9) sub trades indicating increased prices for these trades due to market volatility related to aluminium, steel, drywall products as well increased market demand. Turner and Townsend strongly recommends that a "tender / bidding contingency" be carried. It is our opinion that the local market will remain very busy and volatile in the short and medium term and that sub-trade pricing for the above mentioned trades need to be monitored consistently prior to tender.



**Section 3 - Financial overview**

**3.9 Measurement and Pricing**

The estimate has been developed using generally accepted principles on method of measurement as per the Canadian Institute of Quantity Surveyors (CIQS) Elemental Cost Analysis.

The rates used for this estimate include labour and material, equipment, and subcontractor's overheads and profit. Pricing developed for this project is based upon our company's experience with similar projects, and/or quotes provided by subcontractors and suppliers as noted within the estimate. It does not take into account extraordinary market conditions, where bidders may be limited and may include in their tenders disproportionate contingencies and profit margins.

**3.10 General Statement of Liability**

Turner & Townsend strongly recommends the owner and/or design team review the cost estimate report including line item descriptions, unit prices, allowances, assumptions, exclusions, and contingencies to ensure the appropriate design intent has been accurately captured within the report.

Turner & Townsend does not guarantee that tenders or actual construction costs will not vary from this estimate. Adverse market conditions, proprietary and/or sole source specifications, single sourcing of materials and equipment or reduced competition among contractors may cause bids to vary from reasonable estimates based on assumed current market conditions.

## Section 4 - Basis of Costs

### 4 Basis of Costs

#### 4.1 Information used and outstanding

The Cost Plan has been prepared solely in accordance with the documentation outlined within this document and as specified in Appendix B.

#### 4.2 Assumptions

The following Assumptions have been made in the preparation of the Cost Estimate

- 1 Works are priced at Q2 2023 with no Escalation applied
- 2 The Cost Plan assumes that the works will be procured by a Stipulated Sum process. The tender will be based on Class A information or equivalent.
- 3 Regular working hours
- 4 No major site grading allowed; relatively flat site is assumed
- 5 No major phasing requirements
- 6 No 'Accelerated' schedule premiums allowed
- 7 Non-union labour

#### 4.3 Exclusions

The following items are specifically excluded from the Cost Estimate:

- 1 Legal Fees and Expenses
- 2 Owner's Administration Expenses
- 3 Any applicable project soft costs
- 4 Removal of Contaminated Material, if any
- 5 Fixtures, Fittings & Equipment
- 6 Construction Price Escalation Beyond 2Q 2023
- 7 IT & Communication Equipment
- 8 Premiums for Single Sourced Materials
- 9 Schedule Acceleration Premium
- 10 LEED Premiums
- 11 AESS Grade Steel
- 12 Out of Hours Working (other than where stated)
- 13 Hazardous Material
- 14 Premiums included by either the General Contractor or sub trades due to any prohibitive contractual clauses such as Liquidated Damages or penalties for non completion of the work
- 15 Irrigation system - assumed by others
- 16 Communications active hardware
- 17 UPS system
- 18 Sound masking system
- 19 Level 2 EV charging stations equipments c/w wiring
- 20 PA & AV equipments, devices, cable, termination and testing; Rough-in and power supply only is included in the estimate
- 21 Hydro charge
- 22 Phasing & Labour premium
- 23 Theatre stage special lights, controls and equipments
- 24 LEED Premiums
- 25 Hydro Transformer & Primary feeder
- 26 Security system - separate price

## Section 6 - Overall Elemental Summary

Ref	Element	Ratio To GFA	Elemental Quantity	Elemental Unit Rate	Total	Cost / m <sup>2</sup>	Cost / ft <sup>2</sup>	Cost Ratio
<b>A</b>	<b>Shell</b>				<b>\$24,990,000</b>	<b>\$3,887</b>	<b>\$361</b>	<b>26%</b>
<b>A1</b>	<b>Substructure</b>				<b>\$2,170,000</b>	<b>\$338</b>	<b>\$31</b>	<b>2%</b>
A11	Foundation	56%	3,589 m <sup>2</sup>	\$558	\$2,002,000	\$311	\$29	2%
A12	Basement excavation	25%	1,576 m <sup>3</sup>	\$107	\$168,000	\$26	\$2	0%
<b>A2</b>	<b>Structure</b>				<b>\$9,976,000</b>	<b>\$1,552</b>	<b>\$144</b>	<b>10%</b>
A21	Lowest Floor Construction	56%	3,589 m <sup>2</sup>	\$259	\$929,000	\$144	\$13	1%
A22	Upper Floor Construction	38%	2,446 m <sup>2</sup>	\$1,659	\$4,057,000	\$631	\$59	4%
A23	Roof Construction	56%	3,589 m <sup>2</sup>	\$1,390	\$4,990,000	\$776	\$72	5%
<b>A3</b>	<b>Exterior Enclosure</b>				<b>\$12,844,000</b>	<b>\$1,998</b>	<b>\$186</b>	<b>13%</b>
A31	Walls Below Grade	9%	550 m <sup>2</sup>	\$1,100	\$605,000	\$94	\$9	1%
A32	Walls Above Grade	30%	1,960 m <sup>2</sup>	\$1,500	\$2,940,000	\$457	\$42	3%
A33	Windows & Entrances	37%	2,408 m <sup>2</sup>	\$2,539	\$6,115,000	\$951	\$88	6%
A34	Roof Covering	57%	3,676 m <sup>2</sup>	\$558	\$2,052,000	\$319	\$30	2%
A35	Projections	100%	6,429 m <sup>2</sup>	\$176	\$1,132,000	\$176	\$16	1%
<b>B</b>	<b>Interiors</b>				<b>\$21,072,000</b>	<b>\$3,278</b>	<b>\$304</b>	<b>22%</b>
<b>B1</b>	<b>Partitions &amp; Doors</b>				<b>\$6,189,000</b>	<b>\$963</b>	<b>\$89</b>	<b>6%</b>
B11	Partitions	119%	7,635 m <sup>2</sup>	\$738	\$5,635,000	\$876	\$81	6%
B12	Doors	2%	112 nr	\$4,946	\$554,000	\$86	\$8	1%
<b>B2</b>	<b>Finishes</b>				<b>\$8,235,000</b>	<b>\$1,281</b>	<b>\$119</b>	<b>9%</b>
B21	Floor Finishes	88%	5,658 m <sup>2</sup>	\$334	\$1,889,000	\$294	\$27	2%
B22	Ceiling Finishes	88%	5,658 m <sup>2</sup>	\$301	\$1,704,000	\$265	\$25	2%
B23	Wall Finishes	215%	13,811 m <sup>2</sup>	\$336	\$4,642,000	\$722	\$67	5%
<b>B3</b>	<b>Fittings &amp; Equipment</b>				<b>\$6,648,000</b>	<b>\$1,034</b>	<b>\$96</b>	<b>7%</b>
B31	Fittings & Fixtures	100%	6,429 m <sup>2</sup>	\$411	\$2,645,000	\$411	\$38	3%
B32	Equipment	100%	6,429 m <sup>2</sup>	\$557	\$3,578,000	\$557	\$52	4%
B33	Conveying Systems	0%	5 stp	\$85,000	\$425,000	\$66	\$6	0%
<b>C</b>	<b>Services</b>				<b>\$14,534,000</b>	<b>\$2,261</b>	<b>\$210</b>	<b>15%</b>
<b>C1</b>	<b>Mechanical</b>				<b>\$8,200,000</b>	<b>\$1,275</b>	<b>\$118</b>	<b>9%</b>
C11	Plumbing & Drainage	100%	6,429 m <sup>2</sup>	\$150	\$962,000	\$150	\$14	1%
C12	Fire Protection	100%	6,429 m <sup>2</sup>	\$46	\$298,000	\$46	\$4	0%
C13	HVAC	100%	6,429 m <sup>2</sup>	\$961	\$6,177,000	\$961	\$89	6%
C14	Controls	100%	6,429 m <sup>2</sup>	\$119	\$763,000	\$119	\$11	1%
<b>C2</b>	<b>Electrical</b>				<b>\$6,334,000</b>	<b>\$985</b>	<b>\$92</b>	<b>7%</b>
C21	Service & Distribution	100%	6,429 m <sup>2</sup>	\$328	\$2,106,000	\$328	\$30	2%
C22	Lighting, Devices & Heating	100%	6,429 m <sup>2</sup>	\$370	\$2,379,000	\$370	\$34	2%
C23	Systems & Ancillaries	100%	6,429 m <sup>2</sup>	\$288	\$1,849,000	\$288	\$27	2%
<b>SUB-TOTAL: NET BUILDING WORKS (Exc Site)</b>					<b>\$60,596,000</b>	<b>\$9,425</b>	<b>\$876</b>	<b>63%</b>
<b>D</b>	<b>Site &amp; Ancillary Work</b>				<b>\$4,450,000</b>	<b>\$692</b>	<b>\$64</b>	<b>5%</b>
<b>D1</b>	<b>Site Work</b>				<b>\$4,350,000</b>	<b>\$677</b>	<b>\$63</b>	<b>5%</b>
D11	Site Development		15,661 m <sup>2</sup>	\$204	\$3,192,000	\$496	\$46	3%
D12	Mechanical Site Services		15,661 m <sup>2</sup>	\$30	\$476,000	\$74	\$7	0%
D13	Electrical Site Services		15,661 m <sup>2</sup>	\$44	\$682,000	\$106	\$10	1%
<b>D2</b>	<b>Ancillary Work</b>				<b>\$100,000</b>	<b>\$16</b>	<b>\$1</b>	<b>0%</b>
D21	Demolition	244%	15,661 m <sup>2</sup>	\$6	\$100,000	\$16	\$1	0%
D22	Alterations	244%	15,661 m <sup>2</sup>	\$0	\$0	\$0	\$0	0%
<b>SUB-TOTAL: NET BUILDING WORKS</b>					<b>\$65,046,000</b>	<b>\$10,117</b>	<b>\$940</b>	<b>68%</b>
<b>Z</b>	<b>General Requirements &amp; Allowances</b>							
<b>Z1</b>	<b>General Requirements &amp; Fee</b>				<b>\$10,720,000</b>	<b>\$1,667</b>	<b>\$155</b>	<b>11%</b>
Z11	General Requirements		12.0 %		\$7,806,000	\$1,214	\$113	8%
Z12	Fee		4.0 %		\$2,914,000	\$453	\$42	3%
<b>TOTAL: BUILDING WORKS ESTIMATE</b>					<b>\$75,766,000</b>	<b>\$11,785</b>	<b>\$1,095</b>	<b>79%</b>
<b>Z2</b>	<b>Allowances</b>				<b>\$19,699,000</b>	<b>\$3,064</b>	<b>\$285</b>	<b>21%</b>
Z21	Design Allowance		20.0 %		\$15,153,000	\$2,357	\$219	16%
Z22	Escalation Allowance		0.0 %		\$0	\$0	\$0	0%
Z23	Construction Allowance		5.0 %		\$4,546,000	\$707	\$66	5%
<b>TOTAL CONSTRUCTION COST</b>					<b>\$95,465,000</b>	<b>\$14,849</b>	<b>\$1,379</b>	<b>100%</b>
<b>HST</b>	<b>HST Assessment</b>				<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>0%</b>
<b>TOTAL CONSTRUCTION COST INC TAX</b>					<b>\$95,465,000</b>	<b>\$14,849</b>	<b>\$1,379</b>	<b>100%</b>

## Section 6 - Overall Elemental Summary

making the difference

## Section 7 - Building Works Elemental Summary

Building Works								
Ref	Element	Ratio To GFA	Elemental Quantity	Elemental Unit Rate	Total	Cost / m <sup>2</sup>	Cost / ft <sup>2</sup>	Cost Ratio
<b>A</b>	<b>Shell</b>				<b>\$24,990,000</b>	<b>\$3,887</b>	<b>\$361</b>	<b>28%</b>
<b>A1</b>	<b>Substructure</b>				<b>\$2,170,000</b>	<b>\$338</b>	<b>\$31</b>	<b>2%</b>
A11	Foundation	56%	3,589 m <sup>2</sup>	\$558	\$2,002,000	\$311	\$29	2%
A12	Basement excavation	25%	1,576 m <sup>3</sup>	\$107	\$168,000	\$26	\$2	0%
<b>A2</b>	<b>Structure</b>				<b>\$9,976,000</b>	<b>\$1,552</b>	<b>\$144</b>	<b>11%</b>
A21	Lowest Floor Construction	56%	3,589 m <sup>2</sup>	\$259	\$929,000	\$144	\$13	1%
A22	Upper Floor Construction	38%	2,446 m <sup>2</sup>	\$1,659	\$4,057,000	\$631	\$59	5%
A23	Roof Construction	56%	3,589 m <sup>2</sup>	\$1,390	\$4,990,000	\$776	\$72	6%
<b>A3</b>	<b>Exterior Enclosure</b>				<b>\$12,844,000</b>	<b>\$1,998</b>	<b>\$186</b>	<b>14%</b>
A31	Walls Below Grade	9%	550 m <sup>2</sup>	\$1,100	\$605,000	\$94	\$9	1%
A32	Walls Above Grade	30%	1,960 m <sup>2</sup>	\$1,500	\$2,940,000	\$457	\$42	3%
A33	Windows & Entrances	37%	2,408 m <sup>2</sup>	\$2,539	\$6,115,000	\$951	\$88	7%
A34	Roof Covering	57%	3,676 m <sup>2</sup>	\$558	\$2,052,000	\$319	\$30	2%
A35	Projections	100%	6,429 m <sup>2</sup>	\$176	\$1,132,000	\$176	\$16	1%
<b>B</b>	<b>Interiors</b>				<b>\$21,072,000</b>	<b>\$3,278</b>	<b>\$304</b>	<b>24%</b>
<b>B1</b>	<b>Partitions &amp; Doors</b>				<b>\$6,189,000</b>	<b>\$963</b>	<b>\$89</b>	<b>7%</b>
B11	Partitions	119%	7,635 m <sup>2</sup>	\$738	\$5,635,000	\$876	\$81	6%
B12	Doors	2%	112 nr	\$4,946	\$554,000	\$86	\$8	1%
<b>B2</b>	<b>Finishes</b>				<b>\$8,235,000</b>	<b>\$1,281</b>	<b>\$119</b>	<b>9%</b>
B21	Floor Finishes	88%	5,658 m <sup>2</sup>	\$334	\$1,889,000	\$294	\$27	2%
B22	Ceiling Finishes	88%	5,658 m <sup>2</sup>	\$301	\$1,704,000	\$265	\$25	2%
B23	Wall Finishes	215%	13,811 m <sup>2</sup>	\$336	\$4,642,000	\$722	\$67	5%
<b>B3</b>	<b>Fittings &amp; Equipment</b>				<b>\$6,648,000</b>	<b>\$1,034</b>	<b>\$96</b>	<b>7%</b>
B31	Fittings & Fixtures	100%	6,429 m <sup>2</sup>	\$411	\$2,645,000	\$411	\$38	3%
B32	Equipment	100%	6,429 m <sup>2</sup>	\$557	\$3,578,000	\$557	\$52	4%
B33	Conveying Systems	0%	5 stp	\$85,000	\$425,000	\$66	\$6	0%
<b>C</b>	<b>Services</b>				<b>\$14,534,000</b>	<b>\$2,261</b>	<b>\$210</b>	<b>16%</b>
<b>C1</b>	<b>Mechanical</b>				<b>\$8,200,000</b>	<b>\$1,275</b>	<b>\$118</b>	<b>9%</b>
C11	Plumbing & Drainage	100%	6,429 m <sup>2</sup>	\$150	\$962,000	\$150	\$14	1%
C12	Fire Protection	100%	6,429 m <sup>2</sup>	\$46	\$298,000	\$46	\$4	0%
C13	HVAC	100%	6,429 m <sup>2</sup>	\$961	\$6,177,000	\$961	\$89	7%
C14	Controls	100%	6,429 m <sup>2</sup>	\$119	\$763,000	\$119	\$11	1%
<b>C2</b>	<b>Electrical</b>				<b>\$6,334,000</b>	<b>\$985</b>	<b>\$92</b>	<b>7%</b>
C21	Service & Distribution	100%	6,429 m <sup>2</sup>	\$328	\$2,106,000	\$328	\$30	2%
C22	Lighting, Devices & Heating	100%	6,429 m <sup>2</sup>	\$370	\$2,379,000	\$370	\$34	3%
C23	Systems & Ancillaries	100%	6,429 m <sup>2</sup>	\$288	\$1,849,000	\$288	\$27	2%
<b>D</b>	<b>Site &amp; Ancillary Work</b>				<b>\$100,000</b>	<b>\$16</b>	<b>\$1</b>	<b>0%</b>
<b>D1</b>	<b>Site Work</b>				<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>0%</b>
D11	Site Development		0 m <sup>2</sup>	\$0	\$0	\$0	\$0	0%
D12	Mechanical Site Services		0 m <sup>2</sup>	\$0	\$0	\$0	\$0	0%
D13	Electrical Site Services		0 m <sup>2</sup>	\$0	\$0	\$0	\$0	0%
<b>D2</b>	<b>Ancillary Work</b>				<b>\$100,000</b>	<b>\$16</b>	<b>\$1</b>	<b>0%</b>
D21	Demolition	0%	0 m <sup>2</sup>	\$0	\$100,000	\$16	\$1	0%
D22	Alterations	0%	0 m <sup>2</sup>	\$0	\$0	\$0	\$0	0%
<b>SUB-TOTAL: NET BUILDING WORKS</b>					<b>\$60,696,000</b>	<b>\$9,441</b>	<b>\$877</b>	<b>68%</b>
<b>Z</b>	<b>General Requirements &amp; Allowances</b>							
<b>Z1</b>	<b>General Requirements &amp; Fee</b>				<b>\$10,003,000</b>	<b>\$1,556</b>	<b>\$145</b>	<b>11%</b>
Z11	General Requirements		12.0 %		\$7,284,000	\$1,133	\$105	8%
Z12	Fee		4.0 %		\$2,719,000	\$423	\$39	3%
<b>TOTAL: BUILDING WORKS ESTIMATE</b>					<b>\$70,699,000</b>	<b>\$10,997</b>	<b>\$1,022</b>	<b>79%</b>
<b>Z2</b>	<b>Allowances</b>				<b>\$18,382,000</b>	<b>\$2,859</b>	<b>\$266</b>	<b>21%</b>
Z21	Design Allowance		20.0 %		\$14,140,000	\$2,199	\$204	16%
Z22	Escalation Allowance		0.0 %		\$0	\$0	\$0	0%
Z23	Construction Allowance		5.0 %		\$4,242,000	\$660	\$61	5%
<b>TOTAL CONSTRUCTION COST</b>					<b>\$89,081,000</b>	<b>\$13,856</b>	<b>\$1,287</b>	<b>100%</b>
<b>HST</b>	<b>HST Assessment</b>		<b>0.0%</b>		<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>0%</b>
<b>TOTAL CONSTRUCTION COST INC TAX</b>					<b>\$89,081,000</b>	<b>\$13,856</b>	<b>\$1,287</b>	<b>100%</b>
<b>GFA</b>								
Gross Floor Area (m <sup>2</sup> ):		6,429 m <sup>2</sup>						
Gross Floor Area (ft <sup>2</sup> ):		69,203 ft <sup>2</sup>						

Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Building Works

	Description	Qty	Unit	Rate	Total	Notes
<b>A</b>	<b>SHELL</b>				<b>24,990,000</b>	
<b>A1</b>	<b>SUBSTRUCTURE</b>				<b>2,170,000</b>	
<b>A11</b>	<b>Foundation</b>	<b>3,589</b>	<b>m2</b>	<b>557.82</b>	<b>2,002,000</b>	
	<b>Note: No geotechnical report was provided at this time.</b>					
11.01	Interior Pad footings 2250mm x 2250mm x 450mm thick 1800mm deep	11	no	4,657.27		
11.02	Excavation	100	m3	50.00	5,000	
11.03	Concrete	28	m3	300.00	8,400	
11.04	Formwork	72	m2	275.00	19,800	
11.05	Reinforcement - 120kg/m3	3,368	kg	3.75	12,630	
11.06	Backfill	72	m3	75.00	5,400	
11.07	Perimeter Pad footings 2250mm x 2250mm x 450mm thick 1800mm deep	25	no	7,196.00		
11.08	Excavation	738	m3	50.00	36,900	
11.09	Concrete	64	m3	300.00	19,200	
11.10	Formwork	162	m2	275.00	44,550	
11.11	Reinforcement - 120kg/m3	7,654	kg	3.75	28,700	
11.12	Backfill	674	m3	75.00	50,550	
11.13	Perimeter strip footings 750mm wide x 450mm thick x 1800mm deep	335	m	2,050.27		
11.14	Excavation	1,538	m3	50.00	76,900	
11.15	Concrete	271	m3	300.00	81,300	
11.16	Formwork	1,207	m2	275.00	331,930	
11.17	Reinforcement - 100kg/m3	27,135	kg	3.75	101,760	
11.18	Backfill	1,266	m3	75.00	94,950	
11.19	Perimeter strip footings 2250mm wide x 450mm thick x 1800mm deep	47	m	2,772.77		
11.20	Excavation	343	m3	50.00	17,150	
11.21	Concrete	70	m3	300.00	21,000	
11.22	Formwork	169	m2	275.00	46,480	
11.23	Reinforcement - 100kg/m3	6,663	kg	3.75	24,990	
11.24	Backfill	276	m3	75.00	20,700	
11.25	Pad footings to orchestra pit 2250mm x 2250mm x 450mm thick 1800mm deep	4	no	4,622.50		Allowance; not indicated on structural drawings
11.26	Excavation	36	m3	50.00	1,800	
11.27	Concrete	10	m3	300.00	3,000	
11.28	Formwork	26	m2	275.00	7,150	
11.29	Reinforcement - 120kg/m3	1,224	kg	3.75	4,590	
11.30	Backfill	26	m3	75.00	1,950	
11.31	Interior strip footings 2250mm wide x 450mm thick x 1800mm deep	211	m	2,773.41		
11.32	Excavation	1,538	m3	50.00	76,900	
11.33	Concrete	314	m3	300.00	94,200	
11.34	Formwork	760	m2	275.00	209,000	
11.35	Reinforcement - 100kg/m3	29,910	kg	3.75	112,160	
11.36	Backfill	1,239	m3	75.00	92,930	
11.37	Elevator Footings	2	no	39,940.00		
11.38	Excavation	281	m3	50.00	14,050	
11.39	Concrete	50	m3	300.00	15,000	
11.40	Formwork	40	m2	275.00	11,000	
11.41	Reinforcement - 120kg/m3	6,000	kg	3.75	22,500	
11.42	Backfill	231	m3	75.00	17,330	
11.43	waterproofing	1	sum	10,000.00	10,000	
11.44	Stair footing	1	no	30,000.00	30,000	
11.45	Concrete Walls Below Grade to Elevator and stair Footings	60	m2	775.00		
11.46	Concrete	18	m3	300.00	5,400	
11.47	Formwork	120	m2	275.00	33,000	
11.48	Reinforcement - 120kg/m3	2,160	kg	3.75	8,100	
11.49	Perimeter drainage	382	m	200.00	76,400	
11.50	Perimeter insulation	573	m2	100.00	57,300	
11.51	Winter heat allowance - Excluded Crane Base	1	sum	50,000.00	50,000	



Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Building Works

	Description	Qty	Unit	Rate	Total	Notes
11.52	Area	3,589	m2			
<b>A12</b>	<b>Basement Excavation</b>	<b>1,576</b>	<b>m3</b>	<b>106.60</b>	<b>168,000</b>	
12.01	Basement excavation Assume open cut - No shoring allowed	1,576	m3	75.00	118,200	
12.02	Dewatering - allowance	1	sum	50,000.00	50,000	
<b>A2</b>	<b>STRUCTURE</b>				<b>9,976,000</b>	
<b>A21</b>	<b>Lowest Floor Construction</b>	<b>3,589</b>	<b>m2</b>	<b>258.85</b>	<b>929,000</b>	
21.01	150mm thick slab on grade including underslab drainage	2,554	m2	200.00	510,800	
21.02	150mm thick sloped slab on grade including underslab drainage	1,035	m2	250.00	258,750	
21.03	Extra for tiered construction to theatres	365	m2	300.00	109,500	
21.04	Housekeeping pads Winter heat allowance - Excluded	1	sum	50,000.00	50,000	
<b>A22</b>	<b>Upper Floor Construction</b>	<b>2,446</b>	<b>m2</b>	<b>1,658.63</b>	<b>4,057,000</b>	
22.01	265mm x 760mm Glulam Beam with Ledger	112	m3	5,000.00	557,880	
22.02	265mm x 128mm Glulam Beam with Ledger - Upturned	1	m3	5,000.00	4,410	
22.03	102mm 3 ply CLT panel spruce pine fir	249	m3	1,800.00	449,090	
22.04	50mm Concrete topping	2,446	m2	50.00	122,300	
22.05	Acoustic mat	2,446	m2	50.00	122,300	
22.06	Extra over for tiered construction of seating area	100	m2	300.00	30,000	
22.07	215mm x 760mm Glulam Beam spruce pine fir	220	m3	5,000.00	1,098,050	
22.08	105mm thick 3-ply CLT spruce pine fir	64	m3	2,000.00	127,260	
22.09	87mm thick 3-ply CLT spruce pine fir filler panel	82	m3	2,000.00	164,430	
22.10	Structural steel including beams, columns, connections, wastage, etc to suspended seating area in Main theatre	49,625	kg	15.00	744,380	
22.11	Main theatre stage construction	420	m2	500.00	210,000	
22.12	Glulam Columns - 265mm x 266mm	12	m3	5,000.00	58,370	
22.13	Glulam Columns - 315mm x 1596mm	7	m3	5,000.00	34,690	
22.14	Precast concrete exit stairs	135	m	350.00	47,250	
22.15	Feature Spiral Stair	1	sum	250,000.00	250,000	
22.16	Miscellaneous metals	2,446	m2	15.00	36,690	
<b>A23</b>	<b>Roof Construction</b>	<b>3,589</b>	<b>m2</b>	<b>1,390.36</b>	<b>4,990,000</b>	
23.01	265mm x 760mm Glulam Beam with Ledger	95	m3	5,000.00	474,300	
23.02	102mm 3 ply CLT panel spruce pine fir	366	m3	1,800.00	658,940	

Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Building Works

	Description	Qty	Unit	Rate	Total	Notes
23.03	Structural steel including beams, columns, connections, wastage, etc to main theatre roof	110,600	kg	15.00	1,659,000	
23.04	50mm Concrete topping	3,589	m2	50.00	179,450	
23.05	Acoustic mat	3,589	m2	35.00	125,620	
23.06	215mm x 760mm Glulam Beam spruce pine fir	273	m3	5,000.00	1,366,840	
23.07	105mm thick 3-ply CLT spruce pine fir	79	m3	2,000.00	158,340	
23.08	87mm thick 3-ply CLT spruce pine fir filler panel	102	m3	2,000.00	204,970	
23.09	Glulam Columns - 265mm x 266mm	10	m3	5,000.00	48,640	
23.10	Glulam Columns - 315mm x 1596mm	7	m3	5,000.00	34,690	
23.11	Miscellaneous metals	3,589	m2	15.00	53,840	
23.12	Allowance for roof anchors	1	sum	25,000.00	25,000	
	Vibration dampening - Excluded					
<b>A3</b>	<b>EXTERIOR ENCLOSURE</b>				<b>12,844,000</b>	
<b>A31</b>	<b>Walls Below Grade</b>	<b>550</b>	<b>m2</b>	<b>1,100.20</b>	<b>605,000</b>	
31.01	<b>Note: Assumptions to be confirmed by Architect</b>					
31.02	Concrete basement wall including concrete + formwork + reinforcement 130kg/m3 + drainage layer + filter fabric + waterproofing - Assume 300mm thick	550	m2	1,100.00	604,890	
<b>A32</b>	<b>Walls Above Grade</b>	<b>1,960</b>	<b>m2</b>	<b>1,499.95</b>	<b>2,940,000</b>	
32.01	<b>Note: Assumptions to be confirmed by Architect</b>					
32.02	Solid façade of insulated precast concrete panel system	1,960	m2	1,500.00	2,940,090	
<b>A33</b>	<b>Windows &amp; Entrances</b>	<b>2,408</b>	<b>m2</b>	<b>2,539.35</b>	<b>6,115,000</b>	
33.01	<b>Note: Assumptions to be confirmed by Architect</b>					
33.02	Glazed curtainwall façade - Allow for double glazing (at Recital Hall, Café, Forum, Entrances, Large Rehearsal Hall Green Room, Production Offices, Crew Room, Rehearsal Spaces, Media Room, Meeting Room, Admin Offices)	2,408	m2	2,500.00	6,020,250	Measured from plans, to be confirmed by architect
33.03	Insulated hollow metal doors, complete	2	no	2,500.00	5,000	
33.04	Glazed doors - Main Entrance vestibule	4	no	5,000.00	20,000	
33.05	Glazed doors, complete	7	no	3,500.00	24,500	
33.06	Overhead coil door - at Loading	1	no	20,000.00	20,000	
33.07	Automatic door opener - Allowance, no detail	5	no	5,000.00	25,000	
<b>A34</b>	<b>Roof Covering</b>	<b>3,676</b>	<b>m2</b>	<b>558.22</b>	<b>2,052,000</b>	
34.01	<b>Note: Assumptions to be confirmed by Architect</b>					
34.02	Roof Covering - Assume 3-ply built-up asphalt roofing	3,481	m2	500.00	1,740,500	

Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Building Works

	Description	Qty	Unit	Rate	Total	Notes
34.03	Inverted roof with pavers for roof over Forum (part of Second Floor Terrace)	195	m2	750.00	146,250	
	Green Roof - None Indicated					
34.04	Allowance for Roof Ladder	1	sum	5,000.00	5,000	
34.05	Allowance for Roof Hatch	1	sum	10,000.00	10,000	
34.06	Allowance for Roof Accessories	1	sum	150,000.00	150,000	
<b>A35</b>	<b>Projections</b>	<b>6,429</b>	<b>m2</b>	<b>176.07</b>	<b>1,132,000</b>	
35.01	<b>Note: Assumptions to be confirmed by Architect</b>					
	Aluminum fins to of glazed curtainwall façade - Not Required					
	Interior timber wood screen to glazed curtainwall façade - Not Required					
	<b>Parapets</b>					
35.02	Perimeter Parapets - 150mm high average	300	m	650.00	195,000	
35.03	Theatre Parapets - 150mm high	114	m	650.00	74,100	
35.04	Second Floor Terrace curb	43	m	200.00	8,600	
	<b>Second Floor Terrace</b>					
35.05	Glass guardrail fixed to Terrace	43	m	2,000.00	86,000	
35.06	Flooring - Structure included under A23, Covering included under A34	195	m2			
35.07	Overhang (including structure & covering)	57	m2	2,200.00	125,400	
	<b>Canopy</b>					
35.08	Main Entrance Canopy complete - Allowance	90	m2	2,500.00	225,000	
	<b>Soffits</b>					
35.09	Allowance for soffit finish	145	m2	1,500.00	217,500	Canopy soffit included above
	Clerestoreys - None shown					
35.10	Miscellaneous Projections	1	sum	200,000.00	200,000	
<b>B</b>	<b>INTERIOR</b>				<b>21,072,000</b>	
<b>B1</b>	<b>PARTITIONS &amp; DOORS</b>				<b>6,189,000</b>	
<b>B11</b>	<b>Partitions</b>	<b>7,635</b>	<b>m2</b>	<b>738.05</b>	<b>5,635,000</b>	
11.01	<b>Note: Assumptions to be confirmed by Architect</b>					
	<b>Concrete Block Walls</b>					
11.02	Concrete block walls - Mechanical/Electrical Room, Loading	313	m2	300.00	93,900	
	<b>Concrete Walls</b>					
11.03	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Elevator shaft	253	m2	650.00	164,450	
11.04	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Stairs	107	m2	650.00	69,550	
11.05	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Orchestra Pit	22	m2	650.00	14,300	
11.06	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Film Screening Room	248	m2	650.00	161,200	

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11.07	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Forum, Café, Coat Check	109	m2	650.00	70,850	
11.08	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Main Entrance	54	m2	650.00	35,100	
11.09	Extra over 50% of Main Entrance walls for architectural formwork	27	m2	125.00	3,380	
11.10	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Recital Hall	927	m2	850.00	787,950	
11.11	Extra over 25% of Recital Hall perimeter walls for architectural formwork	464	m2	125.00	57,940	
11.12	Concrete walls including concrete, reinforcement 100kg/m3, formwork - Main Theatre	2,231	m2	850.00	1,896,350	
11.13	Extra over 25% of Main Theatre perimeter walls for architectural formwork	1,116	m2	125.00	139,440	
	<b>Drywall</b>					
11.14	Drywall partition	2,281	m2	210.00	479,010	
11.15	Drywall partition above glazing	211	m2	210.00	44,310	
11.16	Extra over for acoustic - Studios, Music Library, Practice Rooms	156	m2	150.00	23,400	
11.17	Mechanical shaft walls	276	m2	235.00	64,860	
	<b>Furring</b>					
11.18	Furring to block walls - Assume gypsum board + steel studs + insulation	626	m2	100.00	62,600	
11.19	Furring to elevator shaft and stairs - Assume gypsum board + steel studs + insulation	360	m2	165.00	59,400	
	Assume no furring to interior of Recital Hall, Main Theatre, Rehearsal Hall					
	<b>Glazing</b>					
11.20	Glazed partition - Main Entrance, Admin Offices, Green Room, Crew Room	87	m2	1,200.00	104,400	Assumed 4m high
11.21	Glazed partition - Large Rehearsal Hall, Rehearsal Spaces, Media Room, Studios, Music Library, Practice Rooms, Meeting/Practice Room	516	m2	1,200.00	619,200	Assumed 4m high
11.22	Extra for sound rating / acoustic glazing	516	m2	500.00	258,000	
	<b>Miscellaneous</b>					
11.23	Rough Carpentry	1	sum	200,000.00	200,000	
11.24	Sealing and Caulking	1	sum	100,000.00	100,000	
11.25	Furring and Boxing	1	sum	125,000.00	125,000	
<b>B12</b>	<b>Doors</b>	<b>112</b>	<b>nr</b>	<b>4,946.43</b>	<b>554,000</b>	
12.01	<b>Note: No door schedule given. Assumptions to be confirmed by Architect</b>					
12.02	Hollow core doors complete - Orchestra Pit Level, Mech/Elec Room, Loading, Loading Storage	15	no	2,500.00	37,500	
12.03	Solid core wood doors complete	75	no	4,000.00	300,000	
12.04	Glazed swing doors complete - Main Entrance, Studios, Music Library, Practice Rooms, Meeting Room, Admin Offices, Large Rehearsal Hall, Rehearsal Spaces, Media Room	22	no	5,000.00	110,000	
12.05	Allowance for Automatic door operators	10	no	5,000.00	50,000	

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12.06	Extra for sound rating / acoustic doors	56	no	1,000.00	56,000	
12.07	Extra for fire rated doors	3	no	300.00	900	
<b>B2</b>	<b>FINISHES</b>				<b>8,235,000</b>	
<b>B21</b>	<b>Floor Finishes</b>	<b>5,658</b>	<b>m2</b>	<b>333.86</b>	<b>1,889,000</b>	
21.01	<b>Note: No floor finishes plans given. Assumptions to be confirmed by Architect</b>					
21.02	Engineered Wood - Orchestra Pit, Recital Hall, Main Theatre, Forum, Large Rehearsal Hall, Rehearsal Spaces, Studio, Theatre Balcony	1,562	m2	300.00	468,600	
21.03	Carpet tile - Media Room, Film Screening Room, Meeting/Practice Room	314	m2	100.00	31,400	
21.04	Porcelain Tile - Commons, Café, Main Entrance, Coat Check, Ticket/Welcome Desk, Washrooms, Sundry, Upper Lobby, Feature Stair, Bar/Concessions	2,208	m2	250.00	552,000	
21.05	Polished Concrete - Stair, Storage, Custodial, Scenery Workshop & Lighting/Sound Workshop, Mech/Elec Room	629	m2	130.00	81,770	
21.06	Traffic Coating - Loading, Loading/Storage	47	m2	15.00	710	
21.07	Marmoleum Flooring - House Manager, First Aid, Quiet Room, Green Room, Crew Room, Dressing Rooms, Production Office, Costume Maintenance, Practice Rooms, Control Booth. Admin Offices, Ushers Room	500	m2	100.00	50,000	
21.08	Wood sprung flooring - Stage at Main Theatre, Recital Hall, Film Screening Room	398	m2	350.00	139,300	
21.09	Access Flooring - Main Theatre, Theatre Balcony, Recital Hall, Film Screening Room Assume no access flooring required in Large Rehearsal Hall	951	m2	500.00	475,500	
21.10	<b>Bases</b> Porcelain Tile	1,508	m	35.00	52,780	
21.11	Rubber - To polished concrete and traffic coating areas	457	m	15.00	6,860	
21.12	Solid Wood - To marmoleum flooring, carpet tile flooring and engineered wood areas	1,218	m	25.00	30,450	
<b>B22</b>	<b>Ceiling Finishes</b>	<b>5,658</b>	<b>m2</b>	<b>301.17</b>	<b>1,704,000</b>	
22.01	<b>Note: No reflected ceiling plans given. Assumptions to be confirmed by Architect</b>					
22.02	Exposed ceiling, painted - Mechanical Space, Stair, Instrument Storage at orchestra pit level	181	m2	15.00	2,720	
22.03	Gypsum Board - Corridors at orchestra pit level	48	m2	150.00	7,200	
22.04	Architectural Suspended Absorptive Ceiling - Stage at Main Theatre, Orchestra Pit	383	m2	800.00	306,400	
22.05	Wood Acoustic Panels - Main Theatre	487	m2	2,000.00	974,000	
22.06	Allow for staining wood deck	4,559	m2	25.00	113,980	
22.07	Allowance for acoustic reflectors	1	sum	200,000.00	200,000	
22.08	Allowance for bulkheads	1	sum	100,000.00	100,000	
<b>B23</b>	<b>Wall Finishes</b>	<b>13,811</b>	<b>m2</b>	<b>336.11</b>	<b>4,642,000</b>	
23.01	<b>Note: No wall finishes plans given. Assumptions to be confirmed by Architect</b>					



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	Description	Qty	Unit	Rate	Total	Notes
23.02	Paint	7,175	m2	15.00	107,630	
23.03	Wood wall finish - 75% to Main Theatre	3,347	m2	800.00	2,677,200	
23.04	Wood wall finish - 75% to Recital Hall	1,391	m2	800.00	1,112,400	
23.05	Wood wall finish - 50% to Main Entrance walls	27	m2	800.00	21,600	
23.06	Acoustic wall panels - Full height to Media Room	140	m2	500.00	70,000	Assume 4m high
23.07	Porcelain tile to Washrooms - Allow for full height	1,372	m2	225.00	308,700	Assume 4m high
23.08	Wood feature finish to Café, Lobby, Welcome Area - Allowance only; no detail	1	sum	250,000.00	250,000	
23.09	Acoustic wall panels - Studios, Music Library	272	m2	250.00	68,000	Assume 4m high
23.10	Stone tile to elevator lobby - Assume full height to Level 1 only	40	m2	300.00	12,000	Assume 4m high
23.11	Stone tile to Kitchen - Assume full height to 50% of perimeter walls	48	m2	300.00	14,400	Assume 4m high
<b>B3</b>	<b>FITTINGS &amp; EQUIPMENT</b>				<b>6,648,000</b>	
<b>B31</b>	<b>Fittings &amp; Fixtures</b>	<b>6,429</b>	<b>m2</b>	<b>411.41</b>	<b>2,645,000</b>	
31.001	<b>Note: Assumptions to be confirmed by Architect</b>					
	<b>Metals</b>					
31.002	Handrails at Stairs	34	m	300.00	10,200	
31.003	Guardrails at Stairs	20	m	500.00	10,000	
31.004	Guardrails at Orchestra Pit	28	m	750.00	21,000	
31.005	Feature Stair Wood Guardrail - included under A22 Feature Stair Handrail - assumed not required	13	m			
31.006	Elevator Pit Ladder	3	no	2,500.00	7,500	
31.007	Miscellaneous Metals	1	sum	300,000.00	300,000	
31.008	Steel guardrails to catwalks and rigging galleries	236	m	750.00	177,000	
31.009	Steel catwalks and rigging galleries including suspension structure - Allowance	131	m2	1,000.00	131,000	
	<b>Washroom Accessories</b>					
	<b>Ground Floor</b>					
31.010	Complete washroom with shower	1	no	2,500.00	2,500	
31.011	Complete washroom	1	no	2,000.00	2,000	
31.012	Group of washrooms:	1	no	19,550.00		
31.013	Washrooms	3	no	1,700.00	5,100	
31.014	Showers	3	no	500.00	1,500	
31.015	Solid surface vanity	7	m	1,200.00	8,400	
31.016	Mirror	7	m	400.00	2,800	
31.017	Hand Dryer	1	no	750.00	750	
31.018	Waste Receptacle	1	no	200.00	200	
31.019	Paper Towel Dispenser	2	no	200.00	400	
31.020	Soap Dispenser	4	no	100.00	400	
31.021	Group of washrooms (Gender Neutral):	2	no	34,750.00		
31.022	Universal washroom	1	no	2,800.00	2,800	
31.023	Washrooms	23	no	1,700.00	39,100	
31.024	Solid surface vanity	15	m	1,200.00	18,000	
31.025	Mirror	15	m	400.00	6,000	
31.026	Hand Dryer	2	no	750.00	1,500	
31.027	Waste Receptacle	2	no	200.00	400	
31.028	Paper Towel Dispenser	4	no	200.00	800	
31.029	Soap Dispenser	9	no	100.00	900	

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	Description	Qty	Unit	Rate	Total	Notes
	<b><u>Second Floor</u></b>					
31.030	Complete washroom	1	no	2,000.00	2,000	
31.031	Group of washrooms (Gender Neutral):	1	no	24,850.00		
31.032	Washrooms	7	no	1,700.00	11,900	
31.033	Solid surface vanity	7	m	1,200.00	8,400	
31.034	Mirror	7	m	400.00	2,800	
31.035	Hand Dryer	1	no	750.00	750	
31.036	Waste Receptacle	1	no	200.00	200	
31.037	Paper Towel Dispenser	2	no	200.00	400	
31.038	Soap Dispenser	4	no	100.00	400	
	<b>Millwork</b>					
	<b><u>Orchestra Pit Level</u></b>					
	Assumed no millwork required					
	<b><u>Ground Floor</u></b>					
	<u>Ticket/Welcome Desk</u>					
31.039	Welcome Desk	9	m	10,000.00	90,000	
	<u>Coat Check</u>					
31.040	Counter	5	m	2,000.00	10,000	
31.041	Benches	5	m	1,000.00	5,000	
	<u>Café</u>					
31.042	Solid surface countertop with storage below	8	m	3,000.00	24,000	
31.043	Shelving	1	sum	20,000.00	20,000	
	<u>Forum</u>					
31.044	Millwork allowance	1	sum	20,000.00	20,000	
	<u>Main Theatre</u>					
31.045	Wood guardrail (1m high)	78	m	2,000.00	156,000	
31.046	Stage drapery	115	m2	300.00	34,500	assumed 8m high
	<u>Recital Hall</u>					
31.047	Wood guardrail (1m high)	9	m	2,000.00	18,000	
	<u>Large Rehearsal Hall</u>					
31.048	Millwork allowance	1	sum	15,000.00	15,000	
	<u>First Aid</u>					
31.049	Millwork allowance	1	sum	5,000.00	5,000	
	<u>Quiet Room</u>					
31.050	Millwork allowance	1	sum	5,000.00	5,000	
	<u>Green Room</u>					
31.051	Counter allowance	6	m	2,000.00	12,000	
31.052	Locker allowance	1	sum	25,000.00	25,000	
	<u>Crew Room</u>					
31.053	Millwork allowance	1	sum	20,000.00	20,000	
31.054	Locker allowance	1	sum	25,000.00	25,000	
	<u>Dressing Rooms</u>					
31.055	Millwork allowance - Solid surface countertops and full size mirrors	33	m	2,000.00	66,000	
31.056	Benches	16	m	1,000.00	16,000	
31.057	Locker allowance	1	sum	50,000.00	50,000	
	<u>Servery</u>					
31.058	Millwork allowance	2	sum	10,000.00	20,000	
	<u>Loading/Storage</u>					
31.059	Millwork allowance	1	sum	5,000.00	5,000	
	<u>Custodial</u>					
31.060	Millwork allowance	1	sum	3,000.00	3,000	

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31.061	<u>Scenery Workshop &amp; Lighting/Sound Workshop</u> Workstation countertop	1	sum	5,000.00	5,000	
31.062	<u>Production Offices</u> Millwork allowance	1	sum	5,000.00	5,000	
31.063	<u>Costume Maintenance</u> Millwork allowance	1	sum	5,000.00	5,000	
31.064	<u>House Manager</u> Millwork allowance	2	m	1,500.00	3,000	
31.065	<u>Commons</u> Millwork allowance	1	sum	70,000.00	70,000	
<b><u>Second Floor</u></b>						
31.066	<u>Film Screening Room</u> Millwork Allowance	1	sum	15,000.00	15,000	
31.067	<u>Balcony</u> Wood guardrail (1m high)	49	m	5,000.00	245,000	
31.068	<u>Bar/Concessions</u> Solid surface countertop with storage below	7	m	7,500.00	52,500	
31.069	Shelving	1	sum	20,000.00	20,000	
31.070	<u>Rehearsal Spaces</u> Millwork allowance	2	sum	10,000.00	20,000	
31.071	<u>Music Library</u> Millwork Allowance	1	sum	5,000.00	5,000	
31.072	<u>Studios</u> Full height mirror to one wall of each studio	12	m	500.00	6,000	
31.073	Handrails to walls of each studio	29	m	250.00	7,250	
31.074	<u>Practice Rooms</u> Millwork allowance - Assume mirror and handrails	4	sum	5,000.00	20,000	
31.075	<u>Meeting/Practice Room</u> Millwork allowance	4	sum	10,000.00	40,000	
31.076	<u>Control Booth</u> Millwork Allowance	2	sum	15,000.00	30,000	
31.077	<u>Admin Offices</u> Millwork allowance	6	m	1,500.00	9,000	
	<u>Media Room</u> Assumed included in soft costs					
31.078	<u>Custodial</u> Millwork allowance	2	sum	3,000.00	6,000	
31.079	<u>Ushers Room</u> Lockers	1	sum	25,000.00	25,000	
31.080	Millwork allowance - countertops	1	sum	5,000.00	5,000	
31.081	<u>Upper Lobby</u> Wood guardrail (1m high)	15	m	2,000.00	30,000	
31.082	<u>Commons</u> Millwork allowance	1	sum	50,000.00	50,000	
31.083	Allowance for undetailed miscellaneous millwork	1	sum	100,000.00	100,000	
<b>Miscellaneous Works</b>						
31.084	Signage and wayfinding - Interior	1	sum	200,000.00	200,000	
31.085	Signage and wayfinding - Exterior	1	sum	200,000.00	200,000	
31.086	Window Treatment / Blinds	1	sum	50,000.00	50,000	

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	Loose Furniture - NIC					
<b>B32</b>	<b>Equipment</b>	<b>6,429</b>	<b>m2</b>	<b>556.53</b>	<b>3,578,000</b>	
32.01	<b>Note: The following items are provided by FDA. Audio - Visual Systems NOT included</b>					
	<b>Main Theatre</b>					
	<b><u>Base Contract</u></b>					
	Theatrical Lighting Controls (Section 260961)					
32.02	Stage Dimming and Circuit Distribution	1	sum	208,000.00	208,000	
32.03	House, Work and Run Lighting Controls	1	sum	163,000.00	163,000	
32.04	Control Network and Equipment	1	sum	98,000.00	98,000	
32.05	Emergency Lighting Transfer System	1	sum	13,000.00	13,000	
32.06	Factory Services & Commissioning	1	sum	46,000.00	46,000	
	Company Switches, Panelboards & Disconnects					elsewhere
	House, Work and Run Lighting Fixtures					elsewhere
	Feeders					elsewhere
	Conduit & Wire					elsewhere
	Installation & Terminations					elsewhere
	Stage Rigging (Section 116133)					
32.07	Portal header & motorized rigging	1	sum	60,000.00	60,000	
32.08	Tracked portal legs & motorized rigging	1	sum	75,000.00	75,000	
32.09	"Venetian" style house curtain & motorized rigging	1	sum	90,000.00	90,000	
32.10	T-bar battery, full esage depth	1	sum	75,000.00	75,000	
32.11	Undedicated manual counterweight sets, 8" on center	30	no	9,000.00	270,000	
32.12	Motorized counterweight light pipes (fixed speed)	4	no	25,000.00	100,000	
32.13	Motorized orchestra shell ceiling rigging (fixed speed)	3	no	25,000.00	75,000	
32.14	Lighting cable handling, allowance	1	sum	20,000.00	20,000	
32.15	Speaker rigging (6-chain motors, controls)	1	sum	70,000.00	70,000	
32.16	Black velour masking, cyclorama, scrim, storage hampers	1	sum	65,000.00	65,000	
32.17	Variable Acoustics System, allowance	1	sum	175,000.00	175,000	
	Installation allowance, less electrical work					included
	Orchestra Shell (Section 116113)					
32.18	Wenger "Diva" shell, painted finish	1	sum	300,000.00	300,000	
	Forestage reflector and motorized rigging					none
	Orchestra Pit Lift System					
32.19	Lift deck, motors, controls	1	sum	350,000.00	350,000	
	Finish floor, guardrails					elsewhere
	Installation allowance, less electrical work					included
32.20	Rigging Electrical Work, allowance	1	sum	60,000.00	60,000	
32.21	Lift Electrical Work, allowance	1	sum	35,000.00	35,000	
	Audio / Video System					by others
	<b><u>Owner Purchase - See Executive Summary</u></b>					
32.22	Control Console & Accessories	1	sum	130,000.00		
	Theatrical Lighting Fixtures					
32.23	Conventional Fixtures (Including Lamps & accessories)	1	sum	47,000.00		
32.24	Automated Fixtures	1	sum	312,000.00		
32.25	LED Wash Fixtures	1	sum	62,000.00		
32.26	LED Spot Fixtures	1	sum	208,000.00		
32.27	Followspots	1	sum	39,000.00		
32.28	Cable Assemblies	1	sum	39,000.00		
32.29	Multi-cable assemblies	1	sum	65,000.00		
	Installation					by owner
	<b>Recital Hall</b>					
	<b><u>Base Contract</u></b>					
	Theatrical Lighting Controls (Section 260961)					
32.30	Stage Dimming and Circuit Distribution	1	sum	33,000.00	33,000	
32.31	House, Work and Run Lighting Controls	1	sum	117,000.00	117,000	

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32.32	Control Network and Equipment	1	sum	20,000.00	20,000	
32.33	Emergency Lighting Transfer System	1	sum	7,000.00	7,000	
32.34	Factory Services & Commissioning	1	sum	13,000.00	13,000	
	Company Switches, Panelboards & Disconnects					elsewhere
	House, Work and Run Lighting Fixtures					elsewhere
	Feeders					elsewhere
	Conduit & Wire					elsewhere
	Installation & Terminations					elsewhere
32.35	Stage Rigging (Section 116133)					
	Motorized light pipes (fixed speed)	4	no	45,000.00	180,000	
	Variable Acoustic Curtains					tbd
	Installation cost less electrical work					included
32.36	Rigging Electrical Work Allowance	1	sum	25,000.00	25,000	
	Audio / Video System					by others
	<b><u>Owner Purchase - See Executive Summary</u></b>					
32.37	Control Console & Accessories	1	sum	52,000.00		
	Theatrical Lighting Fixtures					
32.38	Concert Lighting Fixtures & accessories (LED)	1	sum	195,000.00		
32.39	Cable Assemblies	1	sum	26,000.00		
32.40	Installation (hang & focus)	1	sum	8,000.00		
	<b>Film Theatre</b>					
	<b><u>Base Contract</u></b>					
	Theatrical Lighting Controls (Section 260961)					
	House, Work and Run Lighting Controls					by others
	Control Network and Equipment					by others
	Emergency Lighting Transfer System					by others
	Factory Services & Commissioning					by others
	Company Switches, Panelboards & Disconnects					elsewhere
	House, Work and Run Lighting Fixtures					elsewhere
	Feeders					elsewhere
	Conduit & Wire					elsewhere
	Installation & Terminations					elsewhere
	Stage Rigging (Section 116133)					n/a
	Audio / Video System					by others
	<b><u>Owner Purchase - See Executive Summary</u></b>					
	Control Console & Accessories					n/a
	Theatrical Lighting Fixtures					n/a
	<b>Large Rehearsal Hall</b>					
	<b><u>Base Contract</u></b>					
	Theatrical Lighting Controls (Section 260961)					
32.41	Stage Dimming and Circuit Distribution	1	sum	33,000.00	33,000	
32.42	House, Work and Run Lighting Controls	1	sum	20,000.00	20,000	
32.43	Control Network and Equipment	1	sum	7,000.00	7,000	
32.44	Emergency Lighting Transfer System	1	sum	3,000.00	3,000	
32.45	Factory Services & Commissioning	1	sum	4,000.00	4,000	
	Company Switches, Panelboards & Disconnects					elsewhere
	House, Work and Run Lighting Fixtures					elsewhere
	Feeders					elsewhere
	Conduit & Wire					elsewhere
	Installation & Terminations					elsewhere
32.46	Stage Rigging (Section 116133)					
	Pipe grid (4' module)	1	sum	70,000.00	70,000	
	Installation cost					included
	Audio / Video System					by others
	<b><u>Owner Purchase - See Executive Summary</u></b>					



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	Description	Qty	Unit	Rate	Total	Notes
32.47	Control Console & Accessories	1	sum	13,000.00		
32.48	Theatrical Lighting Fixtures					
	Color Changers / LED Fixtures	1	sum	156,000.00		
32.49	Cable Assemblies	1	sum	13,000.00		
	Installation					by others
	<b>Seating Allowance</b>					
	<b>Base Contract</b>					
32.50	Main Theatre Fixed Auditorium Seating (Section 122610)	600	no	700.00	420,000	
	Main Theatre Loose Auditorium Seating (Section by others)					included
32.51	Recital Hall Auditorium Seats	220	no	700.00	154,000	
32.52	Film Theatre	140	no	700.00	98,000	
32.53	Large Rehearsal Room	75	no	350.00	26,250	
	<b>Servery, Café, Bar/Concessions Equipment - NIC</b>					EXCLUDED
<b>B33</b>	<b>Conveying Systems</b>	<b>5</b>	<b>stp</b>	<b>85,000.00</b>	<b>425,000</b>	
33.01	Passenger elevator - 3 elevators, 5 stops	5	stp	85,000.00	425,000	
	Truck Lift - Not required					
	Stage Lift - Not Required					
	Orchestra Pit Lift - See section B32					
	Freight Lift - Not Required					
<b>C</b>	<b>SERVICES</b>				<b>14,534,000</b>	
<b>C1</b>	<b>MECHANICAL</b>				<b>8,200,000</b>	
<b>C11</b>	<b>Plumbing &amp; Drainage</b>	<b>6,429</b>	<b>m2</b>	<b>149.63</b>	<b>962,000</b>	
11.01	Equipment					
11.02	Water meter and backflow preventer	1	sum	20,000.00	20,000	
11.03	Reduced pressure backflow preventer - non-potable	1	sum	5,000.00	5,000	
11.04	High efficiency PVI c/w storage tank & gas-fired condensing heat exchanger, 500 MBH	2	no	45,000.00	90,000	
11.05	Electric domestic hot water tank	2	no	25,000.00	50,000	
11.06	DHW recirculation pump	1	no	3,500.00	3,500	
11.07	Expansion tank	1	no	3,000.00	3,000	
11.08	Domestic cold water booster pump - duplex	1	sum	30,000.00	30,000	
11.09	Sanitary sump pump duplex	1	sum	15,000.00	15,000	
11.10	Elevator sump pump	1	sum	8,000.00	8,000	
	Storm sump pump - not required (gravity)					
11.11	Water softener package to humidifiers	1	sum	20,000.00	20,000	
11.12	Grease interceptor , allow	1	no	15,000.00	15,000	
11.13	Rainwater UV, pumps and filtration system	1	sum	30,000.00	30,000	
	Rainwater cistern - see site servicing					
	(Subtotal Equipment \$289,500 )					
	Piping					
11.14	DCW, domestic cold water	500	m	120.00	60,000	
11.15	DHW, domestic hot water	300	m	120.00	36,000	
11.16	DHWR, domestic hot water recirculation	200	m	90.00	18,000	
11.17	Non potable water (grey water)	200	m	100.00	20,000	
11.18	SAN, sanitary drain and vent	1,000	m	180.00	180,000	
11.19	Storm drainage	750	m	240.00	180,000	
	Natural gas- see HVAC					
	(Subtotal Piping \$494,000 )					
	Plumbing Fixtures					
11.20	Water closet, wall mounted, electronic flush valve	30	no	1,800.00	54,000	
11.21	Water closet, wall mounted, electronic flush valve, barrier free	7	no	2,000.00	14,000	

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11.22	Lavatory- counter mounted, electronic "no touch"	15	no	1,300.00	19,500	
11.23	Lavatory- wall hung, barrier free, electronic "no touch"	4	no	1,600.00	6,400	
11.24	Janitor sink	1	no	1,400.00	1,400	
11.25	Shower- Head and valve	2	no	2,200.00	4,400	
11.26	Shower- Head and valve, barrier free	2	no	2,800.00	5,600	
11.27	Emergency eyewash station	1	no	2,000.00	2,000	
11.28	Non freeze wall hydrant	4	no	800.00	3,200	
11.29	Drinking fountain	2	no	3,500.00	7,000	
11.30	Floor drain	25	no	700.00	17,500	
11.31	Control roof drain	15	no	1,200.00	18,000	
11.32	Rough-in for catering kitchen	1	sum	20,000.00	20,000	
11.33	Rough-in for café	1	sum	5,000.00	5,000	
	(Subtotal Plumbing Fixtures \$178,000 )					
<b>C12</b>	<b>Fire Protection</b>	<b>6,429</b>	<b>m2</b>	<b>46.35</b>	<b>298,000</b>	
12.01	Sprinkler System					
12.02	Wet sprinkler system	6,429	m2	40.00	257,160	
12.03	Pre-action sprinkler - data rooms (assumed 1 zone)	1	sum	35,000.00	35,000	
	(Subtotal Sprinkler System \$292,160 )					
	Standpipe system					
	Standpipe system - not required					
	(Subtotal Standpipe system \$0 )					
	Miscellaneous					
12.04	Fire extinguisher allowance	1	sum	3,000.00	3,000	
12.05	Siamese connection	1	no	2,500.00	2,500	
	(Subtotal Miscellaneous \$5,500 )					
<b>C13</b>	<b>HVAC</b>	<b>6,429</b>	<b>m2</b>	<b>960.78</b>	<b>6,177,000</b>	
13.01	Air Handling					
13.02	AHU-01, Main seating area Air handling unit, variable air volume, 50% OA, chilled water cooling coil, heating coil, reheat coil, partial enthalpy recovery wheel, humidifier, supply and return fans, filters, 10,500 cfm	1	no	261,000.00	261,000	
13.03	AHU-02, Main stage Air handling unit, variable air volume, 25% OA, chilled water cooling coil, heating coil, reheat coil, partial enthalpy recovery wheel, humidifier, supply and return fans, filters, 5,275 cfm	1	no	131,000.00	131,000	
13.04	RTU-01, Recital hall rooftop unit, variable air volume, 50% OA, chilled water cooling coil, heating coil, reheat coil, partial enthalpy recovery wheel, humidifier, supply and return fans, filters, 5,275 cfm	1	no	131,000.00	131,000	
13.05	RTU-02, Common area rooftop unit, variable air volume, 30% OA, chilled water cooling coil, heating coil, reheat coil, partial enthalpy recovery wheel, humidifier, supply and return fans, filters, 10,500 cfm	1	no	261,000.00	261,000	
13.06	RTU-03, Common area DOAS unit, variable air volume, 100%OA, chilled water cooling coil, heating coil, preheat coil, humidifier, enthalpy recovery wheel, economizer mode, supply and exhaust fans, filters, 10,500 cfm	1	no	306,000.00	306,000	
13.07	Kitchen ecology unit, assumed 7000cfm	1	no	140,000.00	140,000	
13.08	Gas-fired make-up air unit - kitchen, assumed 7000 cfm	1	no	126,000.00	126,000	
13.09	Air scrubbing to AHU-01 - performance space seating area	2	no	105,000.00	210,000	
	Smoke venting system - not required					
13.10	Split a/c unit - Elevator machine & controller room	2	no	5,000.00	10,000	
13.11	Self-contained air conditioning units - server/LAN room	2	no	4,500.00	9,000	
13.12	Ventilation unit - Loading dock, CO & NO2 detection system, supply & exhaust fans	1	no	15,000.00	15,000	
13.13	Exhaust fan tied into ammonia leak detection system	1	no	5,000.00	5,000	
13.14	Dishwasher exhaust	1	no	2,500.00	2,500	
13.15	Electrical room ventilation	1	sum	5,000.00	5,000	
13.16	Mechanical rooms ventilation	1	sum	8,000.00	8,000	
13.17	Miscellaneous exhaust fans	1	sum	15,000.00	15,000	
	(Subtotal Air Handling \$1,635,500 )					
	Heating/Cooling Plant					
13.18	HPA-01/02, Air-source heat pump, 85 ton cooling, 1000MBH	2	no	350,000.00	700,000	
13.19	Heating distribution pumps - primary	2	no	20,000.00	40,000	
13.20	Cooling distribution pumps - primary	2	no	25,000.00	50,000	
13.21	Heating distribution pumps - secondary	2	no	45,000.00	90,000	
13.22	Cooling distribution pumps - secondary	2	no	25,000.00	50,000	
13.23	Heat exchanger - heating/cooling	2	no	15,000.00	30,000	

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	Description	Qty	Unit	Rate	Total	Notes
13.24	Buffer tanks	2	no	10,000.00	20,000	
13.25	VFDs on pumps	8	no	3,500.00	28,000	
13.26	Electric boiler, 500MBH - supplemental heating	1	no	24,000.00	24,000	
13.27	Electric boiler heating pump	1	no	5,000.00	5,000	
13.28	Gas fired condensing boilers, 1,000MBH	2	no	35,000.00	70,000	
13.29	Gas boiler heating pumps	2	no	10,000.00	20,000	
13.30	Chemical treatment, expansion tank and glycol infill system	1	sum	25,000.00	25,000	
13.31	Gas Boiler venting	1	sum	20,000.00	20,000	
	(Subtotal Heating/Cooling Plant \$1,172,000 )					
	Miscellaneous					
13.32	Testing and balancing	1	sum	61,000.00	61,000	
13.33	Commissioning support	1	sum	30,500.00	30,500	
	(Subtotal Miscellaneous \$91,500 )					
	Piping					
13.34	Heating water supply & return mains	150	m	550.00	82,500	
13.35	Chilled water supply & return mains	150	m	550.00	82,500	
13.36	Glycol hot water supply and return to AHU	100	m	450.00	45,000	
13.37	Glycol chilled water supply and return to AHU	100	m	450.00	45,000	
13.38	HWS&R, heating water supply and return to devices	1,800	m	150.00	270,000	
13.39	Chilled water supply and return to devices	1,400	m	150.00	210,000	
13.40	Condensate drainage	700	m	85.00	59,500	
13.41	Refrigerant supply to split AC units	50	m	90.00	4,500	
13.42	Natural gas	200	m	120.00	24,000	
13.43	Natural gas PRV station	4	no	2,500.00	10,000	
	Gas meter - by Utility					
13.44	Miscellaneous piping	1	sum	150,000.00	150,000	
	(Subtotal Piping \$983,000 )					
	Ductwork and Air Distribution					
13.45	Galvanized steel ductwork	26,699	kg	32.00	854,370	
13.46	Poly-Vinyl Steel buried ductwork	1	sum	300,000.00	300,000	
13.47	Kitchen ductwork	1,200	kg	35.00	42,000	
13.48	Additional ductwork for air scrubbing units	2	no	8,000.00	16,000	
13.49	VAV boxes	138	no	1,500.00	207,000	
13.50	Diffusers, registers and grilles	440	no	250.00	110,000	
13.51	High induction linear diffusers	20	no	350.00	7,000	
13.52	Silencers	1	sum	70,000.00	70,000	
13.53	Fire and motorized dampers	1	sum	5,000.00	5,000	
13.54	Exterior ductwork insulation	1	sum	10,000.00	10,000	
	Louvres - see Architectural					
	(Subtotal Ductwork and Air Distribution \$1,621,368 )					
	Heating/Cooling Devices					
13.55	Perimeter heating fan coil unit	48	no	6,500.00	312,000	
13.56	Radiant in-floor heating, open space adjacent to entrances	850	m2	150.00	127,500	
13.57	Force flow heater / unit heater	10	no	1,500.00	15,000	
13.58	Recessed trench-mounted heating/cooling unit - lobby perimeter	10	no	5,000.00	50,000	
13.59	Air curtain, unheated - loading dock	1	no	6,000.00	6,000	
13.60	Fan coil units - interior, cooling only	33	no	4,500.00	148,500	
13.61	Non-condensing Fan coil unit c/w ECM & variable air volume damper - terminal room control	1	no	15,000.00	15,000	
	(Subtotal Heating/Cooling Devices \$674,000 )					
<b>C14</b>	<b>Controls</b>	<b>6,429</b>	<b>m2</b>	<b>118.68</b>	<b>763,000</b>	
14.01	Building Automation System (BAS) controls					
14.02	Air handling Units	5	no	20,000.00	100,000	
14.03	Make-up air unit	1	no	10,000.00	10,000	
14.04	Split AC unit	4	no	1,000.00	4,000	
14.05	Heating/Cooling plant	1	sum	30,000.00	30,000	
14.06	Exhaust fans	1	sum	10,000.00	10,000	
14.07	VAV boxes	138	no	2,000.00	276,000	
14.08	Unit heater	10	no	1,000.00	10,000	
14.09	Radiant in-floor manifold	17	no	2,500.00	42,500	
14.10	Perimeter fan coil units	48	no	1,500.00	72,000	
14.11	Fan coil units	34	no	2,500.00	85,000	
14.12	CO2 sensors	35	no	2,000.00	69,200	
14.13	CO/NOx sensors at Loading dock	2	no	2,000.00	4,780	
14.14	Plumbing	1	sum	10,000.00	10,000	
14.15	Miscellaneous points	1	sum	25,000.00	25,000	

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14.16	Computer software, hardware and programming	1	sum	15,000.00	15,000	
<b>C2</b>	<b>ELECTRICAL</b>				<b>6,334,000</b>	
<b>C21</b>	<b>Service &amp; Distribution</b>	<b>6,429</b>	<b>m2</b>	<b>327.57</b>	<b>2,106,000</b>	
21.01	Normal Power					
21.02	200A 600/347V main switchboard c/w main feeder breakers, DMS, TVSS, etc.	1	no	145,000.00	145,000	
21.03	Concrete base	1	no	5,000.00	5,000	
21.04	Hydro meter cabinet c/w empty conduit	1	no	2,500.00	2,500	
21.05	Hoisting & placing	1	no	3,000.00	3,000	
	(Subtotal Normal Power \$155,500 )					
	Emergency Power					
21.06	Assume 500kW 347/600V 3P, 4W Natural Gas Generator c/w weatherproof enclosure	1	sum	538,000.00	538,000	
21.07	347/600 3P 4W Generator Panel	1	sum	31,000.00	31,000	
21.08	347/600 3P 4W ATSs c/w by-pass	1	sum	40,000.00	40,000	
21.09	Emergency power distribution	1	sum	22,000.00	22,000	
21.10	Hoisting & placing	1	sum	6,000.00	6,000	
21.11	Generator concrete base & grounding	1	sum	6,000.00	6,000	
21.12	ATS control wiring	1	sum	3,000.00	3,000	
21.13	Feeders for above	1	sum	150,000.00	150,000	
21.14	UPS System - Assume not required	1	Note		0	
	(Subtotal Emergency Power \$796,000 )					
	Distribution					
21.15	Allowance for panels, transformers, hangers and concrete bases	6,429	m2	80.00	514,320	
21.16	Allowance for distribution copper feeders	6,429	m2	60.00	385,740	
	(Subtotal Distribution \$900,000 )					
	PV System					
21.17	PV system - Assume not required	1	note		0	
	(Subtotal PV System \$0 )					
	Motor Controls & Wiring					
21.18	Allowance for motor controls and wiring	6,429	m2	25.00	160,730	
	(Subtotal Motor Controls & Wiring \$160,700 )					
	Miscellaneous					
21.19	Grounding	6,429	m <sup>2</sup>	5.00	32,150	
21.20	Permits, inspection & job setup	1	no	32,000.00	32,000	
21.21	Testing and commissioning	1	no	27,000.00	27,000	
21.22	Allowance for Metering point	2	no	1,200.00	2,400	
	(Subtotal Miscellaneous \$93,400 )					
<b>C22</b>	<b>Lighting, Devices &amp; Heating</b>	<b>6,429</b>	<b>m2</b>	<b>370.04</b>	<b>2,379,000</b>	
22.01	Lighting					
22.02	Allowance for lights	6,429	m2	280.00	1,800,120	
22.03	Allowance for emergency lighting	6,429	m2	10.00	64,290	
22.04	Allowance for controls	6,429	m2	40.00	257,160	
	(Subtotal Lighting \$2,121,600 )					
	Branch Devices					
22.05	Allowance for branch devices, power receptacle c/w conduit and wire	6,429	m2	40.00	257,160	
	(Subtotal Branch Devices \$257,200 )					
	Heating					
22.06	- by Division 15	1	sum	0.00	0	
	(Subtotal Heating \$0 )					
<b>C23</b>	<b>Systems &amp; Ancillaries</b>	<b>6,429</b>	<b>m2</b>	<b>287.60</b>	<b>1,849,000</b>	
23.01	Fire Alarm System					
23.02	Full addressable fire alarm system c/w devices, wiring, testing and programming	6,429	m <sup>2</sup>	50.00	321,450	
	Main fire alarm control panel				Included	

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	Description	Qty	Unit	Rate	Total	Notes
	Fire alarm transponder				Included	
	Remote annunciator				Included	
	pull station				Included	
	speaker				Included	
	heat detector				Included	
	smoke detector				Included	
	horn/strobe				Included	
	strobe				Included	
	fire alarm conduit and wiring				Included	
	testing and verification				Included	
	Generator monitor				Included	
	Gas supply line monitor				Included	
	Sprinkler monitor				Included	
	Connection with Fire pump control panel				Included	
	Connection with HVAC system				Included	
	Connection with Security system				Included	
	Connection with Elevator system				Included	
	Programming and verification				Included	
	(Subtotal Fire Alarm System \$321,500 )					
	Security System					
23.03	Supply and installation of Security system head end equipment, devices and cabling, c/w programming, software - Refe Separate price	0	m2	50.00	0	
23.04	Allowance for security device outlets junction box and rough-in conduit infrastructure	6,429	m2	25.00	160,730	
	(Subtotal Security System \$160,700 )					
	Communications					
23.05	IT/Communication headend equipment, servers, accessories data outlets, telephone outlets, TV outlets, WAP devices, wiring c/w testing and verification	6,429	m²	60.00	385,740	
	Active Hardware - by Others					
23.06	Allowance for empty conduit for outlet	6,429	m2	25.00	160,730	
23.07	Allowance for Cable Tray	1	sum	102,000.00	102,000	
23.08	Allowance for IT racks	1	sum	68,000.00	68,000	
23.09	Allowance for Backbone Cabling c/w conduits	1	sum	33,000.00	33,000	
23.10	Active Hardware - by Others	1	Note		0	
	(Subtotal Communications \$749,400 )					
	Paging/Intercom/Program System					
23.11	Allowance for Public Address system - not required as per the Engineer & Architects	0	m2	20.00	0	
	(Subtotal Paging/Intercom/Program System \$0 )					
	AV System					
23.12	A/V Equipment, device, installation & wiring - by others /refer Excutive summary	1	note		0	
23.13	AV empty conduit, back boxes and infrastructure	1	sum	405,000.00	405,000	
	AV system for following areas;					
	Main Hall – Performance AV					
	Acoustic Hall – Performance AV					
	Back-of-House – Support AV					
	Screening Room					
	Lobby & Front-of-House					
	Admin/Office Spaces					
23.14	Allowance for power supply to AV equipments	1	sum	120,000.00	120,000	
	(Subtotal AV System \$525,000 )					
	Miscellaneous					
23.15	Lightning Protection	1	sum	64,000.00	64,000	
23.16	Allowance for as-built drawings, training & maintenance manuals	1	no	15,000.00	15,000	
23.17	Fire stops and smoke seals	1	sum	13,500.00	13,500	
	(Subtotal Miscellaneous \$92,500 )					
<b>D</b>	<b>SITE &amp; ANCILLARY WORK</b>				<b>100,000</b>	
<b>D1</b>	<b>SITE WORK</b>				<b>0</b>	
<b>D11</b>	<b>Site Development</b>	<b>0</b>	<b>m2</b>	<b>0.00</b>	<b>0</b>	
11.01	See Site Estimate					



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<b>D12</b>	<b>Mechanical Site Services</b>	<b>0</b>	<b>m2</b>	<b>0.00</b>	<b>0</b>	
12.01	See Site Estimate					
<b>D13</b>	<b>Electrical Site Services</b>	<b>0</b>	<b>m2</b>	<b>0.00</b>	<b>0</b>	
13.01	See Site Estimate					
<b>D2</b>	<b>ANCILLARY WORK</b>				<b>100,000</b>	
<b>D21</b>	<b>Demolition</b>	<b>0</b>	<b>m2</b>	<b>0.00</b>	<b>100,000</b>	
21.01	Demolish existing structures on site	1	sum	100,000.00	100,000.00	
<b>D22</b>	<b>Alterations</b>	<b>0</b>	<b>m2</b>	<b>0.00</b>	<b>0</b>	
22.01	No Work Required					
<b>SUB-TOTAL: NET BUILDING WORKS</b>					<b>60,696,000</b>	
<b>Z1</b>	<b>GENERAL REQUIREMENTS &amp; FEE</b>				<b>10,003,000</b>	
<b>Z11</b>	<b>General Requirements</b>				<b>7,284,000</b>	
11.01	Contractors General Requirements	12.0	%	60,696,000.00	7,284,000	
<b>Z12</b>	<b>Fee</b>				<b>2,719,000</b>	
12.01	Contractors Fee	4.0	%	67,980,000.00	2,719,000	
<b>TOTAL: BUILDING WORKS ESTIMATE</b>					<b>70,699,000</b>	
<b>Z2</b>	<b>ALLOWANCES</b>				<b>18,382,000</b>	
<b>Z21</b>	<b>Design Allowance</b>				<b>14,140,000</b>	
21.01	Design Contingency	20.0	%	70,699,000.00	14,140,000	
<b>Z22</b>	<b>Escalation Allowance</b>				<b>0</b>	
22.01	Tender Price Inflation	0.0	%	84,839,000.00	0	
22.02	Construction Inflation	0.0	%	84,839,000.00	0	
<b>Z23</b>	<b>Construction Allowance</b>				<b>4,242,000</b>	
23.01	Construction Contingency	5.0	%	84,839,000.00	4,242,000	
<b>TOTAL CONSTRUCTION COST (including inflation)</b>					<b>89,081,000</b>	
	<b>HST Assessment</b>	<b>0%</b>	<b>%</b>	<b>89,081,000.00</b>	<b>0</b>	
<b>Estimated Overall Construction Cost</b>					<b>89,081,000</b>	

**Section 8 - Site Works Elemental Summary**

Site Works									
Ref	Element	Ratio To GFA	Elemental Quantity	Elemental Unit Rate	Total	Cost / m2	Cost / ft2	Cost Ratio	
<b>D</b>	<b>Site &amp; Ancillary Work</b>				<b>\$4,350,000</b>	<b>\$278</b>	<b>\$26</b>	<b>68%</b>	
<b>D1</b>	<b>Site Work</b>				<b>\$4,350,000</b>	<b>\$278</b>	<b>\$26</b>	<b>68%</b>	
D11	Site Development	100%	15,661 m <sup>2</sup>	\$204	\$3,192,000	\$204	\$19	50%	
D12	Mechanical Site Services	100%	15,661 m <sup>2</sup>	\$30	\$476,000	\$30	\$3	7%	
D13	Electrical Site Services	100%	15,661 m <sup>2</sup>	\$44	\$682,000	\$44	\$4	11%	
<b>D2</b>	<b>Ancillary Work</b>				<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>0%</b>	
D21	Demolition	100%	15,661 m2	\$0	\$0	\$0	\$0	0%	
D22	Alterations	100%	15,661 m2	\$0	\$0	\$0	\$0	0%	
<b>SUB-TOTAL: NET EXTERNAL WORKS</b>					<b>\$4,350,000</b>	<b>\$278</b>	<b>\$26</b>	<b>68%</b>	
<b>Z</b>	<b>General Requirements &amp; Allowances</b>								
<b>Z1</b>	<b>General Requirements &amp; Fee</b>				<b>\$717,000</b>	<b>\$46</b>	<b>\$4</b>	<b>11%</b>	
Z11	General Requirements		12.0 %		\$522,000	\$33	\$3	8%	
Z12	Fee		4.0 %		\$195,000	\$12	\$1	3%	
<b>TOTAL: EXTERNAL WORKS ESTIMATE</b>					<b>\$5,067,000</b>	<b>\$324</b>	<b>\$30</b>	<b>79%</b>	
<b>Z2</b>	<b>Allowances</b>				<b>\$1,317,000</b>	<b>\$84</b>	<b>\$8</b>	<b>21%</b>	
Z21	Design Allowance		20.0 %		\$1,013,000	\$65	\$6	16%	
Z22	Escalation Allowance		0.0 %		\$0	\$0	\$0	0%	
Z23	Construction Allowance		5.0 %		\$304,000	\$19	\$2	5%	
<b>TOTAL CONSTRUCTION COST</b>					<b>\$6,384,000</b>	<b>\$408</b>	<b>\$38</b>	<b>100%</b>	
<b>HST</b>	<b>HST Assessment</b>		<b>0.0%</b>		<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>0%</b>	
<b>TOTAL CONSTRUCTION COST INC TAX</b>					<b>\$6,384,000</b>	<b>\$408</b>	<b>\$38</b>	<b>100%</b>	
<b>Gross External Area</b>									
GEA (m2):		15,661 m <sup>2</sup>							
GEA (ft2):		168,575 ft <sup>2</sup>							

Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Site Works

	Description	Qty	Unit	Rate	Total	Notes
<b>D</b>	<b>SITE &amp; ANCILLARY WORK</b>				<b>4,350,000</b>	
<b>D1</b>	<b>SITE WORK</b>				<b>4,350,000</b>	
<b>D11</b>	<b>Site Development</b>	<b>15,661</b>	<b>m2</b>	<b>203.82</b>	<b>3,192,000</b>	
11.01	<b>Note: Assumptions to be confirmed by Architect. Assume no significant cut and fill required generally across site. Due to the very preliminary information as it relates to the site work the following items noted in our site estimate require review and feedback from the design team.</b>					
11.02	Total Site Area	19,250	m2			
11.03	Building Footprint	3,589	m2			
11.04	Net Site Area	15,661	m2			
11.05	Site Preparation	19,250	m2	5.00	96,250	
11.06	Rough & Fine Grading	19,250	m2	10.00	192,500	
11.07	Silt fence allowance	572	m	50.00	28,600	
	<b>Civil</b>					
	<b>Note: Volume's are estimated from drawings where accurate cut and cart volumes will need to be provided by civil engineer</b>					
11.08	Cut to create Kidd's Creek	6,000	m3	10.00	60,000	Volume to be validated by civil engineer
11.09	Cart material off site from Kidd's Creek	6,000	m3	15.00	90,000	Volume to be validated by civil engineer
11.10	Lining to Kidd's Creek	3,600	m2	50.00	180,000	
	<b>Hard Landscaping</b>					
11.11	Parking area - assumed light duty asphalt	5,788	m2	60.00	347,280	
11.12	Access road - assumed heavy duty asphalt	799	m2	100.00	79,900	
11.13	Loading area - assumed heavy duty asphalt	23	m2	150.00	3,450	
11.14	Concrete sidewalk	424	m2	150.00	63,600	
11.15	Café terrace on ground floor - Allow for concrete unit paver	111	m2	300.00	33,300	
11.16	Main Entrance - included under A35 Projections	90	m2			
11.17	Garden paths - assumed concrete unit paver	212	m2	250.00	53,000	
11.18	Precast concrete wheel stops at parking spaces	190	no	300.00	57,000	
11.19	Concrete curb - allow around asphalt surface	689	m	150.00	103,350	
11.20	Allowance for retaining wall	52	m	2,500.00	130,000	
	<b>Soft Landscaping</b>					
11.21	Allowance for trees	107	no	1,000.00	107,000	
11.22	Allowance for sod	8,214	m2	15.00	123,210	
11.23	Allowance for garden	1	sum	75,000.00	75,000	
	<b>Site Improvements</b>					
	<b>Demolition of all existing structures - ASSUME NONE REQUIRED</b>					
11.24	Allowance for outdoor gathering	2	no	50,000.00	100,000	
11.25	Line painting for parking spaces	190	no	150.00	28,500	
11.26	Building sign allowance	1	sum	20,000.00	20,000	
11.27	Traffic signage allowance	1	sum	10,000.00	10,000	
11.28	Fencing allowance	1	sum	50,000.00	50,000	
11.29	Erosion & sediment control allowance	1	sum	10,000.00	10,000	
11.30	Bridge over creek including guardrails 40m long - Budgetary Allowance Only	40	m	25,000.00	1,000,000	
11.31	Miscellaneous landscaping allowance	1	sum	150,000.00	150,000	
<b>D12</b>	<b>Mechanical Site Services</b>	<b>15,661</b>	<b>m2</b>	<b>30.39</b>	<b>476,000</b>	

Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Site Works

	Description	Qty	Unit	Rate	Total	Notes
12.01	Storm Service					
12.02	Connect to existing storm service	1	sum	10,000.00	10,000	
12.03	Stormwater services allowance	1	sum	200,000.00	200,000	
12.04	Stormwater management system	1	sum	60,000.00	60,000	
12.05	Rainwater harvesting cistern	1	sum	100,000.00	100,000	
	(Subtotal Storm Service \$370,000 )					
	Sanitary Service					
12.06	Connect to existing sewer	1	sum	10,000.00	10,000	
12.07	Sanitary services allowance	100	m	320.00	32,000	
12.08	Sanitary manhole	3	no	8,000.00	24,000	
	(Subtotal Sanitary Service \$66,000 )					
	Water Service					
12.09	connect to existing water main	1	no	10,000.00	10,000	
12.10	Watermain services	1	sum	30,000.00	30,000	
	(Subtotal Water Service \$40,000 )					
	Miscellaneous					
	Incoming gas service - By utility					
	Irrigation - assumed by others					
	(Subtotal Miscellaneous \$0 )					
<b>D13</b>	<b>Electrical Site Services</b>	<b>15,661</b>	<b>m2</b>	<b>43.55</b>	<b>682,000</b>	
13.01	Incoming Power					
13.02	Incoming HV. cable, Terminations & primary transformer - by Alectra Utility	1	note		0	
13.03	New utility-owned 1500kVA pad mounted transformers - by Alectra Utility	1	note		0	
13.04	Hydro charges - excluded	1	note		0	
13.05	Transformer pad, bollards & associated grounding	1	no	15,000.00	15,000	
13.06	Assume 4 cell concrete encased duct bank - primary, (assume 100m)	100	m	790.00	79,000	
13.07	Assume 4 cell concrete encased duct bank - secondary, (assume 70m)	70	m	790.00	55,300	
13.08	Primary feeder - by Alectra Utility	1	note		0	
	Secondary feeders					
13.09	Allowance for secondary Cu feeder c/w ground in u/g duct bank	80	m	990.00	79,200	
13.10	Assume 4 cell concrete encased duct bank - External Generator, (assume 70m)	70	m	790.00	55,300	
13.11	Allowance for External Generator Cu feeder c/w ground in u/g duct bank	80	m	990.00	79,200	
	(Subtotal Incoming Power \$363,000 )					
	Incoming Communications - allowance					
13.12	Incoming communication cabling and services connections - by service provider	1	note		0	
13.13	Assume 2 x 4" Direct buried Communication duct c/w cement slab (assume 100m)	100	m	320.00	32,000	
13.14	Excavation and backfill	108	m <sup>3</sup>	74.00	7,990	
	(Subtotal Incoming Communications - allowance \$0 )					
	Site Lighting & Power - allowance					
13.15	Pole two heads LED parking lot light	10	no	8,200.00	82,000	
13.16	Bollard mounted LED fixtures	12	no	3,830.00	45,960	
13.17	Wall pack LED fixture, wall mounted	10	no	1,020.00	10,200	
13.18	Exterior down lighting fixtures	6	no	570.00	3,420	
13.19	Fixture lamps & wiring	76	no	680.00	51,680	
13.20	Concrete base	22	no	450.00	9,900	
13.21	Exterior lighting controls c/w photocell	1	sum	8,000.00	8,000	
13.22	Event power connection box, w/p	4	no	2,500.00	10,000	
	(Subtotal Site Lighting & Power - allowance \$0 )					
	Security System - allowance					
13.23	CCTV Camera WP - rough-in conduit only	6	no	1,500.00	9,000	
13.24	Supply and installation of CCTV Camera & wiring	6	no	4,800.00	28,800	
	(Subtotal Security System - allowance \$37,800 )					
	EV charging systems - allowance					
13.25	EV charging station - Rough-in only	4	no	5,000.00	20,000	
13.26	Level 2 EV charging stations equipments c/w wiring - by others	0	no	15,000.00	0	
	(Subtotal EV charging systems - allowance \$20,000 )					

Class D Cost Report

Hariri Pontanini Architects



Revision: 1

Barrie Performing Arts

Date: 30/06/2023

## Section 9 - Detailed Cost Analysis

## Estimate - Site Works

	Description	Qty	Unit	Rate	Total	Notes
<b>D2</b>	<b>ANCILLARY WORK</b>				<b>0</b>	
<b>D21</b>	<b>Demolition</b>	<b>15,661</b>	<b>m2</b>	<b>0.00</b>	<b>0</b>	
21.01	No Work Required					
<b>D22</b>	<b>Alterations</b>	<b>15,661</b>	<b>m2</b>	<b>0.00</b>	<b>0</b>	
22.01	No Work Required					
<b>SUB-TOTAL: NET EXTERNAL WORKS</b>					<b>4,350,000</b>	
<b>Z1</b>	<b>GENERAL REQUIREMENTS &amp; FEE</b>				<b>717,000</b>	
<b>Z11</b>	<b>General Requirements</b>				<b>522,000</b>	
11.01	Contractors General Requirements	12.0	%	4,350,000.00	522,000	
<b>Z12</b>	<b>Fee</b>				<b>195,000</b>	
12.01	Contractors Fee	4.0	%	4,872,000.00	195,000	
<b>TOTAL: EXTERNAL WORKS ESTIMATE</b>					<b>5,067,000</b>	
<b>Z2</b>	<b>ALLOWANCES</b>				<b>1,317,000</b>	
<b>Z21</b>	<b>Design Allowance</b>				<b>1,013,000</b>	
21.01	Design Contingency	20.0	%	5,067,000.00	1,013,000	
<b>Z22</b>	<b>Escalation Allowance</b>				<b>0</b>	
22.01	Tender Price Inflation	0.0	%	6,080,000.00	0	
22.02	Construction Inflation	0.0	%	6,080,000.00	0	
<b>Z23</b>	<b>Construction Allowance</b>				<b>304,000</b>	
23.01	Construction Contingency	5.0	%	6,080,000.00	304,000	
<b>TOTAL CONSTRUCTION COST (including inflation)</b>					<b>6,384,000</b>	
	<b>HST Assessment</b>	<b>0%</b>	<b>%</b>	<b>6,384,000.00</b>	<b>0</b>	
<b>Estimated Overall Construction Cost</b>					<b>6,384,000</b>	



AREA SUMMARY

	Enclosed (m <sup>2</sup> )	Void (m <sup>2</sup> )	GFA (m <sup>2</sup> )	GFA (sf)	Per. (m)
<b>Below Grade</b>					
Orchestra Pit	394	0	394	4,239	117
<b>Above Grade</b>					
Ground Floor	3,589	0	3,589	38,635	320
Second Floor	3,479	1,033	2,446	26,329	300
<b>Total</b>	<b>7,462</b>	<b>1,033</b>	<b>6,429</b>	<b>69,203</b>	<b>737</b>

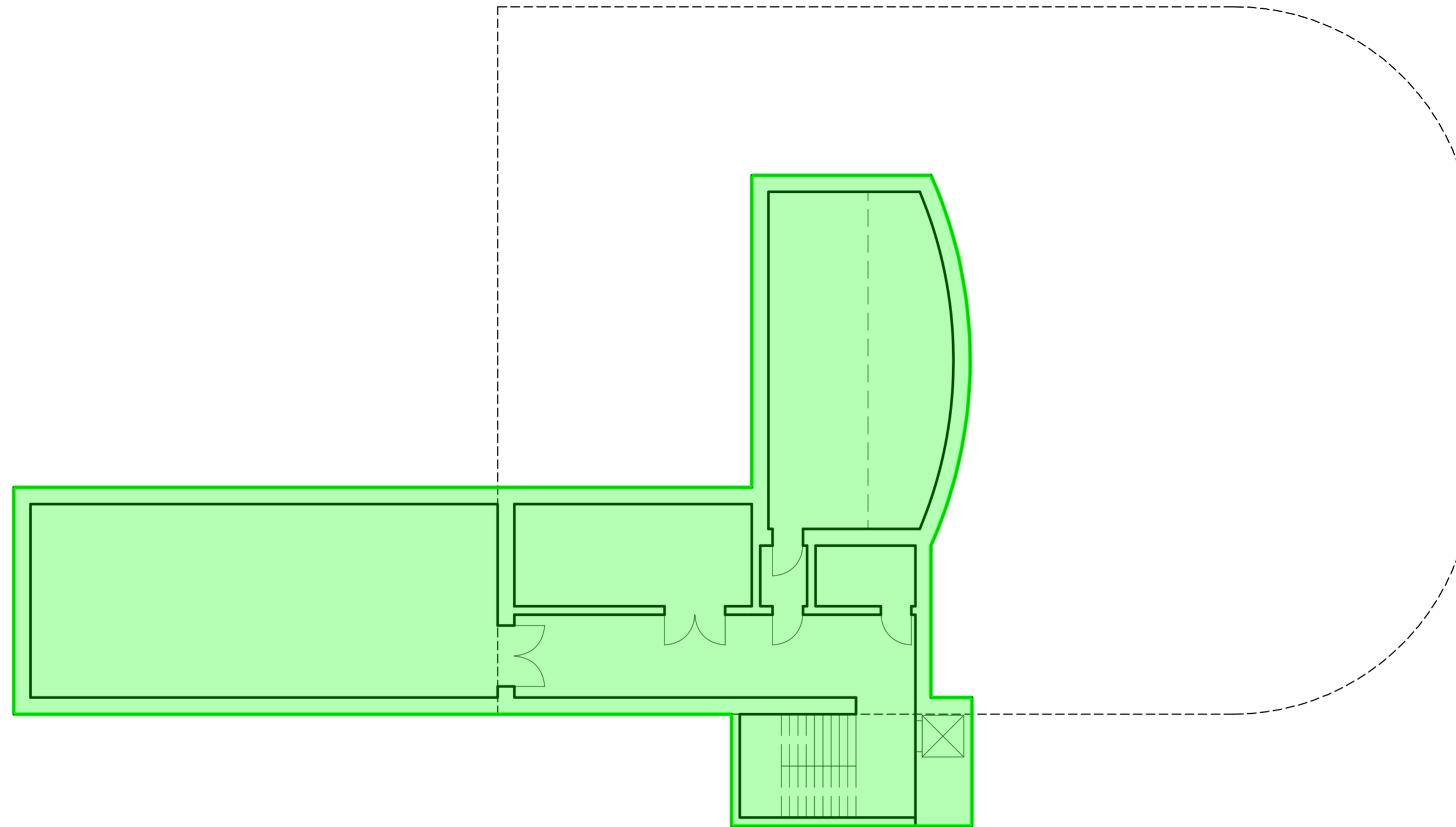
Net	
Admin Offices	92
Balcony	210
Bar/Concessions	21
BOH, assumed Storage	23
Building Maintenance Storage	15
Cafe	247
Coat Check	24
Control Booth	44
Costume Maintenance	30
Crew Room	26
Custodial	12
Custodial Room	25
Dressing Rooms	99
Entrance to Theatre	56
Film Screening Room	178
First Aid	7
Forum	164
Green Room	52
House Manager	7
Instrument Storage	32
Large Rehearsal Hall	172
Loading	33
Main Theatre	740
Media Room	67
Meeting/Practice Room	69
Music Library	18
Orchestra Pit	77
Practice Rooms	56
Production Offices	37
Production Storage Room	22
Quiet Room	6
Recital Hall	329
Rehearsal Spaces	197
Scenery Workshop & Lighting/Sound Workshop	45
Servery	18
Storage	75
Studios	54
Unspecified Room, assumed	
Storage (Orchestra Pit)	8
Ticket/Welcome Desk	70
Upper Lobby	370
Ushers Room	16
Washrooms	47
Washrooms (Gender Neutral)	184
	<b>4,073</b>
<b>Circulation</b>	
Commons	1031
Main Entrance	34
Orchestra Pit Corridor	48
Washroom Corridor	28
Dressing Room Corridor	29
Feature Stair	29
Stair	63
	<b>1,262</b>
<b>Mech &amp; Elec</b>	
Mech/Elec Room	205
Mechanical Space	118
	<b>323</b>
<b>Walls &amp; Shafts</b>	<b>771</b>
<b>Total</b>	<b>6,429</b>

Grossing Factor		
Net	4,073	100%
Circulation	1,262	31%
Mech & Elec	323	8%
Walls & Shafts	771	19%
<b>Total</b>	<b>6,429</b>	<b>158%</b>

# iTWO costX Drawing

**Project:** Performing Art Centre - City of Barrie  
**Building:** Performing Arts Centre - City of Barrie

**Drawing:** Arch\ORCHESTRAPIT  
**Filename:** \\torctx01\costxdwg\Toronto\can24016 - Performing Arts Centre - City of Barrie\Class D\Arch\2222-BarriePAC\_ORCHESTRAPIT\_1-500.pdf



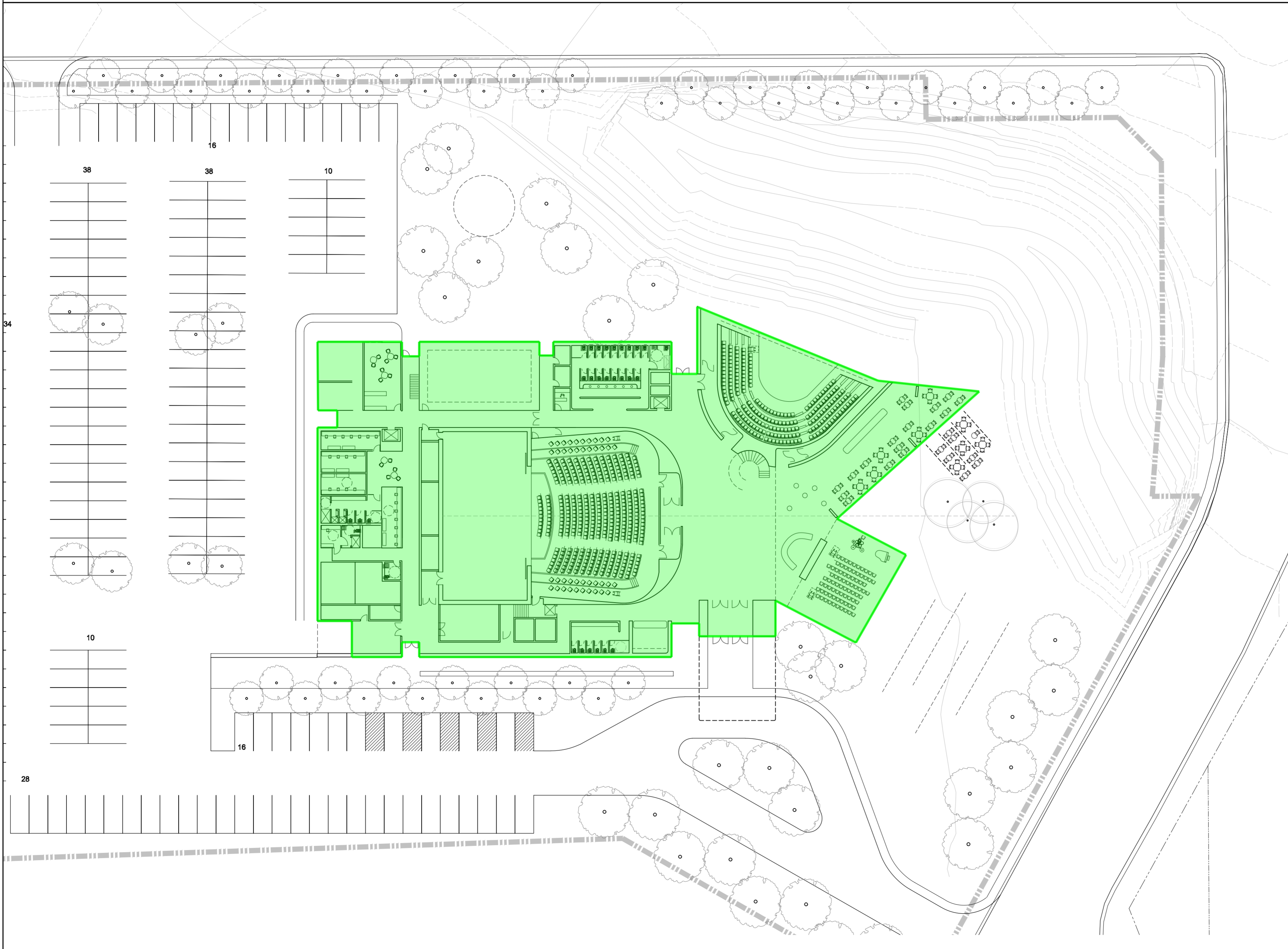
## Legend

Area Summary  
■ Orchestra Pit - GFA 394 m2

# iTWO costX Drawing

Project: Performing Art Centre - City of Barrie  
Building: Performing Arts Centre - City of Barrie

Drawing: Arch\GROUND FLOOR  
Filename: \\torctx01\costxdwg\Toronto\can24016 - Performing Arts Centre - City of Barrie\Class D\Arch\2222-BarriePAC\_GROUND FLOOR\_1-500.pdf

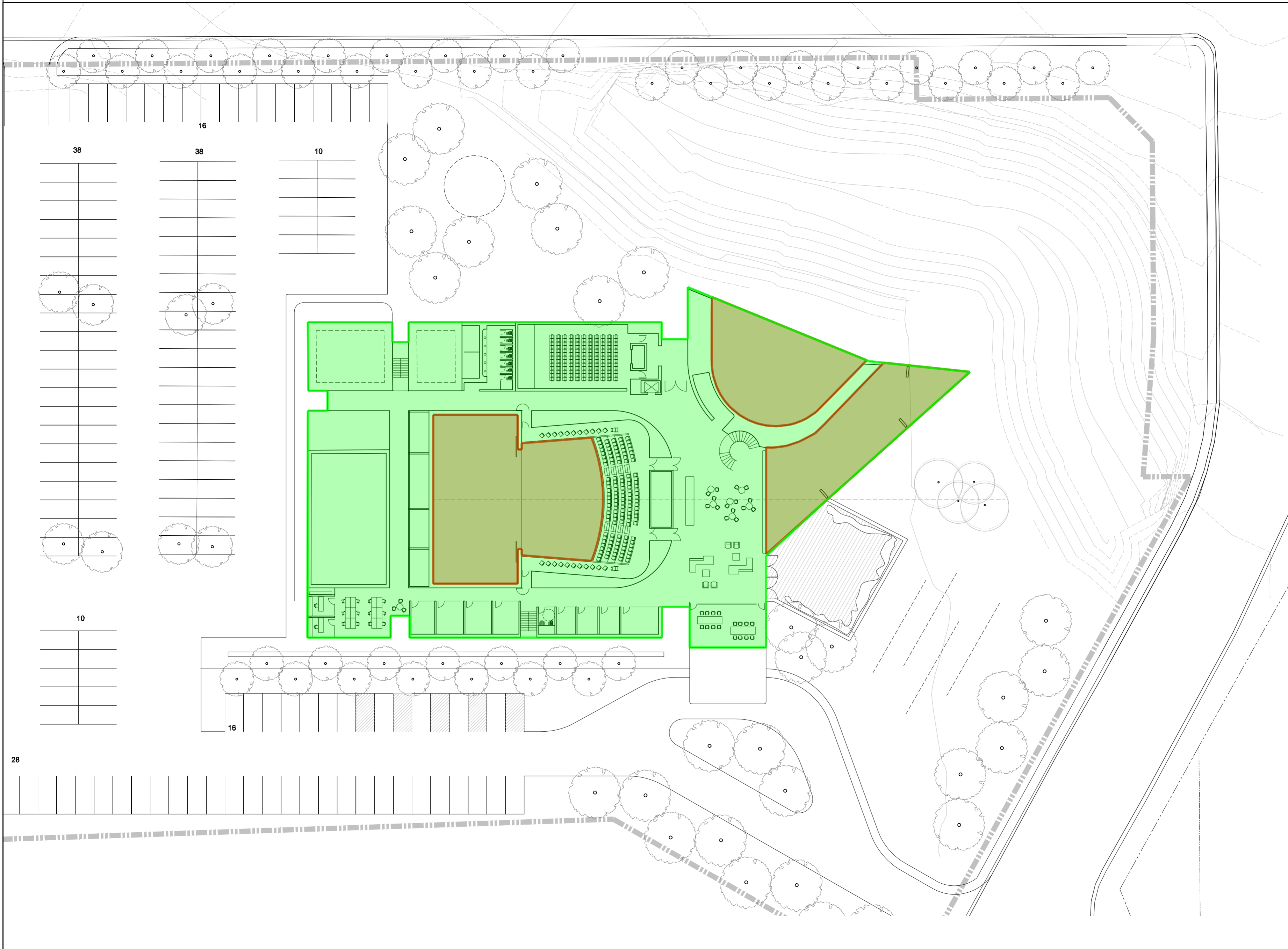


**Legend**  
Area Summary  
Ground Floor - GFA 3,589 m<sup>2</sup>

# iTWO costX Drawing

Project: Performing Art Centre - City of Barrie  
Building: Performing Arts Centre - City of Barrie

Drawing: Arch\SECONDFLOOR  
Filename: \\torctx01\costxdwg\Toronto\can24016 - Performing Arts Centre - City of Barrie\Class D\Arch\2222-BarriePAC\_SECONDFLOOR\_1-500.pdf



**Legend**  
Area Summary  
■ Second Floor - GFA 2,446 m2





**Appendix B - Information used register**

Document Type	Author	Document Ref.	Title / Description	Date	Revision
<b><u>Architectural</u></b>			Barrie Boards_FINAL 2222-BarriePAC_SECTION_1-500 2222-BarriePAC_ORCHESTRAPIT_1-500 2222-BarriePAC_GROUNDFLOOR_1-500 2222-BarriePAC_SECONDLOOR_1-500		
<b><u>Structural</u></b>			5.18.23 - Barrie PAC - Structural Concept Framing		
<b><u>Mechanical</u></b>			05018.003.m001.db01 - Mechanical Design Brief 05018.003.m001.db - Mechanical Design Brief 05018.003 M+E markups.R1 05018.003 M+E markups		
<b><u>Electrical</u></b>			230523 - Barrie PAC - AV Cost Estimate 05018.003.e001.db01 - Electrical Design Brief 05018.003.e001.db00 - Electrical Design Brief 2023-05-09 BarriePAC Equip Budget		
<b><u>Civil</u></b>					