

# Feasibility Study for a Culture Centre in Kawartha Lakes: Phase 2

## Final Draft Report - Part 1 Appendices

Revised October 15<sup>th</sup>, 2024.



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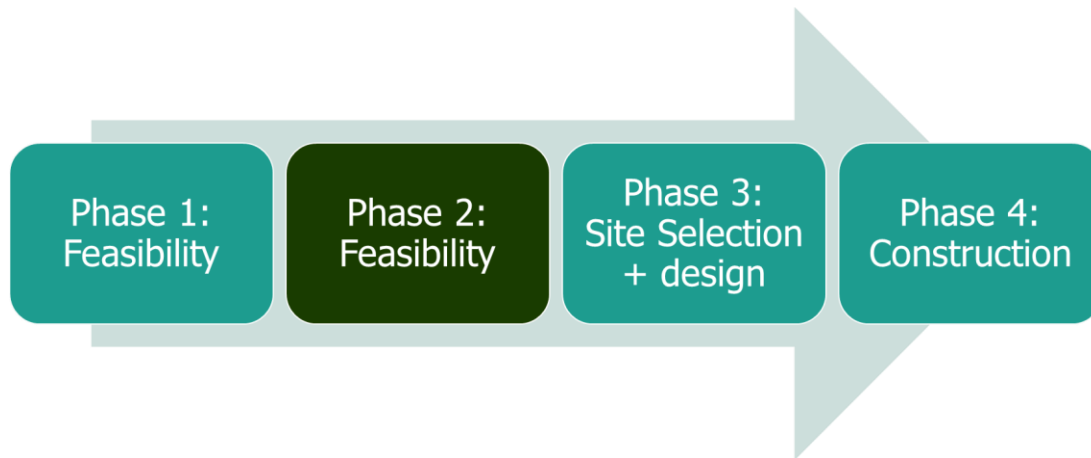
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## Appendix A. Culture Centre Planning Process

The idea of a culture centre has been in discussion in the community in a grassroots ways for nearly a decade. The City of Kawartha Lakes has worked with the Kawartha Lakes Arts Council (KLAC) and the Kawartha Lakes Culture and Heritage Network (KLCAHN) to assess the need for a Cultural Centre or Centres within the municipality since 2015, and two Task Forces plus a technical advisory committee have been pulled together in the early 2020s to push initial feasibility projects forward. The expected process to develop the Kawartha Lakes Culture Centre is summarized in the graphic below.

**Figure 1: Culture Centre Development Process by Phase**



At the end of each phase City Council receives a report on key findings/recommendations and makes a decision around how to proceed to the next phase.

In June 2022, Council received the Phase 1 Cultural Centre Feasibility Study Findings prepared by Nordicity and Giaimo and included up to \$100,000 as a special budget line to initiate Phase 2: Site Exploration, Selection and Feasibility Analysis. The outcome of this Phase 2 work is to have the Kawartha Lakes Culture Centre Task Force present City Council with a recommendation upon which to consider a decision to inform how Council directs Phase 3: Site Selection and Design. Key questions include: What’s going to be built, where is it going to be built, and how will it operate?

### A.1 Phase 1 (September 2021-June 2022)

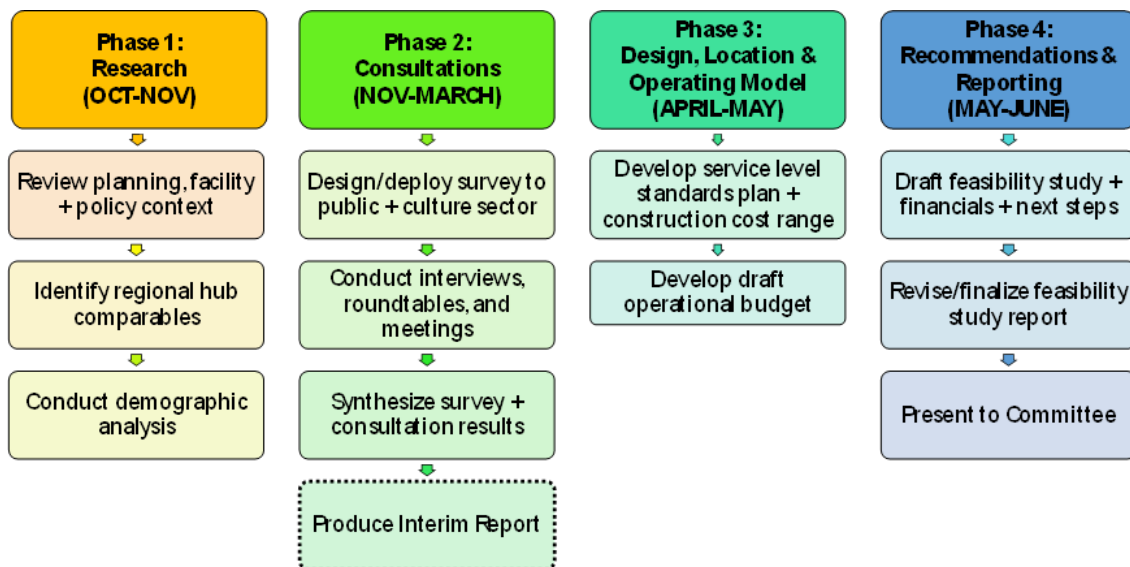
In September 2021, the City of Kawartha Lakes engaged Nordicity and Giaimo Architects to undertake a Feasibility Study for a Culture Centre(s) in Kawartha Lakes. This report represents findings, options, and recommendation as to next steps based on the research, consultations and analysis conducted between September 2021 and April 2022. Nordicity and Giaimo were engaged in undertake a feasibility study to test the viability of the Cultural Centre(s) concept, the potential “hub and spoke” model and provide objective analyses and recommendations for its completion including:

- Space needs and location analysis;
- Capital budget and an operating budget model;
- Potential funding sources and governance models;
- Proposed next steps.

The project approach included four phases as shown in the visual below.



Figure 2: Phase 1 Workplan



The project involved reviewing existing strategy planning documents, policies and research and stakeholder and community consultations to determine the potential vision for a Cultural Centre or Centres. Specifically, the project team:

- **Re-engaged 10 Kawartha Lakes Not-for-Profit Cultural Organizations in 1:1 interviews:** Kawartha Lakes Art Gallery, Kawartha Lakes Arts Council, Kawartha Lakes Culture and Heritage Network, Kirkfield Historical Society Museum, Manvers Historical Society, Maryboro Lodge & Fenelon Falls Museum, Manvers Historical Society, Old Gaol / Victoria County Historical Society, Kawartha Lakes Settlers Village, Shedden Historical Society, The Academy Theatre
- **Developed and deployed an online survey to the public:** A survey was launched on the Jump In Kawartha Lakes platform over a 6-week period from December 2021 to January 2022. The survey was promoted by the City of Kawartha Lakes and the Cultural Centre Feasibility Task Force through social media, newsletters, and through various networks. The ~220 responses from the public and cultural sector informed the study's findings and indicated a broad public support and desire for more arts, cultural, community and heritage activities in Kawartha Lakes.
- **Conducted a needs session with City of Kawartha Lakes Archives, Facilities and Collections representatives + follow-up interview with Library representatives** to identify immediate and long-term needs for these departments.
- **Held a roundtable with 22 community and arts, heritage and cultural sector representatives plus select City staff**
- **Met with former Curve Lake First Nation Chief Emily Whetung and staff** for a Project introduction/overview meeting
- **Presented an Interim Report to the Task Force and The Advisory Committee**

The project team reviewed existing facilities, assessed costs for construction/renovation, proposed a sustainable facility operating model and identified a range of funding and revenue sources. All this research was analyzed, leaning towards recommendations in site/location, design, and governance.

## **A.2 Phase 2 (September 2023–November 2024)**

The City of Kawartha Lakes engaged Nordicity and Giaimo Architects in late 2021 to assess the feasibility of developing a cultural centre, or various culture centres through a hub and spoke model, in the municipality. The final Phase 1 report determined a single cultural and archival facility would be feasible and put forth two size/scope options for the facility. With so much of the design still up in the air, no sites were shortlisted at this time.

In September 2023, The City of Kawartha Lakes re-engaged Nordicity and Giaimo Architects to undertake a formal Phase 2 of this process and carry out 4/5 recommended next steps from Phase 1:

1. Socialize the report within the community to receive feedback on its key elements and push forward decision-making for site selection, operations, and governance.
2. Undertake further site exploration, selection and feasibility analysis.
3. Refine operating and capital cost estimates presented in this report.
4. Identify/initiate a fundraising and financing strategy.

The Phase 1 report has been out for almost two years, and it reflects community feedback and research conducted during the COVID-19 pandemic in 2021. Nordicity and Giaimo’s research approach embraces these findings, while recognizing that community needs might have changed in 2024 as the City of Kawartha Lakes emerges from the pandemic to different economic and market pressures. Using the material provided in the Phase 1 report, Nordicity focused on narrowing in on the size and the functional space options provided to test and complete the concept, high-level design, and business planning of the Kawartha Lakes Culture Centre.

Additional research and activities have included:

- Conducting secondary research on the operating and architectural features of 14 comparable facilities in Ontario.
- Hosting a variety of virtual, in person, and written consultations with 10+ culture facility leaders, community stakeholders in arts, culture, and business, and City staff.
- Undertaking a market assessment to understand facility needs and gaps.
- Analyzing secondary research provided by key project stakeholders.
- Meeting with the Kawartha Lakes Culture Centre Feasibility Task Force 5 times to discuss and shape the research

In addition, the City of Kawartha Lakes and the Kawartha Lakes Culture Centre Task Force have done research and consultation independently, which has included:

- A site visit to three comparable arts facilities and archival centres across Ontario.
- A public survey that reached 200+ respondents to confirm demand for different types of cultural programming and facilities.
- Two brainstorming sessions around space programming and governance/operation.
- A potential space user independent brainstorming activity.

Ultimately, the Kawartha Lakes Culture Centre Task Force decided on the final space programming design

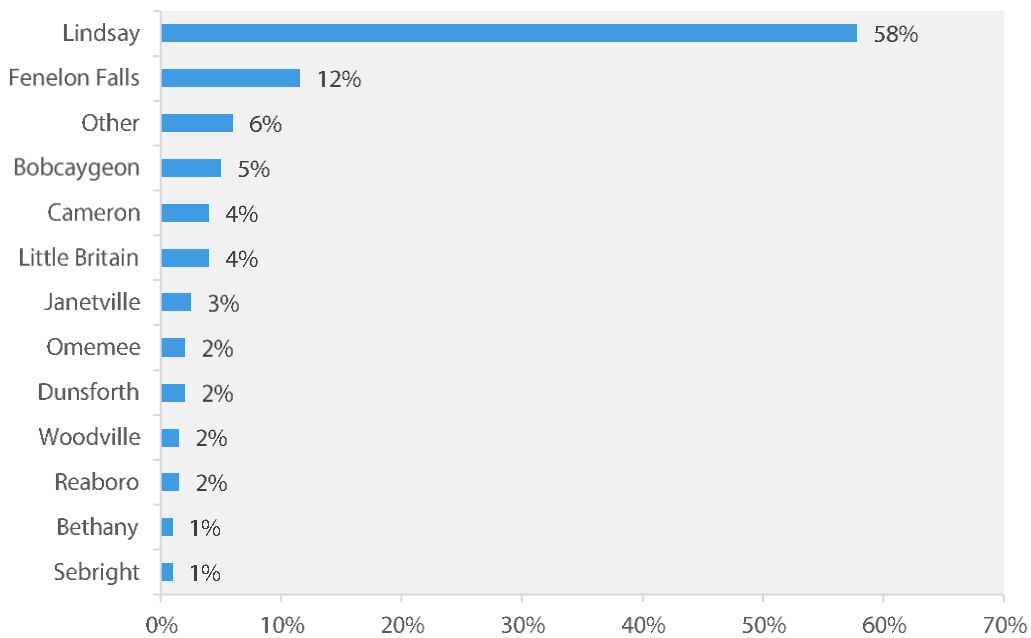
Based on the program and corresponding sizes determined for the facility, the site selection portion focused on analyzing spatial requirements for the centre to determine the ground floor footprint as a criterion for locating a suitable site. Additional criteria for site selection were developed based on various City of Kawartha Lakes Planning reports and plans, existing partnerships and facilities, and Task Force input. Research and activities included:

- Visual review of main street corridors
- Hosting an in-person Task Force workshop to determine which site typologies and desired criteria are valued the most by the community
- Comparable facility analysis – architectural review
- Document review of city and regional planning and growth reporting including:
  - Growth Management Strategy (May 2011 Update)
- Growth Management Strategy (2024) has been partially reviewed.
  - Downtown Parking Strategy
  - Official Plan (2012)
  - Lindsay Secondary Plan (not currently in effect)
  - Kawartha Conservation and Development Regulation, including regulated area mapping
  - City of Kawartha Lakes 2020-2030 Cultural Master Plan

## Appendix B. Survey Results

The Phase 2 **Cultural Centre Programming and Facilities Survey** received responses from within the geographic boundaries of the addressable market – which includes those inside Kawartha Lakes as well as beyond – indicate that the market population is highly likely to use cultural spaces should they become available.

**Figure 3: Phase 2 Cultural Centre Programming and Facilities Survey**



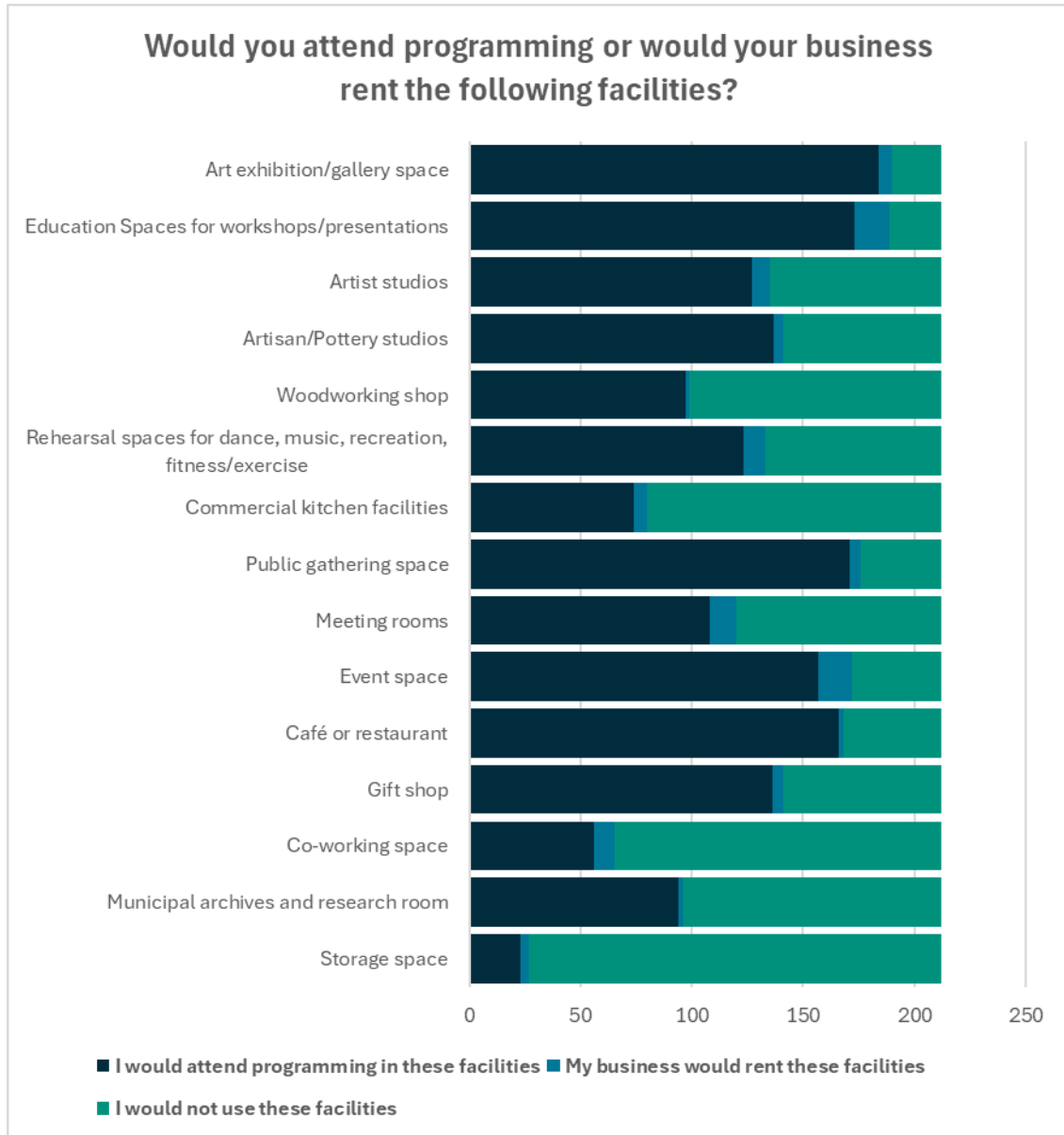
**Note:** n=199. Other category includes: Cambray, Oakwood, Renfrew, Bolsover, Burnt River, Cannington, Coboconk, Kirkfield, Manilla, Oshawa, Peterborough and Pontypool.

It's important to note that while most respondents were from Lindsay (~60%), a fair number of respondents resided in other towns and communities (~40%).

### Space Needs

Survey responses indicate that 89% of respondents would use education spaces, 64% would use artist studios, 67% would use artisan/pottery studios, 63% would use rehearsal space, and 90% would use exhibition/gallery space. Thus, a new Culture Centre offering these types of spaces is aligned with the needs of survey respondents, most of whom live in the addressable market.

Figure 4: Demand for Select Cultural Space and Facilities



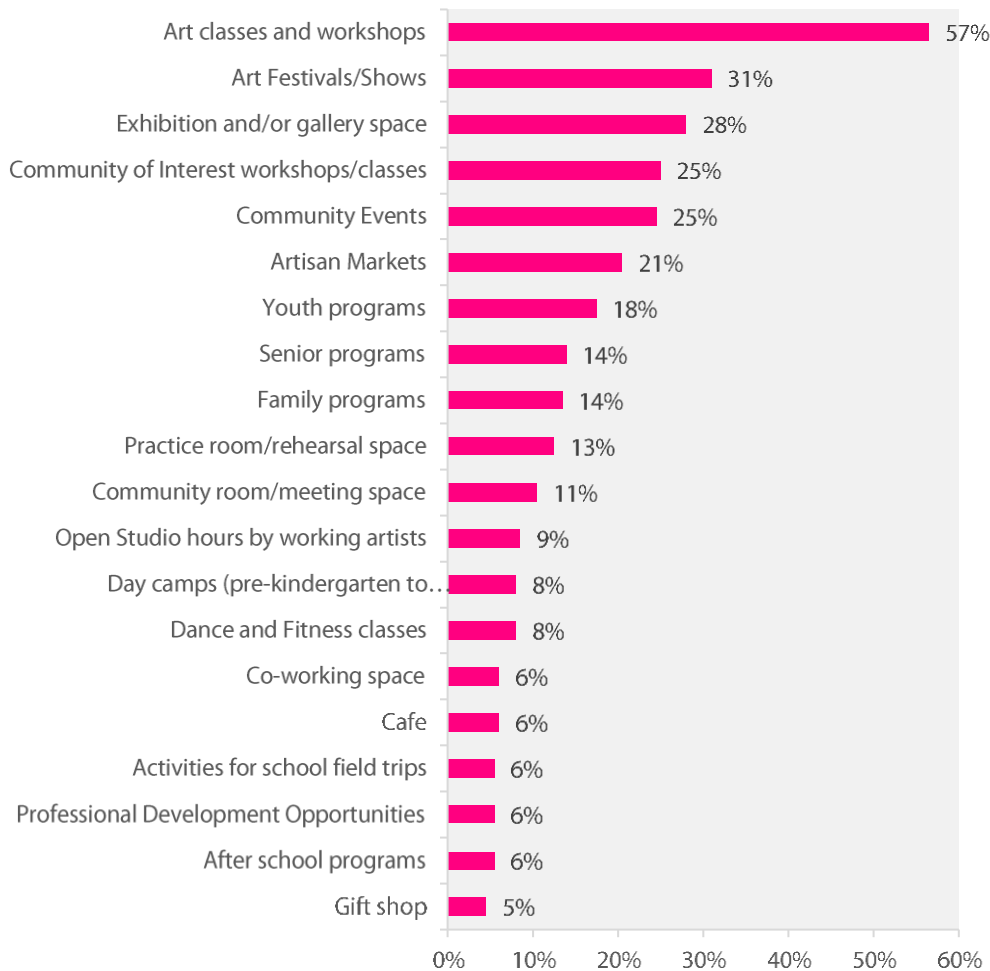
### Location

When asked “How far are you willing to travel to access arts focused programming and activities?” the majority of respondents indicated a preference for a Culture Centre within walking distance (30%) or a 30-minute drive from their location (67%).

### Programming

When asked what programming they’d like to see housed in an art-focused culture centre in the City of Kawartha Lakes, Phase 2 survey respondents indicated a significant interest in visual, craft, and community arts programming as displayed in the chart below.

Figure 5: What types of programming would you like offered in an art-focused cultural centre in Kawartha Lakes? Select your Top 3.<sup>1</sup>



Further, open responses from the survey are included the below:

- “There is a significant need for the kids/youth art classes in Lindsay/ CKL. At this time, they are literally non-existing in our community”
- “I find Kawartha Lakes, in general, lacking in offering any classes. Or there no one spot one can go and find out information to take a class. It is mostly word of mouth. I think having a spot for local artist to advertise classes would be beneficial.”
- “The creation of a Centre that is “differentiated” and unique and stands out from the myriad of cultural centres operating in Ontario. It must be flexible in its programming and facilities and affordable in its program delivery. Inclusive, innovative”

<sup>1</sup> Multiple responses could be selected, which is why the percentages do not sum to 100.

- “I'd like the opportunity to just get together with all other types of artist from across the region. Some kind of "Artist's Salon.”
- “accessible, affordable and family friendly space would be top of mind. Promoting the opportunity for all peoples to develop or redevelop skills not easily available with today's focus on digital tech and social media.”
- “I would love to see more cultures in the community built around food. If you have a café. Explore beyond the normal. The town lacks modern cuisine and dietary restrictions.”
- “The facility should offer programming that will give the community an ideal of example of what the space CAN be used for, to showcase the potential. This will make the community more likely to recognize the facility as an ideal location and begin to use the facility for their own creative purposes.”

### Differing Opinions

Notable quotes from the survey that exemplify the range of responses and facility needs include:

- “All of this would be incredible; I've especially been craving studio space to work in company with other artists”
- “We desperately need decent space for community meetings for up to 100 attendees. It would even be popular for wedding celebrations. A permanent farmers/artisan market like at St Jacobs would be great.”
- “Don't try to be all things to all people. Start with a small number of activities and do them well. Don't duplicate what already exists.”
- “This is a political waste of money. I don't see more than a very small number of people who would be interested I this.”
- “Hub definitely should be in Lindsay. Rehearsal/performance venue of 100-150 seats is much needed.”
- “The outside space is equally important to nurture - tables, wifi, medicine gardens, etc.”
- “I believe the city needs to form a partnership with [the Academy Theatre] to maximize its use and support its future. It should be the hub for arts in the community with other locations across KWL for different programs for the arts. Fund what we already have.”
- “Please, please, please consider a community kitchen with classes for the community! I would happily volunteer my time to teach people - this would be life-changing for some people.”
- “I would like to see a space for community meetings and/or gatherings related to arts and culture made available too.”
- “We need facilities that can cater to adult artists and makers (outside of children/youth and seniors), as these spaces are limited in KL.”

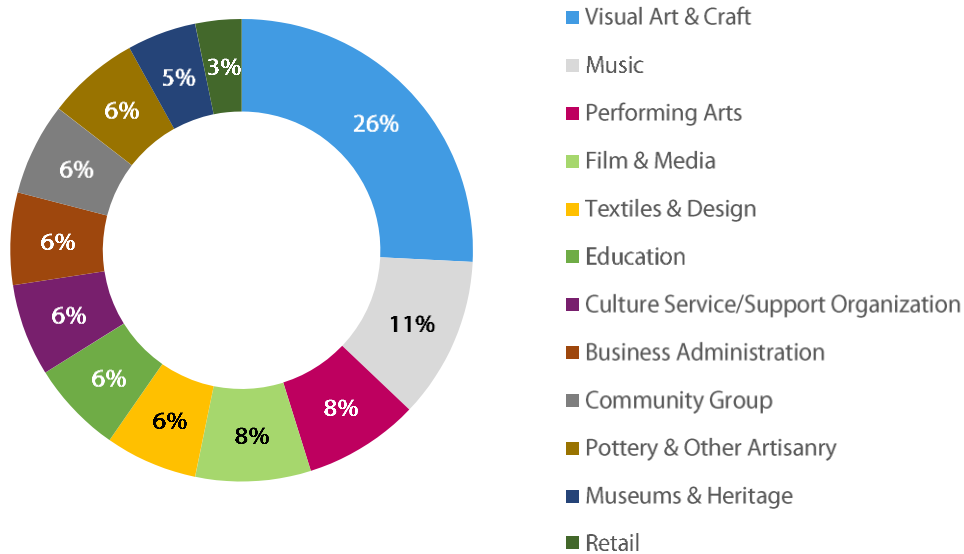
### Appendix C. Space User Brainstorm

Additionally, survey and consultation findings coupled with the results of a brainstorming session by the Kawartha Lakes Culture Centre Feasibility Task force **further identified some 62 practitioners who might be interested in renting different spaces in the facility.** This list including local artists, arts organizations, businesses, schools, and community groups. Such individual artists, arts organizations, and community interests indicate there would be many stakeholders potentially interested in renting space in a new central culture facility because of their immediate or predicted



future business space needs. The distribution of these stakeholders by sector is displayed in the chart below.

**Figure 6: Potential Tenants for the Kawartha Lakes Culture Centre by Sector**



From this information, we gather that the more prominent community space needs originate from practicing artists in visual art & craft, musicians, performing artists, and film & digital media artists. The detailed results from the Kawartha Lakes Culture Centre Feasibility Task Force’s potential user brainstorm exercise has been provided in the table below.

**Table 1: Facility User List Exercise Summary**

Facilities of Interest	Community Group	Performing Arts	Education	Music	Culture Service/Support Organization	Visual Arts	Textiles & Design	Museums & Heritage	Craft	TOTAL
Exhibition & Gallery	4	0	3	0	4	4	2	0	1	18
Education Spaces & Meeting Rooms	5	1	4	2	4	4	2	1	1	24
Artist Studios	4	1	1	1	2	2	2	1	1	15
Specialized Artisan Studios	1	1	1	0	2	2	0	1	1	9



Facilities of Interest	Community Group	Performing Arts	Education	Music	Culture Service/Support Organization	Visual Arts	Textiles & Design	Museums & Heritage	Craft	TOTAL
Rehearsal & Fitness Space	1	7	0	4	2	0	0	0	0	14
Wood Shop	0	1	1	0	2	3	0	1	0	8
Kitchen Facilities	6	0	2	0	2	0	0	0	0	10
Event Space	9	4	4	4	4	0	1	1	1	28
Café or Restaurant	3	1	2	1	1	0	0	0	0	8
Gift Shop & Retail Space	1	2	1	0	0	1	0	1	1	7
Co-Working Space	0	1	1	1	1	0	0	1	1	6
Municipal Archives & Research Rooms & Storage	0	3	1	1	2	0	0	2	1	10

## Appendix D. Space Needs by Sector

The spaces needed by various cultural sector stakeholders in Kawartha Lakes are mapped out in the table below.

**Table 2: Kawartha Lakes Arts and Culture Sector Space Needs as of Fall 2024**

Sector	Spaces Needed	Anticipated Usage & Rationale
<p><b>Community Groups</b></p> <p><i>Includes:</i> neighbourhood associations, communities of interest, cultural groups.</p>	<ul style="list-style-type: none"> <li>▪ Education Space</li> <li>▪ Meeting Space</li> <li>▪ Flexible Event Space</li> <li>▪ Kitchen Facility</li> </ul>	<ul style="list-style-type: none"> <li>▪ Community groups would be looking for places to congregate for meetings, events, celebrations, and meals.</li> <li>▪ Community groups will use the space if it feels welcoming to them. Emphasis should be placed on equity, inclusion, and cultural representation in the Centre.</li> <li>▪ To ensure all communities in Kawartha Lakes feel like they can see themselves in the Centre and appreciate the way it celebrates local culture.</li> </ul>
<p><b>Museums &amp; Heritage</b></p> <p><i>Includes:</i> museums, archives, historical societies, guilds, heritage organizations and facilities.</p>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ In Phase 1, 3-4 local heritage organizations indicated they would use available storage space in the new Centre for their growing collections.</li> <li>▪ In Phase 1 it was determined that the present location, space and configuration of the City of Kawartha Lakes' archive and curatorial facility does not meet its current needs nor future growth. The City's physical records and archives are growing, despite increased investment in digitization, and are not easily accessed by the public or academic researchers. The current facility at Mary Street is limited by space. It does not currently have any research or public facing space and will need additional storage space for the City's growing archival collection.</li> <li>▪ The Centre should ensure ease of access and proper temperatures/systems for both paper and physical artefact preservation.</li> </ul>
<p><b>Performing Arts</b></p> <p><i>Includes:</i> dance, theatre, musicals, performances.</p>	<ul style="list-style-type: none"> <li>▪ Rehearsal/Recreation Space</li> <li>▪ Black Box Theatre or Performance Hall (100-150 flexible seats)</li> <li>▪ Storage</li> </ul>	<ul style="list-style-type: none"> <li>▪ Phase 1 and 2 consultations found that there is a shortage of adequate rehearsal space in the region, which has resulted in a lack of dance and performing arts organizations/businesses in the municipality. There is a need for spaces where dancers, theatre artists, and other performance artists can create, incubate, and rehearse their productions.</li> <li>▪ Black Box Theatres/small performance halls are also a gap in the region.</li> </ul>
<p><b>Music</b></p> <p><i>Includes:</i></p>	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ Stakeholders consulted in Phase 2 have indicated that there's some demand for spaces where musicians can rehearse and where emerging musicians can learn.</li> </ul>

Sector	Spaces Needed	Anticipated Usage & Rationale
local professional, semi-professional, and student musicians, bands, groups, and collectives.	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<b>Textiles &amp; Design</b>  <i>Includes:</i> knitting, weavers, rug hooking, and fashion.	<ul style="list-style-type: none"> <li>▪ Exhibition &amp; Gallery Space</li> <li>▪ Education Space</li> <li>▪ Meeting Space</li> <li>▪ Artist Studios</li> </ul>	<ul style="list-style-type: none"> <li>▪ Various textile art groups and guilds exist in Kawartha Lakes. These groups feel limited by a lack of affordable space in the city centre. Many lack a permanent facility to meet out of.</li> <li>▪ The Lindsay and District Rug Hookers meet at the Victoria Park Armoury, which is managed by the Lindsay Seniors Association which restricts visitors by age 55+.</li> <li>▪ Textile artists consulted through this process have indicated that they can operate in many spaces that are big enough to bring their machines and materials into. Depending on the type of artist, needs may vary.</li> <li>▪ Ambiance is also important to consider, ensuring moderate noise levels, temperatures, and adequate lighting.</li> </ul>
<b>Pottery &amp; Other Artisanry</b>  <i>Includes:</i> ceramics, sculpture, glass, jewelry, and others.	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> </ul>
<b>Visual Arts &amp; Craft</b>  <i>Includes:</i> professional and emerging artists, arts organizations, galleries, craft makers, community arts organizations and amateur artisans.	<ul style="list-style-type: none"> <li>▪ Exhibition Space</li> <li>▪ Artist Studio</li> <li>▪ Education Space</li> <li>▪ Meeting Space</li> </ul>	<ul style="list-style-type: none"> <li>▪ Research suggests that, with the influx of young families into the region has come a new emerging artist population that is seeking space to connect.</li> <li>▪ Artists are looking for studio space.</li> <li>▪ Artists in the Kawartha region are lacking a permanent home/facility home base, which makes it hard to develop community networks.</li> <li>▪ The Kawartha Art Network, the Kawartha Lakes Arts Council, and other organizations, groups, and networks attempt to fill the gap, but many are without a permanent location. Existing facilities are inadequate to meet the needs of this growing community.</li> <li>▪ The Phase 2 survey suggests that residents and artists alike would be interested in taking a range of arts classes in different visual art and craft disciplines.</li> </ul>

Sector	Spaces Needed	Anticipated Usage & Rationale
<p><b>Literary Arts &amp; Writing</b></p> <p><i>Includes:</i> literary artists, poets, scriptwriters, authors, journalists, and other creative writers.</p>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> </ul>
<p><b>Education</b></p> <p><i>Includes:</i> Elementary, secondary, and post-secondary education institutions. Professional training, all ages arts education classes and workshops.</p>	<ul style="list-style-type: none"> <li>▪ Education Space</li> <li>▪ Meeting space</li> <li>▪ Event Space</li> <li>▪ Exhibition and Gallery</li> <li>▪ Kitchen Facility</li> <li>▪ Black Box Theatre or Performance Hall (100-150 flexible seats)</li> <li>▪ Specialized Market &amp; Artisan Creator Space</li> </ul>	<ul style="list-style-type: none"> <li>▪ Many of Kawartha Lakes local schools and education institutions could make use of the various spaces within the facility.</li> <li>▪ Schools may rent facilities for various forms of arts rehearsal/performance and creation. They may use the exhibition and gallery spaces for parent days or other events.</li> <li>▪ Post-secondary Institutions like Fleming College may rent facilities for their various education activities – which may include the use of more specialized performance and makerspaces for their programs.</li> <li>▪ The potential to share spaces with post-secondary institutions in the region should be further explored.</li> <li>▪ Kitchen facility to provide food for kids during camps/programming</li> </ul>
<p><b>Culture Service/Support Organizations, Networks, and Groups</b></p> <p><i>Includes:</i> Any support organizations, councils, networks, or other formal or informal grouping of regional artists and arts administrators.</p>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<p><b>Artisan Retail Shops &amp; Services</b></p>	<ul style="list-style-type: none"> <li>▪ Retail Space</li> <li>▪ Meeting Space</li> </ul>	<ul style="list-style-type: none"> <li>▪ Local artists or arts business owners may seek to rent out retail space in such a facility.</li> </ul>

Sector	Spaces Needed	Anticipated Usage & Rationale
<p><i>Includes:</i> includes artisan markets, retail stores, expressive therapy, and other artistic/cultural social services.</p>	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ Local health providers and professionals may also use small meeting rooms and spaces for their practice.</li> <li>▪ Any local businesses or entrepreneurs connected to local BIAs may also seek to rent retail, meeting or educational space to facilitate their business activities.</li> </ul>
<p><b>Culinary Arts</b></p> <p><i>Includes:</i> chefs, farms and farmers, bakers and bakeries, cafes, and restaurants.</p>	<ul style="list-style-type: none"> <li>▪ Meeting Rooms</li> <li>▪ Education Space</li> <li>▪ Kitchen Facility</li> <li>▪ Café or Restaurant</li> </ul>	<ul style="list-style-type: none"> <li>▪ Research suggests that the culinary sector is small at this time, but there are a few very interested citizens and leaders in the community who would be interested in spearheading culinary programming a new culture centre.</li> <li>▪ Commercial kitchens are also important to facilitate large scale events such as weddings, galas, conferences, etc.</li> </ul>

In addition to these core spaces, stakeholder and survey feedback from both phases has validated demand for a facility that would provide existing cultural organizations, artists and creators with space to gather, connect, and network in on an ongoing basis.

## Appendix E. Policy and Planning Context in Kawartha Lakes

The Kawartha Lakes Culture Centre concept aligns with many of the City's core strategies, plans, and policies:

- In 2017, the City's **Economic Development Strategy** cited a goal to grow the cultural business sector. One of the key objectives was to develop Kawartha Lakes' arts, culture and heritage brand for it to become an attraction for tourists, new residents and entrepreneurs working in the sector.
- In 2020, Council adopted the Kawartha Lakes **Cultural Master Plan (CMP)** to expand the scope to include a Cultural Centre(s). The CMP identified the need to improve cultural spaces and places and to focus on authentic local culture as a strategic priority. Through consultations with twelve not-for-profit cultural organizations in Kawartha Lakes, it was found that there was broad support for a new Cultural Centre(s) in the city. In this context, this feasibility study is an extension of those community-wide and collaborative discussions.

The proposed Cultural Centre(s) also aligns with the City of Kawartha Lakes' **Public Art Policy**.

- The Public Art Policy cites that Public Art is an expression of cultural identity and heritage and as such is a valuable cultural asset that improves the aesthetic of streetscapes and public space.
- Ideally, the CMP and Public Art Policy will both be represented in the development of a Cultural Centre(s) as this building will provide a transformative public space for visitors, residents, as well as creative, cultural and heritage practitioners, services, businesses and organizations in celebration of the City's natural and built cultural heritage.

The City of Kawartha Lakes also has a **Heritage Master Plan** that:

- Promotes the intrinsic value of heritage and encourages the creation of a vibrant heritage sector while also attracting visitors and investment from outside the area.
- Outlines a strategic approach to identifying, researching, collecting, protecting, conserving, and promoting the built and cultural heritage of Kawartha Lakes.

A core goal for the Kawartha Lakes Culture Centre is to act a catalyst for community engagement in the interest of honoring Kawartha Lakes' history through its rich arts, culture and heritage. The development of this Centre builds on the foundation of policy and planning, and consultation stretching back nearly a decade and should ultimately reflect the collective ideas, aspirations and evolution of Kawartha Lakes' cultural sector and residents.

## Appendix F. City of Kawartha Lakes Municipal Support for Culture

Currently, Culture at the City of Kawartha Lakes is supported under various departments:

- Community Services Department offers sector development programming and community guides to promote recreation opportunities and events.
  - This department is responsible for Building and Property management as well.
- Planning and building approvals for cultural business operations is provided through the Building and Septic Division.
- Economic Development Division (part of the Development Services Department) provides programming to support the economic development of Kawartha Lakes, including its culture and tourism sectors.

- The Economic Development Officer – Arts and Culture, is responsible for programs to develop and support the creative economy and cultural tourism.
- Economic Development is also home to Curatorial Services.
- Statutory heritage planning and heritage conservation is also situated within Economic Development through a Heritage Planner.
- Community Services is responsible for the capital costs and operational aspects of municipally owned culture facilities.
- Archival management is provided through the City’s Clerk’s Office.
- The City also has Council-appointed committees and volunteer boards who provide advice in the provision of arts, culture and heritage-related programs and services.
  - Committees that are relevant to this work include the Kawartha Lakes Culture Centre Feasibility Task Force and the Municipal Heritage Committee (supported by the EDO heritage planning)
  - The Fenelon Falls Museum Board is responsible for Managing the Mayboro Lodge Museum.

## Appendix G. Select Demographic Details of Addressable Market Region

The market for a new Culture Centre was assessed based on the current population size and characteristics of the permanent residents, and the tourist and seasonal resident population; data was gathered using City of Kawartha Lakes publications as well as data available via 2021 Statistics Canada Census Profiles. The gaps in cultural infrastructure and amenities were also examined via web research.

The accessible market for a new Culture Centre was assessed based on the assumption that the eventual facility be in Lindsay, and the market population lives within approximately a 45-minute driving radius. Townships and hamlets outside of a 45-minute driving radius but still within the City of Kawartha Lakes boundary were also included in the accessible market analysis. Besides the City of Kawartha Lakes, the towns and cities used in the analysis include Beaverton, Blackstock, Cannington, Enniskillen, Millbrook, Newcastle, Peterborough, Port Perry, Selwyn Township, Sunderland, and Uxbridge. While cultural facilities certainly exist within or proximate to these towns and hamlets, (especially Peterborough and Port Perry), a new Culture Centre in the City of Kawartha Lakes can be complementary to existing amenities in these other places. In fact, an effective engagement strategy could lead to mutual supportive activities, while also filling service and space gaps of Lindsay.



Figure 7: Age Distribution of Addressable Market

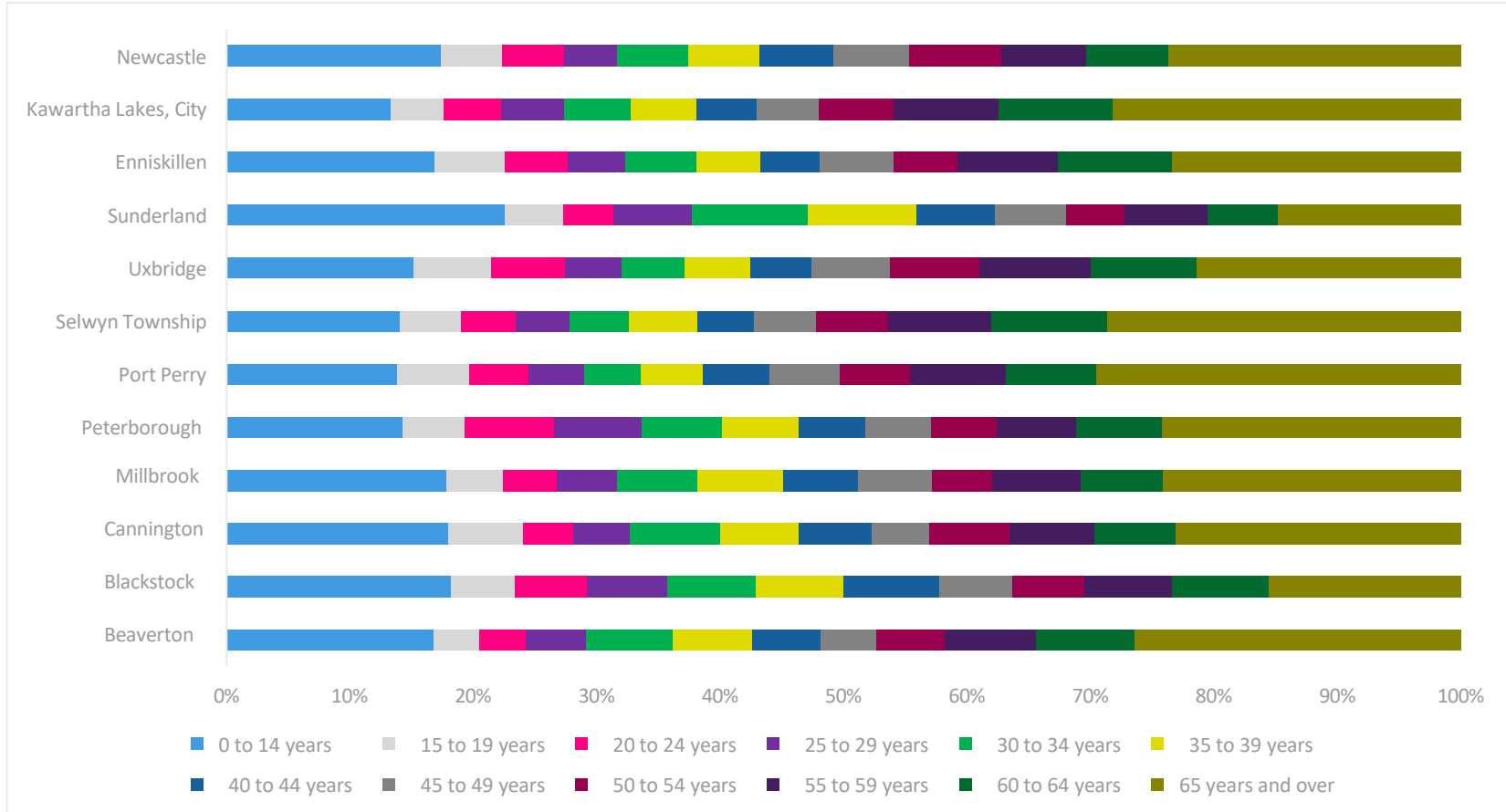


Table 3: Key Demographics of Addressable Market Permanent Residents

	Beaverton	Blackstock	Cannington	Millbrook	Peterborough	Port Perry	Selwyn Township	Uxbridge	Sunderland	Enniskillen	Kawartha Lakes, City	Newcastle	Ontario	Canada
<b>Population</b>	3347	786	1839	1739	84793	9553	18653	21556	1490	2825	79247	9167	12.2M	37M
<b>Average age of the population</b>	45.6	40.1	43.2	44.4	44.1	47.5	47.2	44.2	37.8	44.5	47.4	43.8	41.8	41.9
<b>Median age of the population</b>	47.2	40	43.6	44	43.2	50.4	52	47.2	36.8	47.2	51.6	45.6	41.6	41.6
<b>Average household size</b>	2.4	2.9	2.5	2.5	2.3	2.5	2.5	2.7	2.7	2.6	2.4	2.5	2.6	2.4
<b>Average individual income (after tax)</b>	\$39,480	\$46,500	\$47,280	\$50,200	\$40,400	\$49,800	\$47,920	\$52,100	\$46,500	\$46,080	\$42,440	\$41,722	\$46,280	\$44,920
<b>Median individual income (after tax)</b>	\$36,800	\$40,400	\$35,600	\$39,600	\$34,000	\$41,200	\$40,000	\$42,000	\$42,800	\$42,400	\$35,600	\$36,267	\$37,200	\$36,800
<b>Average household income (after tax)</b>	\$74,100	\$110,000	\$91,400	\$97,200	\$75,700	\$103,200	\$99,000	\$114,100	\$102,400	\$93,400	\$84,400	\$84,058	\$95,300	\$87,700
<b>Median household income (after tax)</b>	\$72,000	\$98,000	\$72,000	\$83,000	\$64,500	\$89,000	\$83,000	\$99,000	\$93,000	\$90,000	\$72,500	\$75,301	\$79,500	\$73,000

## Appendix H. Governance Brainstorming Session Notes

The table below summarizes the pros and cons outlined by the Kawartha Lakes Culture Centre Feasibility Task Force about a hybrid governance model.

**Table 4: Pros & Cons of a Hybrid Governance Model**

Pros	Cons
<ul style="list-style-type: none"> <li>▪ More stability - more grants, donations, sponsorship</li> <li>▪ Access to sector-specific expertise</li> <li>▪ Solution for maintenance and janitorial services</li> <li>▪ Encourages community collaboration and levels the playing field for the arts community</li> <li>▪ Access to City staff/resources – e.g., maintenance and janitorial services, financing</li> <li>▪ Can act as a hub and spoke model with municipal facilities</li> <li>▪ Savings in insurance</li> <li>▪ Allows the community to retain artistic control.</li> <li>▪ Partnership with the archives</li> <li>▪ More flexibility to shift when the community needs change.</li> <li>▪ Retains public confidence</li> <li>▪ Better emergency preparedness and disaster recovery.</li> <li>▪ Visible acknowledgement of the importance of arts and culture</li> </ul>	<ul style="list-style-type: none"> <li>▪ City procurement policies</li> <li>▪ Constantly chasing less money</li> <li>▪ Grants not available to the municipality, only the tenants within the facility</li> <li>▪ Slow wheels of bureaucracy</li> <li>▪ Conflict between the community and the City</li> <li>▪ Need a clear, transparent model for operations and decision-making</li> <li>▪ Council priorities are subject to change</li> <li>▪ Unions and collective agreements can raise prices</li> <li>▪ Volunteer Fatigue</li> </ul>

The below tables further reflect the work of the Task Force, and include the pros and cons outlined for each of two other models discussed.

**Table 4A: Pros and Cons of a Non-Profit Run Model**

Pros	Cons
<ul style="list-style-type: none"> <li>▪ Grassroots support</li> <li>▪ Flexibility</li> <li>▪ Access to grants</li> <li>▪ Better access to donations</li> <li>▪ Community Relationships – working together</li> </ul>	<ul style="list-style-type: none"> <li>▪ Constantly chasing money</li> <li>▪ Volunteer fatigue</li> <li>▪ Competition between NPs</li> <li>▪ Disparity between city staff and NP</li> <li>▪ Specialized staffing required</li> <li>▪ \$\$\$\$\$</li> <li>▪ Need municipal support</li> <li>▪ Governance and leadership sustainability</li> <li>▪ Efficiencies – audited financial statements</li> <li>▪ Cost of insurance, audits, etc</li> <li>▪ Recruitment of staff</li> </ul>

**Table 4B: Pros and Cons of a City Run Model**

Pros	Cons
<ul style="list-style-type: none"> <li>▪ Good salaries and benefits for employees</li> <li>▪ Potential for revenue generation</li> <li>▪ Stable source of funding</li> <li>▪ Welcoming to everyone</li> <li>▪ Puts the area in line with others with regional facilities</li> <li>▪ Maintenance and janitorial services</li> <li>▪ Backing of all municipal systems</li> <li>▪ Hub and spoke – municipal facilities</li> <li>▪ Access to expertise</li> <li>▪ Elevates above competition – no poaching</li> <li>▪ Levels the playing field for the arts community</li> <li>▪ Can issue tax receipts</li> <li>▪ Opens the door to other avenues of funding</li> <li>▪ Savings in insurance etc.</li> <li>▪ More chance for success</li> <li>▪ Partnering with college</li> <li>▪ Visible acknowledgement of importance of arts and culture</li> <li>▪ Access to city staff</li> </ul>	<ul style="list-style-type: none"> <li>▪ Optics</li> <li>▪ Becomes so expensive it can't be operated</li> <li>▪ Slow wheels of bureaucracy</li> <li>▪ Insurance implications</li> <li>▪ Lack of openness</li> <li>▪ Rules that may not work for this facility</li> <li>▪ Expansion of employee count</li> <li>▪ Unions and collective agreements</li> <li>▪ Palace of the arts – accessibility for everyone</li> <li>▪ Council priorities can change</li> <li>▪ Possible lack of creativity</li> <li>▪ Grants not available to the municipality</li> <li>▪ Engagement of grassroots community support</li> <li>▪ May lose artistic control</li> </ul>

## Appendix I. Financial Forecasts Assumptions and Notes

### Facility Rental Revenue

- Flexible exhibition space – For this model's purposes, the hourly rental rate for the flexible exhibition/event space is \$70-\$110 per hour, based on local industry benchmarks, averaging \$90. Occupancy rates are estimated to be 25%-50%, averaging 40% occupancy, and subject to 5% compound annual growth rate (CAGR).
- Rehearsal space – For this model's purposes, the hourly rental rate for the Centre's rehearsal space is \$45-\$60 per hour (averaging to \$52.50 per hour), based on industry benchmarks. Occupancy rates for this space are estimated to be 25% in the interest of modelling conservatively. A 5% CAGR in occupancy is assumed.
- Black box theatre – The black box theatre pricing was set at \$70 per hour. The occupancy rate was modeled conservatively, at 25%, due to a lack of available precedent data to inform a more exact figure. However, a 5% CAGR in occupancy is assumed.
- Education spaces – For the purposes of this model, the hourly rental rate for the Centre's five educational space is \$30 per hour (based on industry and local facility benchmarks). Occupancy rates for these spaces are estimated to be 25%-75%; however, in the interest of modelling conservatively, we have chosen a lower occupancy rate of 30%, subject to 5% CAGR.
- Archive storage – For heritage organizations looking for additional archival storage space, we have assumed a rental rate of \$100 per month, and three organizations renting space.

### Tenant Rental Revenue

- Office anchor tenants – We assume that two anchor tenants will each rent 300 square feet of space within the available office and co-working spaces. Average office space in Lindsay ranges in price from \$10-\$30 per square foot annually, depending on the type of space. Therefore, a fair price for an anchor tenant to rent office space would be \$20 per square foot, totalling \$500 per tenant, per month. An annual 3% inflation rate is assumed.
- Art gallery – It is assumed the art gallery will pay a rental rate to occupy 1500 square feet of space within the new Centre. The rental rate used was based on the Kawartha Art Gallery's rental rate of \$1.67 per square foot per month at the new location at 19 Cambridge Street South (\$60,000 annually, or \$5000 per month, for 3000 square feet of space). An annual 3% inflation rate is assumed.
- Retail space – it is assumed an organization will pay a rental rate to occupy 1000 square feet of space within the new Centre. Depending on the type of space and the location, retail space in Lindsay can range from \$10 to \$20+ per square foot annually. A rate of \$15 per square foot, totalling \$1250 per month. An annual 3% inflation rate is assumed.
- Board room / meeting space – Board/meeting room hourly rental prices range from \$25 per hour to \$50 per hour, averaging \$37.50 per hour. Occupancy is estimated to be 10% to 30%, averaging 20%. A 5% CAGR in occupancy is assumed.

### Artist Studio Revenue

- Artist studios – Five artists studios are assumed to be rented 100% of the time (due to the high demand discerned through this project's research). The studios are assumed to be available for monthly rental, and comparable facilities rent spaces at \$200 to \$450 per month; therefore, an average monthly rate of \$300 is assumed for this model. Rental rates are subject to a 3% annual inflation rate.

### Other Revenue

- Sponsorships – Based on available data from similar facilities in Ontario, it is estimated that sponsorable events, activities, and activations (including but not limited to naming campaigns, flagship programs, and community events) in a facility of this size can bring in \$30,000 annually because of the amount of sponsorable programming offered.
  - Note: Sponsorships differ from donations in that they tend to be mutually beneficial arrangements between the sponsor and the organization receiving sponsorship. In a typical sponsorship, an organization receives financial support and in return provides the sponsor with public recognition, access to target markets, or other reciprocated benefits.
- Donations/fundraising – Based on available data from similar facilities in Ontario, it is estimated that a facility of this size could bring in \$30,000 in donations from either private citizens of the area or from local businesses. Donation and fundraising possibilities increase significantly the more space and programming is offered, because more can be added to the donation narrative; donors see more reason to donate.
- Heritage Organization Development Grant - An annual, statutory-based operating grant that provides local historical societies, smaller community museums, and other heritage associations with a portion of their annual operating support. The maximum grant allowance is \$1545. For this project's purposes, we estimated that \$1000 could be received each year.

### Expenses

- Archive expenses – the expenses associated with running the archives were estimated based on existing financial statements from the archives. The approximate cost of running the archive was calculated to be \$2.12 per square foot based on these financial statements. The rate was applied to the new archive’s size to estimate the approximate cost of running the archive out of the new culture centre.
- Facility maintenance – research performed by Nordicity on similar past projects indicates that a fair assessment of maintenance costs for a facility are \$1.25-\$1.75 per square foot per year, depending on the size of the facility and the interior amenities. For the purposes of this project, we assumed \$1.75 per square foot for the larger facility, and corrected this figure for inflation using the Bank of Canada’s inflation calculator tools, equaling \$1.88 per square foot. An additional 10% of square footage has been added to the calculation to account for maintenance of any property or land surrounding the facility.
- Utilities – costs are estimated based on financial data available from comparable facilities in Ontario.
- Custodial services – two full time employees plus supplies.
- Staffing – the projected staffing expenses are estimates only, and staff pay in practice may be higher depending on certain factors, including municipal payroll policies – if staff are City employees. Staffing expenses followed inflation of 2% per year.
  - Building administrative staff – two full-time employees. Operations, \$60,000; Development and Fundraising, \$25,000. In addition, it is assumed that 25% of a City finance professional’s time will be focused on this facility, and so one-quarter of a salary (or approximately \$15,000) is also included.
  - Archive staff – One full time manager at \$108,000 and 3.5 clerk positions totalling \$170,500, plus 10% in benefits.
  - Facility site staff – 3 part-time employees to be used for site services such as event assistance, security, kitchen coordination, patron services, and so on.
- Office operations and marketing – based on data available from similar facilities in Ontario, we estimate that office operations (including phone, supplies, equipment, banking, etc.) and marketing and promotion (including signage, digital and social media marketing campaigns, digital asset management including website, etc.) will be roughly \$25,000.
- Fundraising expenses – Assuming fundraising expenses are 25% of the fundraising revenue. The Canada Revenue Agency has a framework for evaluating fundraising expenses based on the percentage of fundraising costs to fundraising revenue, and 25% falls within the “generally acceptable” range.
- Insurance – estimated based on previous Nordicity projects as well as available data from comparable facilities in Ontario.

## **Appendix J. Site Selection Research + Criteria**

### **J.1 Core Site Selection Criteria**

The Core Site Selection Criteria takes Phase 1 findings into account and seeks to further define the qualities of a suitable site based on facility requirements, municipal infrastructure and growth plan, and existing cultural facilities, festivals, and events. The Core criteria is divided into three broad categories:

- Determination of Sizing and Spatial Requirements



- Determination of Location Suitability
- Determination of Proximity to Partnerships

These criteria are intended to narrow the geographic scope of the site selection, based on both reporting already completed by the city, and research completed by the consultant team.

### **i. Determination of Sizing and Spatial Requirements**

During Phase 1, a prioritization method was utilized to categorize programming based on current demand, future growth and/or impact on the sector and community (Refer to Section 2.2 Desired Features of a Cultural Centre in Phase 1 Report). The programming was divided into three categories of “Must Have” spaces (Core Elements/ Features), “Should Have” spaces (Important/Add Value), and “Could Have” spaces (Nice to Have). It should be noted that while the assessment of “Must Have” features was mainly based on the consultations, it also reflected the scope presented in the RFP that posed the shared storage and collections management functionality as a requirement for the facility.

To meet the needs and desires of the community, the Phase 1 Report included facility size and scale recommendations proposing two options, a Medium Scale Cultural Centre ranging from 25,000 to 45,600 square feet and a Large-Scale Cultural Centre from 37,100 to 65,700 square feet in area (Section 3.1 Size and Scale). As part of the site selection process, the Large-Scale option was selected, and it is assumed that any building would eventually require expansion, with the list of “Could Have” and “Should Have” spaces becoming “Must Have”. The programming requirements and sizing was further refined by the Taskforce and will include the program as indicated within Section 3, for a total facility size in the range of 46,000-58,700 square feet. For the purposes of this report, the higher end of this scale is taken to allow for flexibility in sizing. A suitable site should be able to accommodate all Large-Scale program within proximity of parking, at minimum. During consultations, groups expressed a desire to see the cultural centre within the urban core, and in order to meet this requirement while maintaining sufficient flexibility in site selection, the approach to parking is being considered flexibly, in one of three ways;

- At grade parking on site
- At grade parking in existing lots (i.e. limited or no parking provided on site)
- Underground, structured parking

These three options each have their own complexities – such as access, cost and zoning implications - which are discussed in conjunction with specific potential sites. Based on the Architectural review completed in Appendix D and discussed below in this section, we can see a range of approaches taken to parking, in similarly small urban centres and rural contexts, which has not negatively affected their ability to operate.

The sizing and spatial requirements have been further refined as part of this Phase of the report, based on consultation, further research, and the work of the Taskforce. The revised programming list is included in Section 3 of this report. These refined program and related sizes were used to establish the sizing and spatial requirements of the facility, in order to determine a minimum approximate proposed footprint for site area selection. This area was calculated by determining the minimum interior ground-related programs (i.e. lobby, garbage collection and street-activating uses) along with parking requirements. Assuming for expansion, the figures used assume the higher end of the proposed range.

It is important to note that there is potential for some flexibility within this model; while best practices would locate these facilities on the ground floor, adjustments could be made in the event of a prime site being located that can not accommodate all selected programs at grade. All other programs within the model are assumed to be viable on upper floors of the building. As shown on the

breakdown chart, the minimum total area of Ground Floor Related programs is 39,600 square feet, plus 18,000 square feet of parking for 80 spaces, based on the zoning bylaw.

Ground Floor Related Programming	Square Footage
Archive/ Storage and Preservation	20,000
Shared Exhibition Space	3,000
Art Gallery	1,500
Blackbox Theatre & Rehearsal	3,500
Education Spaces	2,500
Commercial Kitchen	1,100
Retail Space	1,000
Artist Studios (5-6)	1000
Services and Circulation Note: 40% of 15,000 sf building gross up, intended to include lobby, loading, garbage and other miscellaneous service programs.	6,000
<b>Interior Total</b>	<b>39,600</b>
<b>Parking</b> (approximate, as per ZBL)	80 spaces - 18,000

The programming considered within the table either needs to be located on the ground floor for access, or have been selected for activation and animation of the street level in order to create an inviting space for the immediate neighbourhood.

Services and Circulation include lobby, loading area, and garbage room which are required to be located on the ground floor for direct access to the street or laneway. Additionally, the Archive/ Storage and Preservation facilities would ideally be located on the ground floor due to the weight of archival collections and shelving. The artists studios are intended to have the potential to act as storefronts, and thus should be located close to pedestrian traffic. Similarly, for ease of accessibility and movement of material, the education spaces are also situated on the ground floor. The remaining ground floor space is dedicated to creating a vibrant facility and activating the public realm, with spaces that could otherwise be located in other areas of the building. To increase the chances of the retail program's commercial success, visibility and foot traffic are crucial. Similarly, Exhibition Space/ Displays can benefit from ground floor visibility to pique the interest of passers-by and generate a visit. Lastly, designing these spaces flexibly to have indoor-outdoor relationships helps to further engage the street for special events or festivals.

A precedent study was also undertaken in search of facilities comparable in size to the selected program from Phase 1. This review served to validate assumptions on the placement and sizing of proposed spaces. These precedent projects were chosen from across the Canadian context.

The individual reviews of these projects and a comparative chart is included in Appendix M. The review validated important relationships between spaces internally, as well as between spaces and the larger site, as well as comparable sizes of spaces within the facilities. In summary, the first or entrance floor is typically used for the most public functions, including multi-purpose event spaces, performance space, galleries and exhibition spaces, cafes and retail. These programs often encourage more spontaneity in visits, as they present a consistently renewed public face, with new programming inside. The other spaces are typically more tightly programmed and serve as a defined destination, and as such, are successful on upper floors. This can sometimes include spaces such as performance venues, as seen in the Greater Vernon Cultural Centre example. The majority of these centres are located close to the commercial core of their respective communities and are able to



support varied community activities. In most of the comparable facilities studied, there is little or no parking on site.

As discussed in this report, and in this section, the centre will also be used by tourists. The design and arrangement of Ground Floor Related programming has a significant role in attracting tourists to the centre and enhancing their experience. A relatively open area including retail programming can serve to help draw people in, and to then allow them to see and want to explore the exhibitions, rehearsals/small scale performances and other spaces within. A welcoming entrance and active edges where visitors are allowed to see what is happening throughout the building may encourage future visits to workshops or educational programming or something similar.

## **ii. Determination of Location Suitability**

Having established the approximate required site area, determining a suitably sized and serviced site for the facility follows. This section draws on the results of document review, research, visual review of main street corridors, and outreach to educational organizations. This section is intended to review and understand both the technical requirements to support a building of this scale, including municipal infrastructure and the physical space it will require, along with the municipal goals set for new development within the city.

### **1. Review of Municipal Infrastructure to Support New Development**

The City of Kawartha Lakes has developed numerous planning reports, including the Growth Management Strategy, an Official Plan and Secondary Plans, all of which are intended to lay out and manage the desired growth plan within the city over the coming years. In addition to this, several additional reports and studies have been developed to improve and support the community and have been included in the below review.

In pursuit of a suitable location for the facility, the Growth Management Strategy (May 2011 Update), Downtown Parking Strategy, Official Plan (2012), and Lindsay Secondary Plan have been reviewed and applicable policies discussed.

Other documents reviewed include the Strategic Plan, Destination Development Plan, and Economic Development Plan. However, they have not been specifically incorporated in this section as the content was either found to be not applicable to the development of the facility, or policies were otherwise covered by the documents reviewed.

### **2. Growth Management Strategy (Update Underway)**

The city's Growth Management Strategy, currently being updated, reflects a desire for the majority of new development to take place within existing urban boundaries. Areas within the City of Kawartha Lakes are broken into two types: Urban Settlement Areas and Rural Settlement Areas. Generally, rural settlement areas are serviced by individual private on-site water and/or private wastewater systems. Moreover, the plan directs all forecasted employment growth to the four urban settlement areas of Lindsay, Bobcaygeon, Fenelon Falls and Omemee. Of these settlement areas, only Lindsay, Bobcaygeon and Fenelon Falls are examined for suitability, as Omemee is significantly smaller and did not offer the benefits of the urban cores of the other three settlement areas.

Within the Growth Management Strategy document, the Transportation Master Plan (Volume 3), examines travel within the city by mode of transportation. Summarily, there is a strong preference and current necessity for automotive based modes of transport within the city. Accessibility from the wider community to the site via automobile is essential, and Lindsay sits fairly central to the larger City of Kawartha Lakes geographic region, at the intersection of Provincial Highways 7 and 35, making it relatively more accessible by provincial highway than the other Urban Settlement Areas considered. By contrast, Bobcaygeon is sited at the extreme east of the geographic boundary, and Fenelon Falls – while fairly central – sits to the east of Highway 35 only, with no intersecting provincial highway.

At present, Lindsay Transit is the only transit service available within the City of Kawartha Lakes. Its routes are dispersed across Lindsay, with a transit hub established at the intersection of Victoria Avenue South and Kent Street West. Transit access does not extend across the larger geographic region. Although this is currently the case, it is likely that Lindsay will continue to serve as the hub as the transit system grows, and as such, a location in proximity to the current hub is ideal. Data shared within the City of Kawartha Lakes Healthy Environment Plan (HEP) indicates that transportation was responsible for 45% of community baseline emissions in 2015. To meet the reduction targets established by federal and provincial governments (30% below 2005 levels by 2030), the HEP sets the goal of cultivating low-carbon transportation (Goal 14). Within the HEP, there are recommended municipal mitigation actions responding to the current transportation situation, include leading initiatives to expand public transportation options and encouraging active modes of transportation. Between 2015 and 2016 Lindsay Transit experienced growth and according to the 2018 Lindsay Transit Master Plan, the City of Kawartha Lakes plans to expand transit service between 2018-2027.

### **3. Downtown Parking Strategy**

The city's Downtown Parking Strategy, prepared in 2021 by IBI Group, examines the current and future parking requirements in the downtown areas of Lindsay, Fenelon Falls and Bobcaygeon.

Lindsay has a total of 10 Private lots, and an additional 10 Municipal lots, along with on-street parking within the study area, with only 3 of the municipal lots currently operating above effective capacity. Private lots studied are understood to be operating under capacity. According to the study prepared for the strategy, peak system-wide parking utilization was observed during the winter season, on a weekday at 1:00 PM, and represented 78% of surveyed parking spaces occupied, which leaves approximately 310 parking spaces vacant at that time.

Fenelon Falls has smaller, more dispersed parking lots through the core, with larger municipal lots. There are a total of 6 Private lots and 7 Municipal lots, along with on-street parking within the study area. All Municipal and Private lots studied are understood to be operating under capacity. Peak parking demand observed during the spring season, on a weekend at 1:30 pm, represents 50% of surveyed parking spaces, which leaves approximately 310 parking spaces vacant at that time.

Bobcaygeon has a concentration of larger surface lots on either side of the urban core with a total of 8 Private lots and 6 Municipal lots, along with on-street parking within the study area. There are relatively few, smaller municipal parking lots. Two of the Private lots studies are understood to be operating over capacity. Peak parking demand observed during the summer season, on a weekday at 12:30 pm, represents 66% of surveyed parking spaces, which leaves approximately 223 parking spaces vacant at that time.

### **4. Official Plan (2012)**

The City's Official Plan ("OP"), currently being updated, directs growth to enhance commercial activities. Within the commercial subsection, the OP recognized downtowns as focal points of activity and commerce, with other nodes intended to reinforce this. The revitalization of these areas for mixed commercial, residential, cultural, social, live/work and entertainment uses is encouraged.

The OP directs growth in service of the promotion of tourism as an important component of the City of Kawartha Lakes' economic growth. The tourism subsection further reinforces this, directing the promotion of the city as a cultural, multi-functional community, and encourages the use of heritage resources for tourist facilities. Economic activity should be concentrated into nodes of interest, highlighting the arts community and cultural heritage resources. The OP encourages increasing retention of tourism activities that use local facilities. Locating the Culture Centre in the areas where tourists are most likely to explore during their visit to the region will impact the percentage of culture-participating tourists visiting the facility annually. In theory, culture-seeking tourists are likely to visit areas of cultural clustering. Locating close to the largest cluster of local cultural organizations

in Lindsay – as determined by review of the City of Kawartha Lakes Cultural Map – has the potential to increase the number of visitors - and thus, increase the economic activity with surrounding businesses and organizations. In its role as a hub, the centre has the potential to alert visitors to cultural organizations and clusters in other areas of the city, and spread these economic benefits to other areas.

Selecting locations for community services that are located in settlement areas, convenient and physically accessible for all city residents is encouraged. Within the Urban Settlement designation, efforts should be made to generate growth that is in line with environment first principles, includes natural features, and consistent with historic trends and the ability of the communities to sustain further growth. Economic development should be a central focus of future growth in the city. The OP supports intensification and redevelopment that includes brownfield sites.

Furthermore, the OP directs growth to protect the natural environment within the city. To recognize and prioritize the protection of natural heritage features and resources within the city and encourage development in areas that are not environmentally sensitive. Lastly, it is noted to “work co-operatively with Conservation Authorities, Provincial Ministries, Trent-Severn Waterway and other agencies in protecting the natural environment.”

The OP states that for phasing of development, priority will be given to sites that are already serviced by piped sewer and water systems or can easily and at minimal cost be serviced. While the OP directs development to existing built up area to leverage existing servicing capacity, the actual capacity and site-specific upgrades will need to be determined at the site-specific design feasibility stage. Furthermore, it supports developments with logical extension of municipal services, favors a compact urban form, and gives priority to infilling rather than greenfield development. In summary, reviewing the official plan has revealed the city's goals for enhancing the urban cores for both residents and tourists, in order to leverage existing infrastructure and community assets.

## 5. Lindsay Secondary Plan

Lindsay is referred to as the “Gateway to the Kawarthas” and is the largest urban area in the City with access to full municipal water and sewer services. Its proximity to Scugog River and the Trent-Severn Waterway represent both tourism, recreational and cultural opportunities. The Secondary Plan calls for improvement linked with economic development for the thriving historic downtown.

The Secondary Plan (“SP”) calls for intensification that is inline with the existing character and historic elements in Lindsay. A project on an infill site within the core of the Lindsay Settlement Area, with a high degree of visibility for tourists could lead to overall economic growth for other local businesses as well, as people engage with the surrounding businesses and services before and after their visit to the cultural hub. Potential locations could include areas in the vicinity of the Waterfront Core Commercial District, which has the predominant land use designation being Commercial – Central Business District. The intended use for this area is targeted for the benefit of residents and visitors of all ages, cultures, and genders. The City encourages development of pedestrian friendly environments and “the improvement of streetscapes within the downtown and the Scugog River”. The Secondary Plan indicates that Development and redevelopment of lands within this area should introduce distinctive and memorable spaces, enhance the relationship between facilities, open spaces and water, be sympathetic to the overall downtown design, and lastly, have a design that is reflective of Lindsay’s culture and history.

Furthermore, the Downtown Area is the primary social, cultural and economic node in Lindsay. The Secondary Plan highlights the Central Business District as the location for cultural and entertainment uses among other such as business and offices, niche shops and specialty retail uses, and important institutional uses.

## 6. Kawartha Conservation and Development Regulation



Kawartha Conservation offers mapping for Regulated Areas and Source Water Protection areas related to waterways within the city. If a property is within the Regulated Areas, a permit is required for any development, construction, or site alteration. If a property is within a Source Water Protection area, a Source Protection Notice is required from the Risk Management Official. All three Urban Settlement areas (Lindsay, Bobcaygeon, and Fenelon Falls) have some areas within the identified Regulated Area and the Source Water Protection area. However, should a location within these areas be selected for the facility, development could potentially take place within these areas, following consultation with the Kawartha Conservation Authority, who will issue approvals and permits.

Floodplain mapping study areas include Bobcaygeon and Fenelon Falls North and South but not Lindsay. Floodplain mapping is used by Kawartha Conservation to support regulations that aim to protect personal safety and property by limiting both existing and new development inside the flood plain.

- Floodplain mapping for Bobcaygeon identifies non-central areas that would not be selected for other reasons.
- Floodplain mapping for Fenelon Falls identify a fairly central flood plain north and south of the Fenelon River.

Additionally, the Secondary Plan notes that if appropriate studies demonstrate that development or redevelopment of land within areas identified as Environmental Constraint Areas and Environmentally Sensitive Features will not negatively impact the environment, cause property damage or risk of loss of life, proposals may be considered. Furthermore, both OP and SP mention that an Environmental Impact Study (EIS) shall be required for development or site alteration proposals on or adjacent to the areas mentioned above.

## **7. Visual review of three main street corridors in Kawartha Lakes**

A visual review of the three largest population centres – Lindsay, Bobcaygeon and Fenelon Falls was conducted through analysis of aerial mapping in relation to the Minimum Ground Related Program Area. Omemee was not considered for this review, as it is much smaller than the other three centres, and near the eastern boundary of the city.

Bobcaygeon has a relatively smaller, fine grained urban core, with generally smaller parcel sizes. A visual assessment of three parcels on Bolton Street demonstrates that an approximate average parcel size in this area is 8,685 square feet while the minimum building footprint (as determined in Section 4.1.1) is 39,600 square feet plus 18,000 square feet for parking. Accommodating a facility of the size proposed would require assembly of a number of adjacent commercial properties and/or parking lots, or locating the facility at the periphery of the core area, such as East Street South, or locating the facility on the undeveloped land fronting Canal Street East.

Fenelon Falls has a relatively smaller, fine grained urban core, with generally smaller parcel sizes. A visual assessment of three parcels on Colborne Street demonstrates that approximate average parcel size in this area is 10,617 square feet while the minimum building footprint (as determined in Section 4.1.1) is 39,600 square feet plus 18,000 square feet for parking. Contrasting with Bobcaygeon, there is no peripheral area for larger development within close proximity of the centre. Accommodating a facility of the size proposed would require assembly of adjacent commercial properties and/or parking lots, or locating the facility at the periphery of the core area, such as the former Fenelon Falls Arena site, or locating the facility on purchased property such as a portion of the Handley Lumber site.

Compared with Bobcaygeon and Fenelon Falls, Lindsay has a larger urban core, with a mix of parcel sizes – generally a finer grained main street, with some larger parcels, ringed with larger parking lot and commercial assemblies. A visual assessment of three parcels in Kent Street West and Lindsay

Street South vicinity demonstrates that approximate average parcel size in this area is 13,449 square feet while the minimum building footprint (as determined in Section 4.1.1) is 39,600 square feet plus 18,000 square feet for parking. The peripheral commercial area for larger development is further to the west of the centre. Accommodating a facility of the size proposed within the core would require assembly of adjacent commercial properties and/or parking lots, or locating the facility on purchased property previously assembled as commercial properties and/or parking lots, or, co-locating and/or purchasing an institutional or worship site.



Figure 5: Visual Review of Bobcaygeon. Blue square indicates approximate size of Minimum Ground Related Programs and red line shows the boundary of core area reviewed.



Figure 6: Visual Review of Fenelon Falls. Blue square indicates approximate size of Minimum Ground Related Programs and red line shows the boundary of core area reviewed.

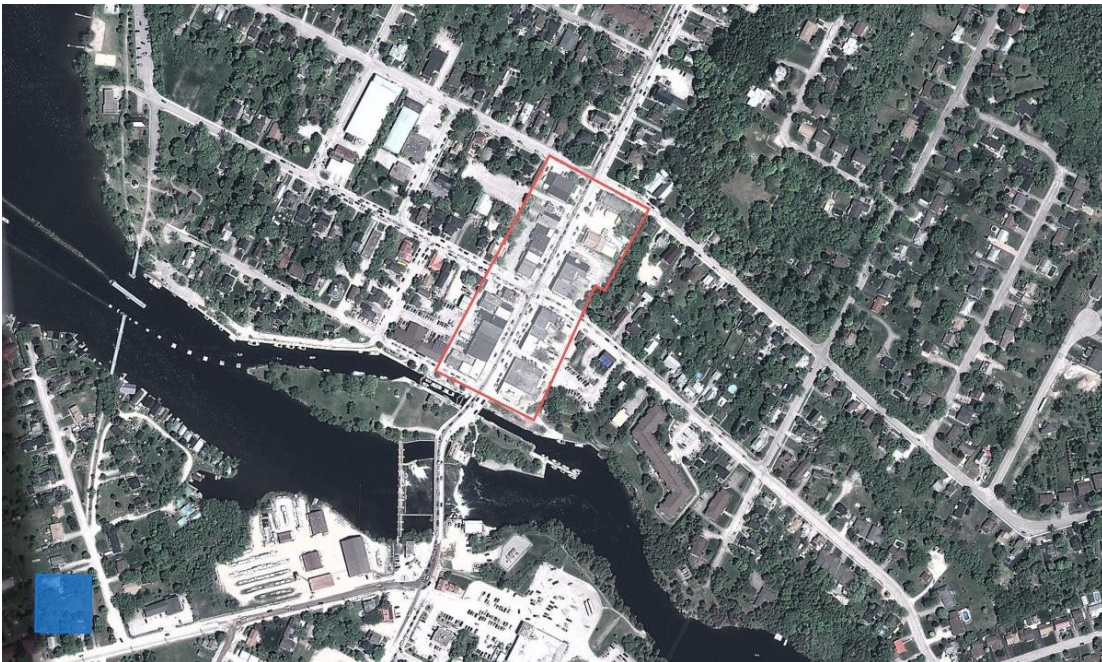




Figure 7: Visual Review of Lindsay. Blue square indicates approximate size of Minimum Ground Related Programs and red line shows the boundary of sample area reviewed.



## 8. Educational Organizations for Partnership or Surplus Property

Partnerships with school boards might take an existing community asset (such as a disused school) and repurpose it, along with the existing infrastructure associated with it. With the help of the City, local educational organizations will be contacted for potential partnerships/surplus sites information including Fleming College and local school boards.

Trillium Lakelands District School Board, and Peterborough-Victoria, Northumberland & Clarington Catholic District School Board do not report any surplus lands or anticipated property disposals in 2023-2024 Budgets.

While Conseil Scolaire Viamonde and Conseil Scolaire Catholique MonAvenir serve the City of Kawartha Lakes, they have no physical locations within the City, and thus will not be contacted to determine if there are any surplus sites.

Fleming College Frost Campus is located within the Urban Settlement Boundary of Lindsay. The campus is located in proximity to highway access and the site has ample space to accommodate a facility of the size proposed.

### iii. Determination of Proximity to Partnerships

The City of Kawartha Lakes 2020-2030 Cultural Master Plan sets out the idea of the hub and spoke model for the cultural centre, with the preferred model being a central facility with outlying community hubs, which would have resources available to support, promote and enhance the dispersed hubs. The central hub would attract visitors continuously throughout the year and provide the base for creative economy and further development of cultural tourism.

The Kawartha Lakes Cultural Map shows local cultural businesses, organizations, cultural facilities and spaces, festivals and events, and heritage assets within the City of Kawartha Lakes. The map is a great resource for geographically determining potential programming partnerships.

Cultural entities are dispersed across the map, but larger, denser clusters are found in Bobcaygeon, Fenelon Falls and Lindsay. Lindsay has the largest cluster and the cultural entities are mainly located along Kent Street West and William Street North, two of the main commercial thoroughfares in the historic centre. Locating in close proximity to the largest cluster, Lindsay, could help support the festivals, cultural producers and cultural industries in the area.

Furthermore, the 2013 Heritage Plan recommends focusing on conservation of heritage resources, especially downtown historical districts where they are clustered. Among the three Urban Settlement areas, Lindsay also has the largest number of built heritage/ designated heritage properties shown on the map providing ample opportunities for contributing to the historic downtown character. Potential programming partnerships from an operational perspective was further reviewed by Nordicity in Sections 2.3 and 3.1.

## J.2 Desired Site Selection Criteria

While Core Site Selection Criteria forms the minimum requirement for a site to be considered, five secondary or 'desired' criteria were determined for the centre based on architectural best practices that would contribute to creating a landmark destination.

- **Curb appeal** – refers to characteristics of a building and its surrounding landscaping that make it attractive as seen from the public realm. A facility of this size has the ability to offer a positive visual contribution to the city if it is strategically located to be seen as a landmark destination from street-facing frontages. For example, the placement of the facility on a prominent corner or a terminating view at the end of a street will emphasize it's importance, and contribute to a landmark quality.
- **Contextual design** – refers to how the building interacts with its surroundings and how the context can contribute to the design quality of the space. For example, if a site close to Scugog River is considered, how does the slope of the river's edge or presence of water shape the building's design? Or if a site close to or on a historic main street is considered, what are the presented opportunities for the building to draw inspiration from the existing heritage building stock?
- **Scale/Massing** – considering the footprint of the centre (determined in section 4.1.1 of this report) and its overall scale, it is important to select a site that allows the centre to fit in without overwhelming the adjacent buildings, structures, and neighbourhood, generally keeping a comparable building height. The final design of the building should also consider designing to enhance the surrounding through its massing – for example building to the lot line to reinforce the street-wall condition if an urban site is selected.
- **Conservation and Enhancement of Cultural Heritage Resources** – refers to the ability for the hub to interact with and/or reuse an existing building that is important to the community. This criterion aligns with OP's goal of conservation and enhancement of cultural heritage resources.
- **Distinctive Identity** – refers to how the site can reflect the unique characteristics of the City of Kawartha Lakes to make a unique building. For example, is it related to the Trent-Severn Waterway or a natural environment that the city is known for?

Together, the desired criteria aid in selecting a site which provides the canvas for a thoughtfully designed cultural centre that draws visitors in.

### i. Site Types



The Site Selection Criteria set out the qualities of a satisfactory site and distinguished Lindsay as the most suitable Urban Settlement area within the City of Kawartha Lakes. Based on visual reviews of Lindsay through aerial mapping and site visits, five possible typologies emerged:

- **Religious buildings** – this type is generally found close to the urban core. They are often community landmarks, and sometimes have declining attendance and use. They typically sit on large sites that were located at important vistas. Another distinct advantage to these sites are existing built resources, which are typically large, assembly type spaces which can be flexibly adapted.
- **Parking lots and vacant land** – this type is generally found close to the urban core, where people want to be. They are often located just beyond the main street, but with ready access to it. They can be oddly shaped parcels of land but are easy to build on.
- **Main street redevelopment** – located on the central spine of the urban area, these buildings have potential to enhance the street through increased activity. Generally, they have smaller footprints, with multi-storey arrangements. To accommodate the required size, additional adjacent vacant land or underdeveloped property might also have to be acquired. These buildings have the potential to further revitalize a historic area. These buildings have the potential to be adaptively reused, though their built form adhering to commercial uses could limit flexibility.
- **New residential development areas** – partnering with a private developer on an urban site, new construction building could provide an efficient construction process and be co-located with new homes or businesses.
- **Educational campus** – while further from other established cultural clusters, co-locating at an educational campus could enhance the all-day usage of the facility, and develop synergies with programs already in progress. This site would have greater potential for future growth.

### J.3 Criteria Summary and General Site Conclusions

Appendix K reviewed the Core Criteria: sizing and spatial requirements, location suitability, and proximity to partnerships.

The first criteria determined the site sizing, based on the spatial requirements developed through the study in Sections 2 and 3 of the Phase 2 report, benchmarking a minimum site area of 39,600 square feet, along with 80 parking spaces, to be accommodated based on specific site requirements.

The suitable geographic area was narrowed using the city's planning reports, and review of the urban cores of the three largest settlements in the city, along with Fleming College's Frost Campus. The benchmarked site area was found to be possible in the three settlements, but more easily attained, and more centrally located in Lindsay.

This was further reinforced in the review of proximate partnerships, which found the highest concentration of arts organizations based on the city's cultural resources map. In conclusion, the site is most ideally located in the urban settlement area of Lindsay, specifically in either the downtown core, or at the Fleming College Frost Campus. These sites are accessible, sufficiently sized, conform with the city's planned growth, and most importantly, are centrally located to best serve the creative community within the City of Kawartha Lakes.

Subsequent review of specific sites followed these parameters, as well as the additional Desired Criteria parameters which were based on architectural best practices and refined based on received feedback.

The recommended site long list and short list has been prepared as a breakout report, to be provided to the City confidentially.

## Appendix K. Comparative Facilities Analysis

	Aurora Cultural Centre	The Canadian Canoe Museum	Textile Museum of Canada	Kawartha Lakes Museum and Archives	Museum London
<b>Community Demographics</b>					
<b>Municipality</b>	Aurora	City of Peterborough	Toronto	Kawartha Lakes	London
<b>Region</b>	York	Peterborough	-	-	-
<b>Municipal Population</b>	62,057	83,651	2,794,356	79,247	422,324
<b>Regional Population</b>	1,173,334 (2021)	147,681 (2021)	6,202,225 (2021)	31,000 seasonal residents	543,551 (2021)
<b>Median Total Income (Individual)</b>	44,400 (2020)	37,200 (2020)	39,200 (2020)	39,200	39,600 (2020)
<b>Median Age (Municipality)</b>	42.0	43.2	39.6	51.6	38.8
<b>Facility Information</b>					
<b>Square Footage</b>	6000+32,500	65,000	24,000	4560+17,000	Unknown
<b>Spaces</b>	<ul style="list-style-type: none"> <li>▪ Education Spaces</li> <li>▪ Storage</li> <li>▪ Archives &amp; Research Rooms</li> <li>▪ Admin Spaces</li> <li>▪ 4 Exhibition Spaces</li> <li>▪ Performance Hall/Auditorium</li> <li>▪ Kitchen</li> <li>▪ NEW: 3-Storey Addition (indoor/outdoor)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Exhibition Hall (20,000 sq ft)</li> <li>▪ Events and Education Centre</li> <li>▪ Open Storage Space/Collection Hall</li> <li>▪ Artisan Studio</li> <li>▪ Library and Research Room</li> <li>▪ Café</li> </ul>	<ul style="list-style-type: none"> <li>▪ Exhibition Galleries</li> <li>▪ Education and Workshop</li> <li>▪ Research Library</li> <li>▪ Shop</li> <li>▪ Programmable Spaces</li> </ul>	<ul style="list-style-type: none"> <li>▪ Archive</li> <li>▪ Education Spaces</li> <li>▪ Exhibition</li> </ul>	<ul style="list-style-type: none"> <li>▪ Exhibition</li> <li>▪ Programming</li> <li>▪ Restaurant + Cafe</li> <li>▪ Gift shop</li> </ul>

	Aurora Cultural Centre	The Canadian Canoe Museum	Textile Museum of Canada	Kawartha Lakes Museum and Archives	Museum London
	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>			
<b>Revenues</b>	<ul style="list-style-type: none"> <li>▪ Operating Grant 538,793 (37%)</li> <li>▪ Town Square 175,641 (12%)</li> <li>▪ Fundraising 577,322 (39%)</li> <li>▪ Programs 164,760 (11%)</li> </ul> <p>TOTAL: ~\$1,457,000 (2023)</p>	<p>*NOTE: This facility is being rebuilt on a new property, which explains this large figure. TOTAL: ~\$16,900,000 (2022)</p>	<ul style="list-style-type: none"> <li>▪ Government Funding (44%)</li> <li>▪ All other revenue - 25% (shop – 8%, memberships – 8%)</li> <li>▪ Received donations (12.7%)</li> <li>▪ Non-receipted donations – 11.35%</li> </ul> <p>TOTAL: ~\$1,456,000 (2023)</p>	2 Staff Members	<ul style="list-style-type: none"> <li>▪ City of London Grant (56%)</li> <li>▪ Federal Grants (20%)</li> <li>▪ Donations (6%)</li> <li>▪ Exhibition/Programming (3%)</li> <li>▪ Catering and Rental (8%)</li> <li>▪ Other (7%)</li> </ul> <p>TOTAL: ~\$3,414,000</p>
<b>Expenses</b>	<ul style="list-style-type: none"> <li>▪ Admin Salary (4%)</li> <li>▪ Program Salary (55%)</li> <li>▪ Programs (32%)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Wages (63%)</li> <li>▪ Operating (10%)</li> <li>▪ Facilities (21%)</li> <li>▪ Retail Cost of Sales (6%)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Artistic Expenses (28%)</li> <li>▪ Marketing (10%)</li> <li>▪ Education Outreach (10%)</li> </ul>	TOTAL: ~\$188,000 (2021)	<ul style="list-style-type: none"> <li>▪ General Admin (31%)</li> <li>▪ Operations (27%)</li> <li>▪ Curatorial and Collection (18%)</li> <li>▪ Exhibitions (7%)</li> </ul>

	Aurora Cultural Centre	The Canadian Canoe Museum	Textile Museum of Canada	Kawartha Lakes Museum and Archives	Museum London
	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> </ul>		<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> <li>▪</li> <li>▪</li> </ul>
<b>Staff</b>	15 Full-Time 3 Part-Time	12 Fill-Time	13 Staff Members	TOTAL: ~\$189,000 (2021)	
<b>Facility Ownership</b>	Town-owned				
<b>Facility Governance</b>	Non-profit organization Board of Directors	Non-profit organization Board of Directors	Non-profit organization Board of Directors	Not-for-profit organization	Non-profit organization Board of Directors
<b>Audiences</b>					
<b>Construction Costs</b>	\$3.2 million	\$40 million			
<b>Construction Year</b>		2021		2011	
<b>Year of Facility Opening</b>	2010 – closed and under construction from 2020-2024	2024	1989		

	Greater Vernon Cultural Centre	Peel Art Gallery Museum and Archives	Midland Cultural Centre	Bruce County Museum & Cultural Centre	THE MUSEUM
<b>Community Demographics</b>					
<b>Municipality</b>	Vernon	Brampton	Midland	Saugeen Shores	Kitchener
<b>County</b>	North Okanagan	Peel	Simcoe	Bruce	Waterloo
<b>Municipal Population</b>	44,519	656,480	17,817	15,908	256,885
<b>Regional Population</b>	91,610 (2021)	1,451,022 (2021)	533,169 (2021)	73,398 (2021)	587,165 (2021)
<b>Median Total Income (Individual)</b>	39,200 (2020)	36,000 (2020)	36,000	48,400 (2020)	41,600 (2020)
<b>Median Age (Municipality)</b>	49.2	36.0	50	46.8	37.2
<b>Facility Information</b>					
<b>Square Footage</b>	31,000 + 8,000	35,000 across 4 buildings	30,000	35,000	38,000 + 8500
<b>Spaces</b>	Art Gallery Museum Presentation and Event Space	Archive Museum Art Gallery Storage Education Spaces Admin Spaces Lounge/Lobby Event Space Rental Space	Hall/Event Space (274 seated – 130 with tables) Theatre (121 seat theatre) 3 Galleries Education Spaces Café	Archive Museum Gallery Theatre (104 seats) Cafe 2 Meeting Rooms (6-8, 14-16 seats) Kitchen Lobby Outdoor Patio & Deck	Museum Classrooms Immersive Exhibition Space Maker Space Rental Space
<b>Staff</b>			4-5 full time		
<b>Revenues</b>		1.7 million in federal and provincial funding	All other revenue – (50)%	Government Grants (27%)	Government Funding (28.5%) Gifts from other RCs (5.6%)

	Greater Vernon Cultural Centre	Peel Art Gallery Museum and Archives	Midland Cultural Centre	Bruce County Museum & Cultural Centre	THE MUSEUM
			Government funding (42%)* *Doesn't include municipal funding Non-receipted donations (9%) TOTAL: ~\$643,000 (2022)	Sponsorship & Foundational Revenue (14%) Facility Rentals (10%) Gift Shop (10%) Admission (10%) Public Programs (10%) Membership (8%) Donations (4%) Educational Programming (3%)	Received Donations (4.2%) Non-receipted donations (3.95%) TOTAL: ~\$3,435,000 (2023)
<b>Expenses</b>			Salaries & Wages (34%) TOTAL: ~\$642,375 (2022)	Salaries (47%)	Charitable programs (72%) Management and administration (14.5%) Fundraising (10%) TOTAL: ~\$4,484,000 (2023)
<b>Facility Ownership</b>	Municipally owned	County-owned	Town-owned	County-owned	
<b>Facility Governance</b>	Anchor Tenants Steering Committee	County-Run (through a department)  Advisory Board	Not-for-profit organization Board of Directors	County-Run (through a department)	Not-for-profit organization Board of Directors
<b>Construction Costs</b>			\$11 million		
<b>Construction Year</b>	NA				
<b>Year of Facility Opening</b>	NA	2013			

## Appendix L. Architectural Review of Comparable Facilities



	Midland Cultural Centre	Greater Vernon Cultural Centre	Peel Art Gallery Museum and Archive	Alton Mill Arts Centre	Gibson Centre for the Arts and Culture	Elteuk Arts Centre	Key Takeaway
Shared Exhibition Space w/ Ceremonial Space	Yes	Yes	Yes	Yes	Yes	Yes	Locate exhibition spaces in public areas.
Art Gallery	Yes	Yes	Yes	Yes	Yes	Not dedicated	
Office, Admin and Meeting Spaces	Yes	Yes	Yes	Yes	Yes	Yes	Office and Admin spaces can be located in secondary areas, away from public access.
Education Spaces	Yes	Yes	No	Not dedicated	Yes	Yes	Education spaces should have washup stations to increase flexibility, and can be placed on higher levels as they are a destination on their own.
Rehearsal/Recreation Space	Not dedicated	Yes - flexible	No	No	Not dedicated	Not dedicated	Rehearsal space, when included, can be flexible to meet a range of needs.
Artist Studios	Not dedicated	No	No	Yes	Yes	Yes	Can be small spaces located on upper floors.
Café	Yes	No	No	Closed	Yes	Yes	Café typically located in public area of building, close to first floor or major attraction points.
Archive/Storage	No	No	Yes	No	No	No	N/A
Research Room for Archive	No	No	Yes	No	No	No	Archive and reading room can be separated from remainder of building.
Services and Circulation	Yes	Yes	Yes	Yes	Yes	Yes	Circulation is typically used for further exhibition space. Services are grade related, located away from

	Midland Cultural Centre	Greater Vernon Cultural Centre	Peel Art Gallery Museum and Archive	Alton Mill Arts Centre	Gibson Centre for the Arts and Culture	Elteuk Arts Centre	Key Takeaway
							prominent faces of the building.
Parking	No	Limited - 20	Limited – 3 barrier free	Yes – 25 spaces	Yes – approximately 100 spaces	Limited – 6 spaces	
Specialized Maker and Artisan Creator Spaces	No	No	No	No	No	No	
Flexible Event Space	Yes	Yes	Yes	Yes	Yes	Yes – 3 spaces, capacities from 8-111 persons.	Flexible event space is sometimes combined with rehearsal spaces or theatre spaces. As the event is the destination, it can be successful on upper floors as well.
Commercial Kitchen	No	No	No	In progress	Yes	Yes	Typically on same floor as event space.
Blockbox Theatre or Performance Hall	Yes – 121, 274 capacities (seated)	Yes – 150 capacity (seated)	No	No	Yes – 150/220 capacity (seated/standing)	No	Flexible spaces are most often specified for this scale of facility.
Retail Space	No	Yes	No	Yes	Yes	No	Typically located on ground floor, near café.
Additional Offices/Tenant Spaces	No	No	No	Yes	Yes	Yes	Typically smaller spaces on upper floors.
Co-working Space	No	No	No	Yes	No	Yes	Typically located on upper floors, flexible space.

## L.1 Midland Cultural Centre

The Midland Cultural Centre sits on the former site of the Roxy Theatre on the historic main street of Midland, Ontario. The building has an area of 30,000 square feet, over two floors.

Sited at the corner of King Street and Elizabeth Street, the ground floor is porous, offering numerous points of entry. The first floor is nearly fully glazed, allowing for visual connection between the street and interior activity. A long canopy extends along Elizabeth Street, with the names of the spaces and main tenants displayed on it.

On the ground floor, the main entrance is at the corner, which leads to the information and main ticketing area, with a small gallery space beyond. Just to the east and within the same open space is the café, which is within the atrium that has a stair leading to the second floor. Adjacent to the café, beyond the stair is the box office for the Huronia Players Theatre. Further to the east, two theatre spaces – the purpose built Huronia Players Theatre, which holds 121, and the Rotary Hall, which is a flexible space that can hold 400 standing, 274 seated, and 130 in a banquet format, along with an additional 50 people seated on the balcony.

On the second floor, the Quest Art School and Gallery uses the majority of the space, with the Midland Cultural Centre Boardroom, and the access to the upper level of Rotary Hall taking up the balance. The Quest Art School and Gallery has a workroom, offices and galleries, which expand to the corridor of the upper level of the facility. The workroom accommodates drawing and painting classes, with washup stations.

The building also plays a role in the town's Butter Tart Festival, serving as the restrooms for the event, as well as hosting the judging of the main event, which takes place in the building's Rotary Hall.

The building does not have dedicated parking, instead relying on municipal lots and street parking in the vicinity. A small loading/garbage area is found at the easternmost end of the site, accommodating a single loading space and garbage bin through at-grade double doors.

## L.2 Greater Vernon Cultural Centre

The Greater Vernon Cultural Centre is currently under development in Vernon British Columbia. The building is located at the east end of the downtown of Vernon, one block north of 30th Avenue, which functions as the main street. The proposed building – initially proposed to be 57,000 square feet – has been scaled back to 31,000 square feet. This reduction mainly impacted the museum and gallery spaces, as well as the removal of the archive from the program, which will instead remain at its current site. The building is designed to be fully accessible.

On the ground floor, the entry is from the west side of the building, facing 30th street and set back across a hardscaped outdoor space. This outdoor space is large, and is intended to be programmed for outdoor performance and screenings, along with interactive art installations. Entry is into a high, light filled lobby and atrium which contains the gift shop, ticketing and a coat check, with a 'cultural commons' containing a stadium stair on the south side of the lobby. Behind the lobby, there are two classrooms, each which can be accessed from the corridor, or the two large gallery spaces on the east end of the building – one for the Greater Vernon Museum and Archives, and the other for the Vernon Public Art Gallery.

The large 'cultural commons' stair leads to the lobby of the theatre on the second floor, with a stop in between at the mezzanine level gallery spaces for the Vernon Public Art Gallery, which sits within the larger atrium. The theatre itself on the second floor is a flexible space which can be used for performance, rehearsal or other class uses. It features retractable seating for 150, acting as a complement to larger theatres in the region.

The building replaces a surface parking lot, reinstating only 20 spaces on the site. The entry plaza provides parking for bicycles and scooters, and is connected to the city's bike network. Loading is at the rear of the building, off the parking lot.

### **L.3 Peel Art Gallery, Museum, and Archives**

The Peel Art Gallery, Museum and Archives, formerly known as the Peel Heritage Complex, is a 35,000 square foot facility located in four connected historic buildings at the south edge of Brampton's downtown, at the intersection of Main Street South and Wellington Street East. The property contains the former Peel County Courthouse, Brampton Jailhouse, Peel Registry and the Hydro Building. A 1984 and later 2012 renovation established the current facility today, connecting these four buildings.

The archives are located in the Registry Office and Jailhouse, which have been connected by a small addition. The storage space is 1,700 square feet for former town archives, and the archive holds a further 1.5 linear kilometers of records, found on the first floor and basement of the Jailhouse, while the reading room and additional offices are within the smaller registry office.

The courthouse building, which fronts on to Main Street South, contains historic rooms which are used as multipurpose rooms, and can be rented out for events or activities. The art gallery is also accessed through a glass atrium connecting the courthouse and former hydro building, which is accessible from the parking lot, as well as Main Street South. These include the former Peel County Council chambers, as well as the courtroom. Between this building, the former Hydro building, and the underground level which connects all four buildings, including an exhibition space in the former Jailhouse, the exhibition area encompasses 14,000 square feet. These spaces feature rotating exhibitions, in addition to exhibitions of the permanent collection. The upper floors of the buildings contain offices for city staff.

The building does not contain workshops or a café. The organization offers educational workshops and programs, but offers them offsite, such as at schools or seniors centres.

The building operates with 3 on site barrier parking spaces, and limited additional parking. The building otherwise relies on metered parking and municipal parking lots in the vicinity. Limited bicycle parking is offered on site.

### **L.4 Alton Mills Arts Centre**

The Alton Mills Arts Centre is located in Alton, Ontario, on Queen Street West, two blocks west of Main Street. It is located in an adaptively reused Mill complex, set back from Queen Street West. The site is set within expansive 3 acre grounds with a creek, pond, and a sculpture garden distributed throughout, with a connection to the Bruce Trail and other recreational trails.

The project was a long process, initially leased out piecemeal to craftspeople and artists, commencing in the east section of the building. Once the demand was established, the building owner collaborated with the local Headwaters Art Festival to further develop the building into an arts hub for the region, containing studios, workshops, galleries, offices, retail and event space, along with a restaurant. Some of this program has not yet been implemented, including the restaurant, and the rebuild of some of the outbuildings.

The building is 23,000 square feet, and contains 20 studios in addition to a number of galleries and event spaces available for rent. While the studios are located on the upper floor of the building, the more public programs are located on the ground floor and lower levels. There are currently three art galleries, which are rentable to artists. The galleries include a 1,025 square foot gallery overlooking the pond, which is used as an event venue, and for invited artists. The Headwaters Arts Gallery is

found on the first floor and features local artists, while the Falls Gallery on the second floor is rented to artists for short and medium term exhibitions. There are also retail shops, and there was originally a café, which has closed. There is also a small museum portion which showcases the building's turbine.

Planning documents show that a planned restaurant will aid with the ongoing economic viability of the site, as it allows for an expansion of the events offered within the rental spaces on site. The restaurant is planned to take over the Pond Gallery space, in addition to an adjacent unit, and will be complete with new washrooms, storage, and a commercial kitchen. Further, the event spaces are designed to accommodate a range of uses, from weddings to corporate painting workshops. The 1,495 square foot Millrace Room accommodates 80 guests seated banquet style, or up to 120 standing. This room is adjacent to a catering prep room, which does not permit cooking, but is equipped with a refrigeration, freezer and microwave. A smaller boardroom space is 450 square feet, accommodating meetings of 18 boardroom style, up to 30 seated.

Outdoors, and accessible from the Millrace room is a 900 square foot courtyard designed to accommodate up to 64 seated, or 125 standing. A further space called the Annex Courtyard is a series of stone walls which can be tented, covering approximately 4,000 square feet for large events from May to October.

The master plan for the site shows 70 parking spaces when the site is completely built out, including the main building, annex buildings, and the proposed surrounding recreation area. Currently, the site has 25 parking spaces.

### **L.5 Gibson Centre for Community Arts and Culture**

The Gibson Centre is an approximately 35,200 square foot structure located four blocks south of the main street of Alliston, Ontario. The building is three storeys, plus a basement, and is an adaptive reuse of a disused factory.

The basement level houses washrooms and a pub, which is accessible from the exterior and can be used for community events such as pub trivia nights, and other food related events. The ground floor hosts the most public programs, including the performance hall, art gallery, café, gift shop and artist in residence area. The second floors contain large rooms used for painting and craft studios, and are also available for rentals. The commercial kitchen is located adjacent to these spaces on the second floor. These spaces are further used for the Gibson School of the Arts, which includes music, cooking, and visual arts. On the third floor, the building is divided into smaller uses, primarily leased to tenants, including an anchor radio station tenant.

The building has a parking lot with approximately 95 parking spaces.

### **L.6 Eltuek Arts Centre**

The Eltuek Arts Centre is located in Sydney, Nova Scotia. The centre is located just north of Sydney's downtown, in an adaptively reused former Convent and school. The building has an area of 36,000 square feet, divided between north and south wings, and over four floors.

The building is accessed from George Street, into the former basement, which allows for the centre to be fully accessible. On this level, each of the wings contain an office space which account for the majority of the areas in each wing, dedicated to large arts organizations. The remainder of the spaces serve as circulation as well as additional smaller offices and meeting rooms for building administration.



The second floor has more public programming; the café, a commercial kitchen, and gallery, event and lecture spaces. Within the north wing, there are three multipurpose spaces that can be used as a gallery, or for events, lectures or meetings. These three spaces are intended to accommodate gatherings of 15, 40-60 and 100 people, and include 216, 1,061 and 1,598 square foot spaces. Within the south wing, the café and lounge open onto a new terrace facing George Street, with the commercial kitchen across the corridor.

The north wing of level three has two more large anchor tenants, while the south wing has private visual arts studios ranging from 100 to 300 square feet, which feature running water for cleanup. On the fourth floor, the south wing accommodates more small-scale studios intended for musicians, which are acoustically treated. The north wing contains a large open studio spanning the entirety of the floor, which offers more affordable studio space, and allows for intermingling between the various tenants.

The use of space within the adaptive reuse appears to have followed the logic of the existing building – the most public programs were located on the floors that would have been public and were spatially arranged to suit that purpose. For example, the multipurpose rooms and café likely take the space of the classrooms and assembly halls, while the smaller studios on the upper floors would have been the residential quarters, which are appropriately scaled for small studios.

The building required a zoning amendment from the municipality in order to maintain the existing parking count between the convent, and the high school next door. Effectively, the building operates with four plus four accessible parking spaces for the building's use, along with paid street parking, while the remainder of the parking continues to be used by the adjacent school. This amendment to exempt the building from the addition of 24 parking spaces was pursued to preserve the green space on the site, and make use of the existing infrastructure nearby. The zoning amendment was also required to allow for the operation of the café, which is operated by the Meals on Wheels program, which also uses the commercial kitchen. Loading for this site is along the former laneway behind the building, separating it from the school. Garbage is also collected at this location.

## **Appendix M. Attributes of Comparable Facilities**

Nordicity and Giaimo reviewed the operations, financials, and architectural attributes of an additional 14 cultural centres in Ontario and across Canada in Phase 2 of this feasibility work, including:

- Greater Vernon Cultural Centre – Vernon, British Columbia
- Peel Art Gallery Museum and Archives – Brampton, Ontario
- Midland Cultural Centre – Midland, Ontario
- Bruce County Museum & Cultural Centre – Saugeen Shores, Ontario
- THEMUSEUM – Kitchener, Ontario
- Aurora Cultural Centre – Aurora, Ontario
- The Canadian Canoe Museum – Peterborough, Ontario
- Textile Museum of Canada, Toronto, Ontario
- Eltuek Centre – Cape Breton, Nova Scotia
- Alton Mills Art Centre – Caledon, Ontario
- Museum London – London, Ontario
- Queen Elizabeth Park Community & Cultural Centre – Oakville, ON

- Gibson Centre for Community Arts & Culture – Alliston, ON.

Individually, none of these comparators are exactly alike, and they all provide inspiration to this Kawartha Lakes development in different ways – some emulate principles of inclusion, accessibility, and community transformation, many offer a diverse array of programmable cultural spaces, and all of them are doing things in slightly differentiated ways to meet the needs of their local communities and user markets. Key findings from this analysis include:

- **Exhibition space** is present in nearly all cultural facilities, alongside **museum, education, and archival spaces**. Culture and heritage often go hand in hand, with many culture centres located within historically significant buildings and locations.
  - Larger culture facilities with dual arts and culture mandates often also include **rehearsal/recreation facilities, artist studios, theatres, and performance halls**. Increasingly, digital innovation is being woven into these centres as well.
  - Every centre looks uniquely at some traditional element of cultural space based on their communities needs/priorities.
- Spaces that can **serve similar functions and be designed in multipurpose ways** include:
  - *Performance, Exhibition, Lobby and Event Spaces* – black box theatres and performance halls can be used for a range of events including weddings, galas, corporate events, immersive and traditional art exhibitions, small-large performances. Increasingly, lobby spaces are being used for immersive exhibits, performances, and corporate events/weddings.
  - *Co-Working, Administration, Technology and Education Spaces* – Admin and education spaces can be used by both private businesses and public organizations/institutions for administrative meetings and offices or educational classes and workshops. If these rooms provide sufficient electrical outlets, they can also be used as technology labs through the acquisition and set up of multiple different tools and devices like computers, tablets, 3D Printers, projectors and screens, etc.
- Spaces that often **cannot be developed and used in multipurpose ways** include:
  - *Visual Artist Studios and Arts Education Rooms* – They require running water and space for material cleaning/drying. They also require storage space and sometimes devices to properly store different materials and tools.
  - *Pottery & Artisan Rooms* – Pottery facilities require a range of equipment, specialized materials, appliances, temperature controls, and storage furniture that would make it hard to be used in other ways.
  - *Wood Shop* – A wood shop requires a range of large, specialized equipment and heavy materials that can be loud, dangerous, and dusty! This would make it challenging to convert easily into other uses.
  - *Music Recording Rooms* – They're often small and specifically designed to be separated in the middle by a glass wall. With the rise of smartphones and better-quality cameras, recording equipment, and music mixing and editing software/apps in the marketplace, musicians can turn just about any space into a recording space, so having a dedicated space for one is no longer necessarily needed.
- The limitation of spaces that can't serve multipurpose functions are that they cannot be rented out for adjacent/alternative usage to facilitate additional income and usage.



- Most culture centres scanned were in facilities that **were owned by the municipality** that it was located in. About **half were run directly by the municipality**, and another **half were run by separate not-for-profit organizations**.
- All facilities were governed by a **steering committee, advisory board, or specifically board of directors** in the case of non-profit organizations. These governing bodies often consist of members of the Centre’s community that have relevant knowledge, training, or interest in the facilities’ operations.
- On average, about 42.5% of each culture facilities’ **revenue** came from different levels of **government grants**. About 18% came from **foundations, fundraising, and donations**.
  - Depending on the size, scope, and financing portfolio of each facility, government funding accounted for a between 27-76% of the revenue of the facilities scanned for this exercise, and fundraising/donations accounted for between 6-39%.
- **Earned revenue**, including programming, memberships, rentals, gift shops, and catering range from 11% to 25% of total revenues on average. With programming ranging from 3-12%, gift shops and catering each accounting for roughly 8%.
- **Salaries & wages** (39%), and the various costs associated with **programming** make up most of a culture facility expenses.
- Expertise of board of directors can influence the operations and finances substantially. Facilities who had representatives with financial management, fundraising, and entrepreneurship backgrounds on their Board of Directors/governing body were often better funded through sponsorships and operated more like a for-profit business.

## Appendix N. Donor Types and Fundraising Strategies

Contributions to the campaign will most likely come in the form of standalone or multi-year major gifts, corporate sponsorship, and community-level donations. Other donor types may include public foundations, legacy donors, and social impact investors.

- **Major Gift Donors/Private Foundations** – Individuals or families who contribute \$500,000+ to the campaign; high-net-worth individuals who want to have a significant impact; often account for approximately 75% of the total fundraising goal.
- **Corporate Sponsors** – Businesses that provide financial support of the campaign in exchange for promotional opportunities; May require mission alignment with an existing funding strategy; Sought out via personal connections or formal funding applications.
- **Community-Level Donors** – Individuals or businesses that donate between \$1 and \$99,999 to the campaign; Usually standalone gifts but may include monthly or annual contributions; Encourage widespread support and key for future fundraising; sought out during Public Phase

The campaign could consider the following fundraising strategies:

- **Founders’ Circle** – Develop an exclusive group of visionary donors whose major contributions play a foundational role in the campaign; Applied to unrestricted donations of \$500,000 or more; Top-tier recognition and stewardship
- **Major Gift Fundraising** – One-to-one relationship building with high-net-worth individuals and/or families; Tailored cultivation and solicitation strategies including development of a Founders’ Circle; Personal stewardship

- **Corporate Sponsorship** – Requests for funding from for-profit corporations; May be based on personal/professional connections or the submission of formal applications
- **Gift Matching** – A combination of major gift and community-level fundraising; High-net-worth individuals or corporations agree to match funds raised by the community; Usually involves a cap on matched gifts and takes place over a short period of time
- **Foundation Funding** – Requests for funding from public foundations; May be based on personal/professional connections or the submission of formal applications
- **Fundraising Events** – Special events such as galas, shows, auctions, or tournaments where the cost of admission or onsite activities are donated to the campaign
- **Peer-to-Peer Fundraising** – Individuals outside of the fundraising committee who encourage their friends, family, and networks to donate; Often tied to a marathon, holiday/birthday, or private events such as dinner parties
- **Direct Mail** – Outreach and solicitation to prospective donors through physical mail; Required a compelling letter reflecting the Case for Support; Primarily results in community-level donations
- **Digital Fundraising** – Requests for donations that utilize online platforms such as email and social media; Primarily results in one-time community-level donations
- **Point-of-Sale Fundraising** – Donations received at the time of a purchase or transaction in partnership with local businesses such as retail stores and restaurants

**Donor recognition** should be tailored to the interests and needs of prospective donors – especially for major gifts. The following list includes some general approaches and best practices for consideration.

- **Founders' Circle** – Welcome leadership donors to the Founders' Circle which involves unique benefits such as inclusion on a prominent "Founders' Wall" or recognition at the grand opening
- **Naming Rights** – Offer donors the opportunity to have their names associated with key spaces (such as theatres, education and exhibition spaces, and community spaces) or with key amenities (such as best-in-class lighting or architectural elements)
- **Artistic Installation** – Commission personalized artistic installations for the Centre to recognize leadership donors such as a sculpture or mural
- **Dedicated Donor Events** – Host an annual donor recognition event, bringing together contributors to celebrate their collective impact and express gratitude
- **Program Integration** – Integrate donor recognition into community events and programs such as shows, workshops, and exhibitions
- **General Public Recognition** – Recognize donors prominently on the Centre's website, in marketing materials, and in show program guides (where appropriate)

## Appendix O. Prospect Rating System

A prospect rating system is a tool used to evaluate potential donors based on relevant criteria. It helps prioritize donor segments and develop targeted fundraising approaches.

The following sample rating system has been customized for a Culture Centre. It evaluates prospects based on their existing affiliations and/or connections to the arts and culture (linkage), their ability to

give or raise funds, and their overall interest in culture. The system is primarily designed with individual or family donors in mind but can be applied to larger private foundations and corporate sponsors.

Prospects can score up to a maximum of 21 points. Scores can be understood as follows:

- Total score 15-21: Higher priority prospect with strong likelihood of support
- Total score 9-14: Lower priority prospect with moderate likelihood of support
- Total score 0-8: Not considered an active prospect; not likely to support

**Table 5: Prospect Rating Matrix for a Culture Centre**

	High (3)	Moderate (2)	Low (1)
<b>Linkage</b>			
<b>Community Arts Linkage</b>	Deeply involved in local arts and culture, actively participates in or supports relevant artistic disciplines.	Some community involvement in arts and cultural events with an interest in relevant artistic disciplines.	Limited or no significant engagement in local arts and culture activities.
<b>Arts Organization Linkage</b>	Existing or former connections to arts and culture organizations; history of support for initiatives emphasizing relevant artistic disciplines.	Some affiliation with arts and culture related groups or projects; interest in relevant artistic disciplines.	Limited or no history of engagement with arts and culture organizations
<b>Community Development Linkage</b>	Active local business owner in an industry that benefits from increased tourism and/or community expansion (e.g., development, real estate, recreation, food and beverage, entertainment)	Senior local business professional in an industry that benefits from increased tourism and/or community expansion	Junior local business professional or person working in an industry not likely to be directly impacted by the Arts Centre
<b>Ability</b>			
<b>Financial Capacity</b>	Substantial financial resources capable of making significant contributions.	Moderate financial capacity to give.	Limited financial capacity to give.
<b>Access to Other Resources</b>	Access to additional resources beyond personal wealth, including extended family, social networks, businesses, etc.	Some access to resources beyond personal wealth.	Limited external resources beyond personal wealth.
<b>Interest</b>			
<b>Passion for Arts and Culture</b>	Deep passion for arts and culture, demonstrated by personal involvement such as board membership and/or previous donations	Some interest in arts and culture (e.g., may be a regular attendee/audience member/art-goers or have expressed general support).	Limited interest or no clear indication of support for arts and culture.
<b>Alignment with Arts Centre Vision</b>	Values align closely with the vision and goals of the new facility.	Some alignment with the project goals but may have other primary interests.	Limited alignment with the goals of the facility.

## Appendix P. Sample Case for Support

“Kawartha Lakes has been a vibrant rural destination for decades – evolving from industrial charm to a cherished outdoor recreation and cottage destination revered for its 250 lakes. The city is animated by many long-established heritage organizations and both community and professional level arts groups, guilds, and businesses that help share local histories, stories, and artistic creations.

Kawartha Lakes is home to a growing arts and culture sector, consisting primarily of micro-small organizations and a sizable population of independent artists and artisans looking for places to connect, create, and share their work with audiences. Such spaces do not exist in the municipality, and opportunities for residents and visitors to participate in and experience local arts are limited. Artists are looking for some form of gathering place - a home base. Growth in the arts sector is constrained without a culture centre which is inclusive and covers the arts disciplines in which there is strong interest in the community.

At the same time, the City’s archival collection and records, and those at local heritage organizations, and records are expanding. There is a need to provide better access to these archival records to the Kawartha Lakes community.

The dream of a culture centre in Kawartha Lakes is not new. The local arts sector has expressed their desire for an arts centre for nearly a decade, and the City has advanced the project from 2020 onwards through two separate feasibility studies and phases of planning. Between a growing population, rising reputation – not to mention the pressure to keep up with competing arts development in the area – that time for action is at hand. Kawartha Lakes needs to advance its investment in the arts.

A new Culture Centre will be a key resource for the Kawartha Lakes community for decades to come. The Culture Centre will be a gathering place for artists, residents, and visitors looking to experience Kawartha Lakes’ arts and culture – through education programming, performances, exhibitions, and events offered by local arts organizations and groups. The Centre will help brand Kawartha Lakes as an exciting and enriching place.

The Culture Centre will be the largest cultural facility in Kawartha Lakes. The Centre will offer a variety of flexible spaces for people to connect with art and with one another, including:

Arts Education Spaces

Artist Studio Spaces

A Blackbox Theatre and Rehearsal Space with Flexible Seating

Gallery and Exhibition Spaces

A Commercial Kitchen

The City Archives

We need you to make this longstanding dream a reality. Construction costs for the Centre are estimated to be XXX dollars. We’d like to begin construction by 2027. The target for our capital fundraising campaign is XXX dollars with contributions anticipated from donors, foundations, and corporations. The City of Kawartha Lakes will invest a portion of capital costs, with the remaining expenses to be paid for through provincial and federal grants.

Be a part of this landmark project for arts and culture in the Kawartha Lakes. The campaign team is ready to help you design a meaningful donation that aligns with your interests and intended impact – whether that’s a leadership gift, naming a space, or committing a matching gift to encourage wider donations, just to name a few options.

Help build the future of arts and culture in Kawartha Lakes. Get involved today!"

## **Appendix Q. Community Consultation Participants**

Representatives from the following organizations contributed to consultations as part of Phase 1 and 2:

1. Kawartha Art Gallery
2. Kawartha Lakes Arts Council
3. Greater Vernon Cultural Centre
4. Kawartha Art Network
5. Downtown Lindsay Business Improvement Area
6. Lindsay Chamber of Commerce
7. Fenelon Falls Chamber of Commerce
8. Bobcaygeon Chamber of Commerce
9. Kawartha Potters Guild
10. Big Brothers/Big Sisters Kawartha-Haliburton
11. Boys & Girls Club of Kawartha Lakes
12. Kawartha Lakes Culture and Heritage Network
13. Globus Theatre
14. Kawartha Arts Festival
15. Kawartha Settlers' Village
16. Kirkfield Historical Society Museum
17. Mayboro Lodge/Fenelon Falls Museum
18. Kawartha Lakes Museum & Archives
19. Michkodeh Centre for Indigenous Knowledge
20. The Academy Theatre
21. The Grove Theatre
22. Manvers Historical Society

## **Appendix R. Internal Consultation Participants**

23. Ron Taylor, Chief Administrative Officer
24. Craig Shanks, former Director of Community Services
25. Carolyn Daynes, Treasurer
26. Sara Beukeboom, Director of Corporate Services
27. Leah Barries, Director of Development Services
28. Laura Love, Economic Development Officer – Curatorial Services
29. Jenn Johnston, Director of Community Services

30. Donna Goodwin, Economic Development Officer- Arts and Culture
31. James Smith, Manager of Building and Property
32. Rebecca Mustard, Manager of Economic Development
33. Angela Fornelli, Manager of Corporate Records and Archives

## **Appendix S. Kawartha Lakes Culture Centre Task Force Members**

### Phase 2:

- David Morrison
- Christine Charpentier
- Laurie Dillon-Shalk
- Lisa Graves
- Darcie Kennedy
- Patrick Murphy
- Councillor Tracy Richardson
- Councillor Eric Smeaton
- Tim Wisener