

DOWNTOWN CULTURAL HUB

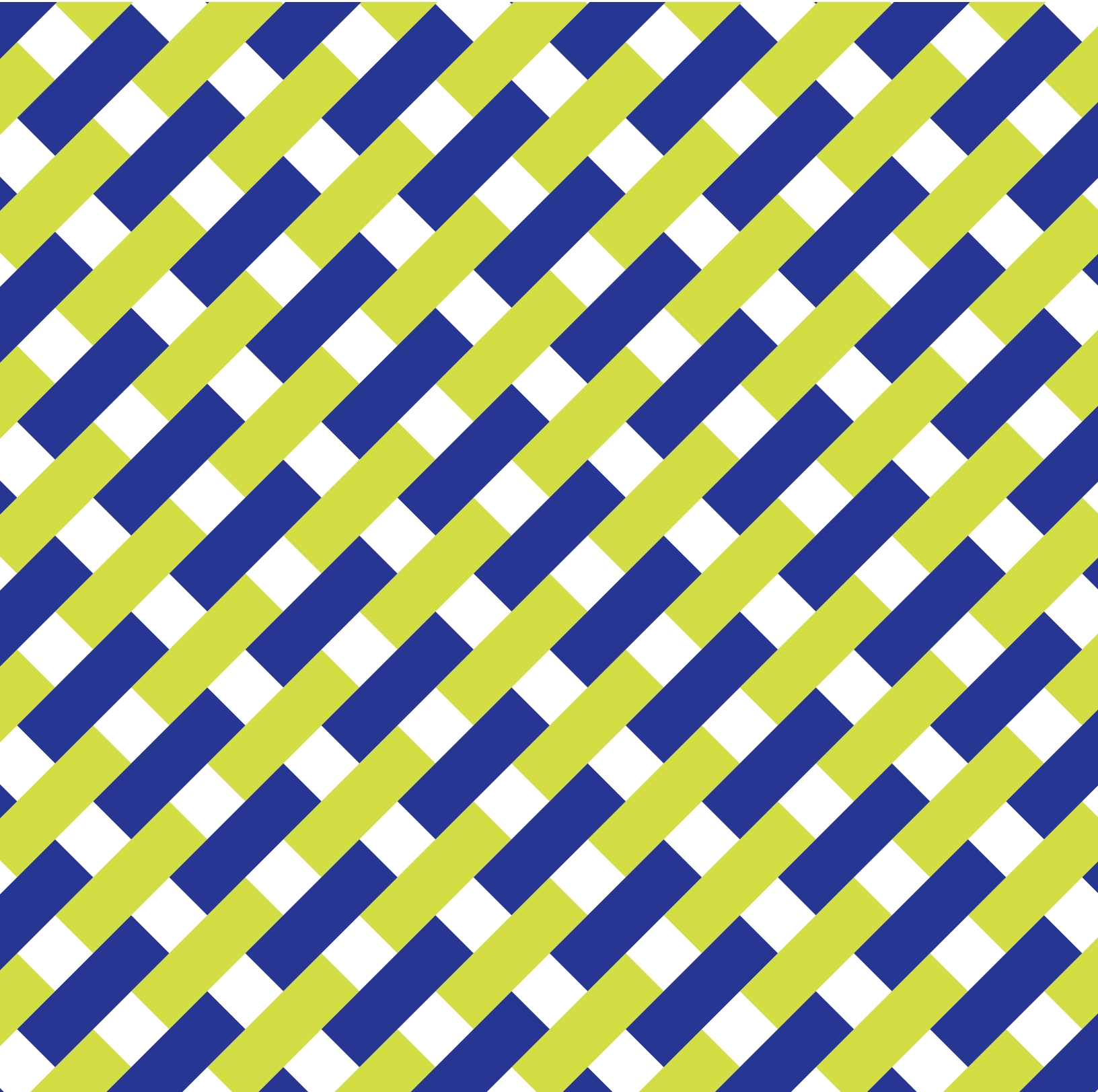
Appendix A - Performing Arts Centre Needs Assessment

June 2014

webb

management
services
incorporated

building creativity



June 2014

Downtown Oakville Cultural Hub: Planning for Cultural + Performing Arts Spaces

Facility Feasibility Study Part One

Needs Assessment + Business Plan Framework

Oakville, Ontario

contact:

Duncan Webb
Webb Management Services, Inc.
350 5th Avenue, Suite 4005
New York, NY 10118
t. (212) 929-5040
f. (212) 929-5954
duncan@webbmgmt.org

table of contents

1. INTRODUCTION + BRIEF	3
2. STUDY CONTEXT	4
3. FORCES + TRENDS	6
4. AUDIENCES FOR FACILITIES	11
5. POTENTIAL USES + USERS	18
6. EXISTING FACILITIES.....	22
7. CONCLUSIONS	31
8. DEVELOPMENT OPTIONS.....	33
9. BUSINESS PLAN FRAMEWORK	49

1. introduction + brief

Webb Management Services, Inc. is a management consulting practice for the development and operation of performing arts and other cultural facilities. We work for government, schools, developers and arts organizations on facility feasibility, business planning and strategic planning. The practice was founded in 1997 and we just started our 323th assignment. We have undertaken many assignments related to the development cultural districts and the feasibility of cultural facilities, and have recently completed several studies in Canadian cities such as Fredericton, St. Catharines and Ottawa.

For this project, we have been hired by the Town of Oakville to conduct a feasibility study on the need for cultural and performing arts facilities within a proposed Downtown Cultural Hub. We will start by reviewing the context of our work, including the broader forces and trends in the culture and performing arts sector. Then we will describe the current programs, operations and facilities, followed by an analysis of the demand and supply issues around the development of new facilities. This will allow us to put forward some basic ideas on how the Town should proceed - specifically defining facilities that could be included in the Downtown Cultural Hub.

We would like to take this opportunity to thank all of the individuals who have participated in the study to date, most importantly Nina De Vaal and her staff.

2. study context

The idea of a Cultural Hub has been widely discussed for some years, as the Town undertook various community, downtown and cultural planning initiatives.

In 2009, the Town approved a Cultural Plan, which identified Oakville's cultural strengths, opportunities and potential strategies to enable culture to thrive. That effort suggests that Oakville's cultural strengths lie in its heritage assets, arts and education programs and theatrical and musical offerings. It identified a number of strategic issues; these are most relevant to this feasibility study:

- * Address gaps in cultural facilities, including pressing needs on the part of OCPA, Museum and Galleries which must be addressed as the population continues to grow and change;
- * Address diversity and inclusion given the makeup of Oakville's resident population;
- * Build capacity in the sector and expand networks and resource sharing;
- * Leverage Oakville's creative industries and the strengths of Sheridan College;
- * Develop cross-sectoral partnerships in support of the sector; and
- * Explore the potential for a new creative hub in the downtown.

The Plan suggested that a major new downtown cultural facility should be established, most likely at the site of the current Centennial Square. It proposed that the facility should be developed as part of a broader mixed-use development project to include housing and retail. And it noted that such a facility might contain a new 800 to 1000-seat performance space, museum-grade art gallery and shared administrative space. Its principal goal should be to engage youth and diverse audiences and broaden programming opportunities. However, that effort did not include a comprehensive feasibility study to arrive at that recommendation.

In 2010, the Downtown Oakville Strategic Action Plan confirmed the vision for downtown originally expressed in official Town planning documents including "Livable Oakville" and "Vision 2057." That vision is to include a mix of commercial, residential, cultural and institutional uses and facilities while protecting its unique historic character. Culture and the enhancement of the Town's existing assets are central to the comprehensive Town vision and to strategies for downtown development.

In 2011, the Town undertook a business planning process for the Oakville Centre for the Performing Arts with a goal of optimizing its utilization and reducing the Town's tax levy contribution, which had been increasing in recent years. That work found that the Centre was overdue for retrofit given its high level of utilization, limited capacity, poor visibility, poor parking, limited lobby and front of house and limited accessibility all of which affects its potential to attract additional audiences and programming, namely touring programs.

In 2012, the concept for the Cultural Hub began to develop and evolve as the Town initiated the Cultural Hub Study. This effort began to bring together relevant pieces of previous and current planning efforts,

culling needs for improved Centennial Square, OCPA, Galleries and Library facilities and opportunities in particular sites such as the old post office. This became the foundation for the cultural hub concept.

The idea of the Cultural Hub and its planning has continued to evolve, and now the time has come to define the cultural components that make sense for the hub in terms of demand and supply issues, physical parameters and possibilities, costs, the ability of the components to serve Town goals and other programming, market and financial implications. This report is an important component of that effort, suggesting the components to be included in the cultural hub based on our review of the market for arts and culture, the competitive situation for facilities and programs and demand for cultural space. This effort must consider and seek synergies for the development of cultural programs and spaces in Oakville's downtown core, in line with other concurrent planning efforts in support of downtown and community development.

3. forces + trends

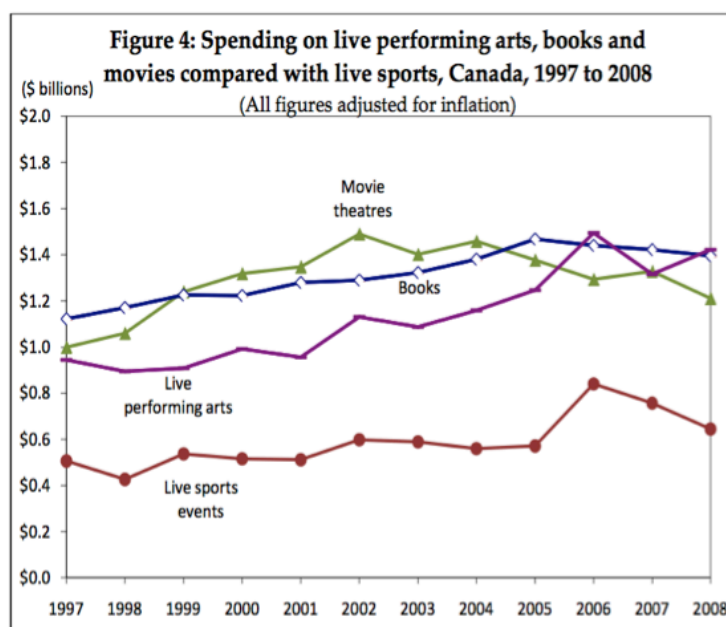
Following is a review of a selection of the broader forces and trends affecting the arts and cultural sector in Canada and elsewhere.

3.1 The Arts as an Industry in Canada

Following the financial crisis of 2008, there were significant cuts to arts funding throughout the United States and Europe. In Canada however, the cultural sector experienced the opposite. Between 2009-2010, the Canadian government spent \$9.6 billion dollars on culture, 20% more than what was spent between 2003-2004.

Cultural attendance and spending is a priority for Canadian residents as well. In 2008, Canadian consumers spent over \$27 billion on cultural goods and services; or, roughly \$841 per every Canadian resident. A 2010 study entitled *Consumer Spending on Culture in Canada, the Provinces and 12 Metropolitan Area* indicated that Canadians spend more than twice the amount of money on live performing arts (\$1.4 billion) than they do on live sporting events (\$650 million). While, typically, home-based activities govern cultural spending (activities like reading, downloading music, etc.), average attendance at cultural events in Ontario increased from 316 in 2008 to 330 in 2010.

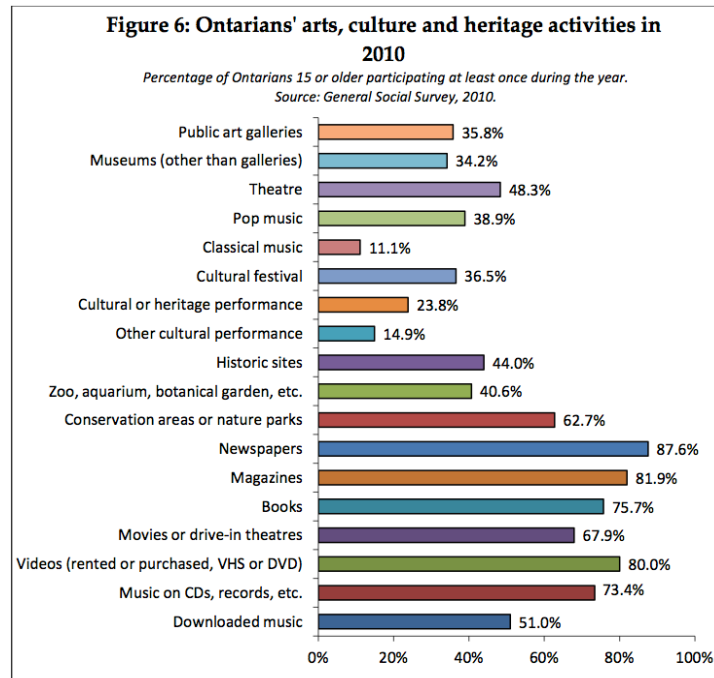
Volunteerism is critical to Canada's cultural vitality and growth. While modern technology has meant that some jobs can be done faster and with fewer people, there are still a number of roles in the cultural sector that require good, old-fashioned elbow grease. In 2009, operating expenses for Canada's cultural sector totaled \$1.4 billion; one-third of this went to paying salaries, wages, and benefits to employees. In the meantime, Canadians volunteered 100 million hours of labor to arts and cultural organizations in 2010. That's, roughly, 17 volunteers per each paid member of staff.



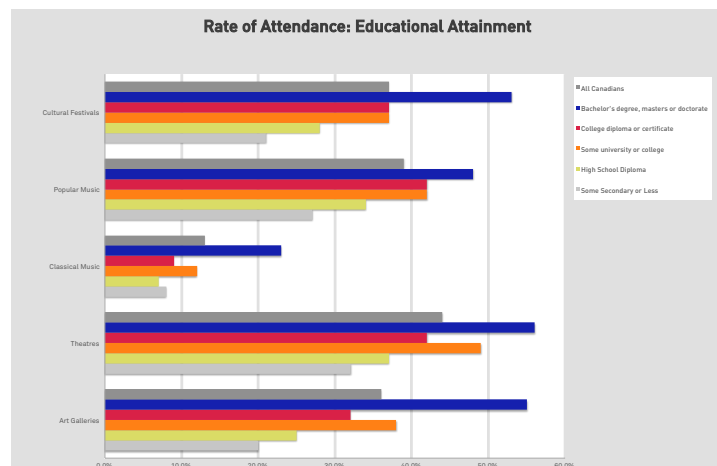
3.2 Trends in Arts Participation

Data on arts attendance and participation in Canada is broad. While Canadians are reporting record levels of attendance, arts and culture organizations are facing challenges concerning sustaining audiences and increasing or maintaining earned revenues. So, how and why have participation and attendance reached record levels? And what might this mean for the future?

In 2010, nearly all Ontarians aged 15 or older (99.7%, or 10.9 million people) participated in at least one of 18 listed arts, culture, or heritage activities. It is important to note that while the range of these activities is quite broad and includes things like downloading music, watching TV, and reading, their correlation with attending live performance events is strong. While media-based arts engagement is widespread, attending live events or visiting a museum is highly significant for Ontarians, with 80% describing such activities as being “very important”. Additionally, survey results from the 2011 Ontario Arts Engagement study highlighted that 60% of Ontarians attend professional music concerts at least once a year; 55% attend professional plays or musicals; and 51% visit art museums or galleries.



Source: Ontarians' Arts, Culture and Heritage Activities in 2010, Hill Strategies Research Inc., 2012



Data from Statistic Canada's 2010 General Social Survey (GSS), an annual telephone questionnaire that gathers information on trends in society, provides some insight into the socioeconomic and demographic characteristics of arts participants. This research, which suggests that characteristics and frequency of attendance for theatre, classical music and popular music as well as art galleries and cultural festivals, indicates that younger Canadians within the 18 to 34 age group embrace live performing arts at higher levels than populations age 55 or over. Although a larger percentage of individuals with incomes over \$120,000 and/or university degrees attend live events with greater frequency, two in 3 people earning less

than \$40,000 per year and/or without a university education are also attending live performance events. This indicates that a person's cultural experiences and exposure may have greater impact on his or her arts attendance than demographic factors.

In addition, the following trends are telling in regard to Canada's arts audiences:

- * 86% of Canadians surveyed are accessing the performing arts through television, the Internet, or other media channels, while 94% of individuals who physically attend live performance also watch performances in media.
- * In Canada, individuals who actively participate in the arts are two or three times more likely to attend audience or visitor-based activities than those who do not engage with the arts. This trend is in line with a general rise in self-directed, home-based living arts participation, including everyday creativity like gardening, writing, crafting, photography, cooking, etc. Also, consumers are demanding "hands-on" arts experiences evidenced through 'amateur' participation in community theatre groups, choirs, dance and movement classes, art and music classes and more.
- * While many Canadian's are already active arts participants, 95% of Ontarians reported that they would like to be involved in more arts activities than they already are.

These trends suggest that arts attendance by Canadians is on the rise and diversifying, but at the same time arts organizations report trouble in attracting and retaining audiences. Our broader experience with artists, arts organizations and arts facilities throughout North America suggests the following trends in arts consumer behavior, and the need for artists and organizations to respond to and stay ahead of these trends, may be to blame:

- * *Less Time + Less Planning:* We live in a world of shortened planning horizons, meaning a decline of advance commitment. There are more consumers now who are willing to pay more later - the perceived premium of flexibility and the "on-demand" lifestyle. And consumers have less leisure time than they once did as they now spend more time in their cars and work around the clock on their mobile devices.
- * *Demand for More Stimulation:* All consumers, and particularly younger ones, are acclimated to multi-sensory engagement and thus have higher satisfaction thresholds and expectations for immediate rewards from an experience.
- * *Demand for Interpretation-Rich Experiences:* The quality of experience for audiences is dramatically improved by preparing them for the experience with information and context, then, more importantly, by providing them the opportunity to process and share their experience with others. In addition, audiences are wanting to develop and provide their own interpretation of an experience and ultimately see themselves as co-authors of meaning.
- * *Diffusion of Cultural Taste:* Because of advances in information and communication technologies, people are now interested in a much broader array of programs.
- * *Paradox of Choice:* All consumers are now faced with an extraordinary range of choices - whether that relates to food, cars or culture. As a result, people are looking for filters and influencers - curators who can help them make decisions.

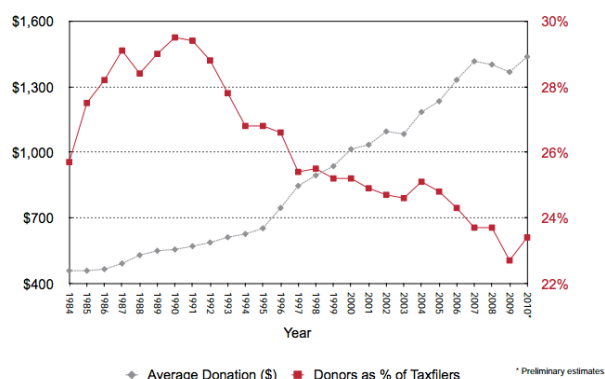
- * *Risk Versus Reward:* Because of the cost (time and money) of participating and all of the other choices available, audiences are generally less willing to take risks, and more willing to pay large sums for a guaranteed “home run” experience.
- * *The Social Experience:* Research suggests that what is drawing audiences to the arts today is the opportunity for a social experience, as opposed to the more traditional attraction of intellectual or emotional stimulation associated with the performance.

3.3 Trends in Arts Organizations

Though there have been marginal improvements in the administration of buildings and organizations, there is evidence of cost squeeze, and increasing pressure on all arts organizations to raise more money to sustain operations. Even if an organization matches its prior year revenue targets and buys only what it bought the year before, the annual funding requirement will increase, year after year after year.

At the same time, Ontario’s donor base is stagnant. Donors give either of time or money, but rarely give both. In 2010, 292,000 Ontarians (2.7% of the population 15 or older) volunteered in arts and culture organizations. That same year, approximately 307,000 Ontarians (2.8 percent of the population 15 or older) made a financial donation. While the number of volunteers has increased by 5% since 2004, the number of donors has seen no change since 2007. Rather than increasing the size of the donor pool, pre-existing donors have increased the size of their donations, a generous act, but one that has limited sustainability.

Figure 2: Donations and Donors, 1984 to 2010.



Source: Trends in Individual Donations: 1984-2010, Imagine Canada, 2011

3.4 Cultural Facilities Responding to a Changing Environment

So how should cultural facilities respond to these trends?

From Friday Night Lights to Community Living Rooms: The old image of the theater - where the lights come on at 7PM on a Friday night so that fancy people wearing formal attire can attend a performance - is gone. The new image is that of a community living room – a place that is always open and always active - with informal programming and an atmosphere that is buzzing and welcoming. New spaces have enlarged lobbies where high quality food and drink are available for sale over longer periods of time. These spaces are informal but physically attractive in the ways they are designed and animated. They are warm and inspirational, rather than cold and institutional. And they facilitate and promote the interaction of artists and audiences.

Program Affects Place: A place becomes known for the programs it hosts, which means that places with strong curatorial instincts have the ability to become associated with the quality and types of programming that go on there, such that ultimately consumers can be drawn there without any knowledge of the program or performers, solving for them the paradox of choice. On the other hand, facilities that present and rent for all types of activities at all levels of quality risk a loss of identity and create apprehension on the part of consumers uncertain of what they will experience in that place. As a result, programming choices should be curated to build and maintain a desirable and consistent image.

Facilitating Active Participation: Facilities and their users must support a culture of more active participation in the arts and arts experiences, including audience engagement before, during, and after the experience. This suggests open rehearsals, hands-on training and even invitations to formally document an experience, elevating the patron to the role of critic. Buildings must also provide more opportunities for everyone in the community to express creativity, whether that means joining a choir, learning to paint, or volunteering to build sets.

Control of the Experience: Cultural norms of behavior around performances must change. Audiences (particularly younger ones) must be given more opportunities to decide how they would like to experience a performance, without disturbing those around them. Expecting younger patrons to give up all control of their experience will only drive them away.

Managing Multiple Facilities: Operating economies and efficiencies are achieved when successful facility management organizations take on the management and operations of additional facilities.

Consolidation: More sets of organizations (combinations of producing groups, presenters and facilities) are considering integration, consolidation and mergers as a solution to the difficult economic challenges they face. There is still a lot of resistance coming from staffs and boards, but funders and professional managers are now pushing harder to bring groups together.

Cost Structure: The future of facilities that serve the cultural sector depends on their ability to provide ongoing affordable access to nonprofit users, and arrangements that motivate efficient use of space and the maximization of revenues for both user and facility. Facility management organizations must be lean and nimble in their staffing, and embracing of technologies that drive operating efficiencies and economies.

Community Engagement: Fundamentally, cultural facilities must become deeply engaged and connected to the life of their communities. They cannot be seen as palaces or temples of the arts, but rather the literal or figurative and indispensable center of the community. Arts facilities should do whatever they can to connect to the life of their communities – whether that means hosting community meetings or acting as emergency response centers.

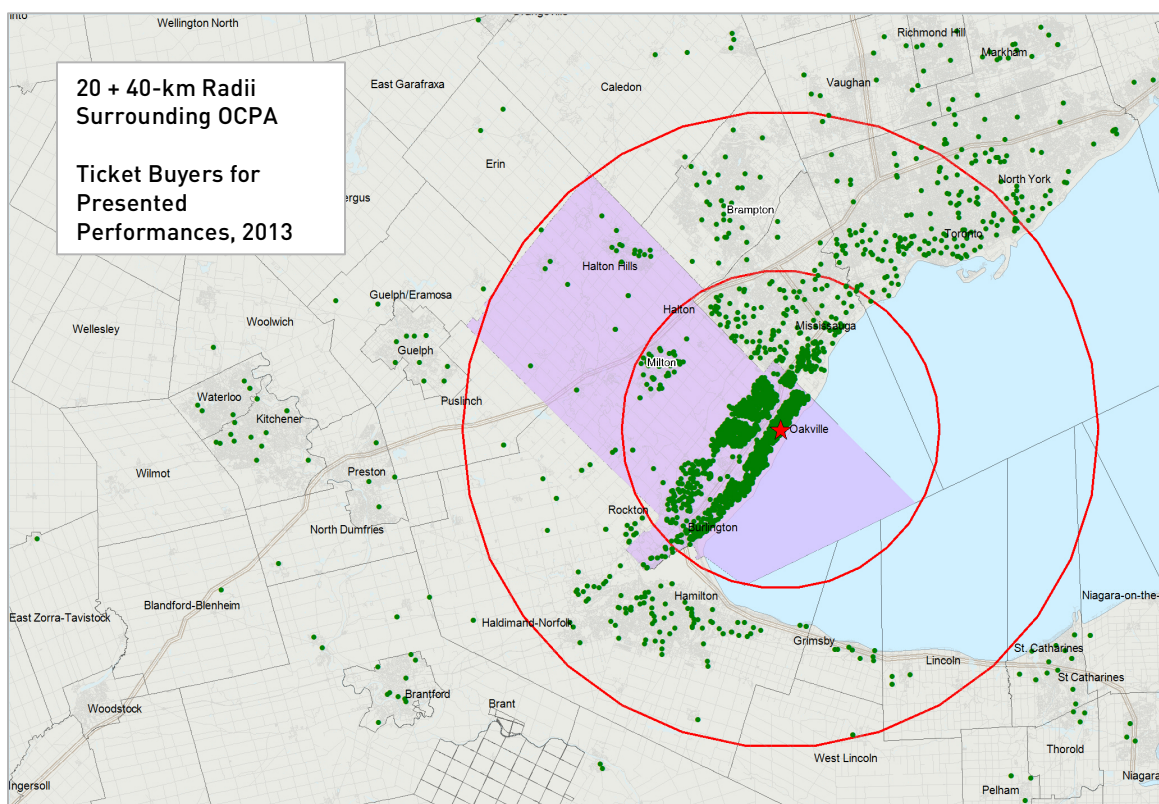
4. audiences for facilities

Next it is important to discuss potential support for a Downtown Cultural Hub and potential participation for programs and facilities that might be located there.

4.1 Market Definition

The first task in assessing demand for programming and facilities in a Downtown Cultural Hub is to understand the market for these activities and spaces. To provide parameters for this effort, we defined the market for arts and culture in Oakville by analyzing ticket buying households for OCPA presentations.

A total of 3,497 customer records were considered, representing one full season of ticket buyers for OCPA presenting programs in disciplines of drama, dance, live music, comedy and family performances. OCPA's membership base was also included in this effort. OCPA audiences are concentrated in the following areas on the resulting map.



Area	Households (#)	% of Total
0 to 20-km Radius	2,856	82%
20 to 40-km Radius	405	12%
More than 40-km	236	7%

Figures represent total number of households buying tickets within each area

The addresses were mapped to establish OCPA's market area for purposes of this study. We generally find that a venue's market area is a contiguous geography that includes approximately 80% of ticket buyers. This analysis suggested that approximately 82% of ticket buyers come from within a 20-km radius of OCPA. This geography is somewhat more localized than at other venues, but not surprising given the competition within the market and level and type of programming presented at OCPA. This report will address those two issues in forthcoming chapters.

Given the results of the mapping exercise, as well as the geographical characteristics of the region, we define the market for arts and culture in Oakville as:

- * Oakville: The resident population within the Town's formal boundaries.
- * Halton Region: The area shaded in purpose on the map above, which includes the Southwest part of the GTA, with the city of Burlington and the towns of Oakville, Milton, and Halton Hills.
- * The 40-km Radius: The outermost border of the Halton region falls about 40 km from Oakville and 94% of OCPA audiences come from within that boundary. As a result, we include the 40-km radius as the regional boundary and include data from this area in our analysis when available and relevant.
- * Ontario + Canada: Larger geographies are included for context.

4.2 Market Characteristics

To review the previous chapter, consumer demand for cultural programming is a function of many inter-related demographic and economic factors. These factors include:

- * Population size and growth projections
- * Percentage of households with young children (parents with young children tend to drop out of the cultural system except for family-based activities)
- * Racial/ethnic diversity (different ethnic groups exhibit different patterns of participation)
- * Education levels (the single best predictor of arts participation, according to many studies)
- * Income levels (correlated with high frequency of attendance)
- * Age (particularly important in Canada where young people have an increased propensity to participate)

Additionally, a number of macro trends shape demand for cultural programming:

- * Changing cultural tastes (e.g., diversification of musical tastes, influence of other cultures, blurring the lines between high art and popular culture)
- * Economic and political conditions, uncertainty (e.g., decreases in attendance and giving levels post-9/11 and within the currently challenging economic environment)

- * Increased competition from personal entertainment alternatives
- * Trend towards “trading up” to premium products and services, which leads to less risk taking
- * Trend towards more active engagement, especially among young people (e.g. demand for “hands-on” active participation)
- * Increased premium on flexibility and convenience (e.g., late decision-making)
- * Demand for more customized and integrative experiences
- * Demand for more interpretive assistance; consumers are increasingly accessing content in layers of context (e.g., the “director’s cut” on a DVD, cell phones as audio guides in museums and more informal, educational concerts for adults)

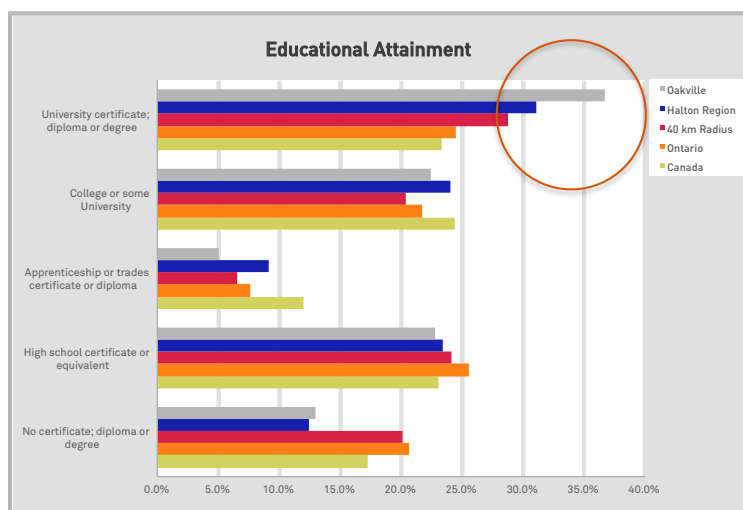
With these facts and trends in mind, we reviewed population data to understand the quality of the Oakville market for the arts and its propensity to support additional activity within a Cultural Hub.

A series of charts, attached to this document as Appendix A, compare key characteristics of the previously defined geographical market segments. Data is culled from Statistics Canada as well as Environics Reports for Oakville and the 40-km radius surrounding Oakville, as provided by the Town. That research allows us to characterize the Oakville’s resident market as:

Growing: The local population, which was estimated at 183K in 2011, grew by 10% between 2006 and 2011. The population is expected to grow to 250K by 2025, with the majority of growth occurring in the northern portion of the Town.

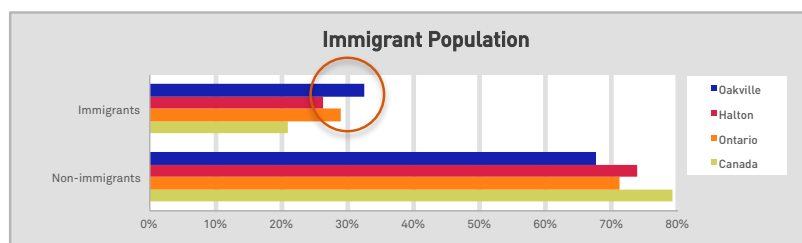
Population Size + Growth			
	2006	2011	Growth
Oakville	165,610	182,520	10.2%
Halton Region	439,256	501,669	14.2%
Ontario	12,160,282	12,851,821	5.7%
Canada	31,612,897	33,476,688	5.9%

Educated: Local and regional college-level educational attainment rates are significantly greater than provincial and national averages, particularly in Oakville and the Halton Region. In Oakville, nearly 37% of the adult population holds a university certificate, diploma or degree compared to 24% of the Ontario population as a whole.



Young + Family Oriented: While many areas in Canada are experiencing significant growth in empty nester and retiree populations, Oakville is home to higher than average levels of young adults and families. Even still, population data suggests that the population age 55+ will rise in the coming years.

Affluent: A large proportion of Oakville households (31% compared



to 10% nationally) earn more than \$150K annually.

Diverse: Finally, the market area is also diverse in a few key areas. First, Oakville is home to a large proportion of immigrants, meaning people who were born in another country. In fact, just about 1/3 of local residents immigrated to Canada, with the largest countries of origin located in Europe (the U.K.) and Asia. One quarter of Oakville's population is classified as visible minority with South Asian and Chinese populations representing 12% of the population. Forty-two percent of the 40-km radius is visible minority, with South Asian, Black and Chinese populations being the largest. This diversity will only continue to expand, as 30% of Canadian population is expected to be visible minority by 2031.

Of course, there is also a non-resident population. Oakville's attractions include charming streetscapes, shopping, dining and entertainment outlets, events, festivals and recreation attractions. All of these assets contribute to Oakville's quality of life, but do not necessarily set it apart from its neighbors. The Halton Region as a whole, benefits from "overflow" tourism for folks who visit Toronto but also desire more rural and suburban experiences that can be found in the region's trails, marinas, parks, farms and orchards. A 2011 study shows that while the Region offers many desirable experiences, most of these experiences sustain interest for less than 24 hours, which contributes to a day-trip tourism culture. As a result, the municipality is working to differentiate itself from surrounding regions and package its offerings in such a way to attract overnight tourists.

A Cultural Hub may help to attract a portion of Ontario's cultural tourists. The 2012 Ontario Arts and Culture Tourism profile, found that 9.5 million tourists participated in arts and culture activities in 2010, representing one-fifth of all overnight trips to Ontario that year. In general, the profile found that arts and culture tourists are curious explorers who tend to participate in multiple activities while traveling.

What motivates that curiosity however, varies depending on the tourist's primary arts and culture interest. For example, tourists whose primary motive for travel is theatre were also interested in visiting historic sites, or spending the day in the city taking in its architecture.

Key points from the 'Ontario Arts and Culture Tourism Profile':

- 9.5 million tourists participated in arts and culture activities in 2010. These tourists represent one fifth of the 42.8 million overnight trips taken to Ontario that same year.
- Canadians make up 66% of arts and culture tourists in Ontario, Americans 23%, and visitors from overseas 11%.
- In 2010, visiting historic sites was the most frequent arts and culture activity, followed by visiting museums and art galleries, and attending arts performances.
- Typically these visitors fall between the ages of 55 and 64 and are less likely to be living in households with children.
- On average, arts and culture overnight tourists spend \$667.00 per trip, compared to the \$374.00 spent by other overnight tourists.

In general, arts and culture tourists visiting Ontario vary in age, level of education, and income. This diversity in demographics is connected to the diversity of the artistic and cultural offerings available throughout the province. For example, while the traveller interested in theatre is most likely between the ages of 55 and 64, the traveler going to cultural festivals is more likely to be male than female, young, and less likely to have a college degree.

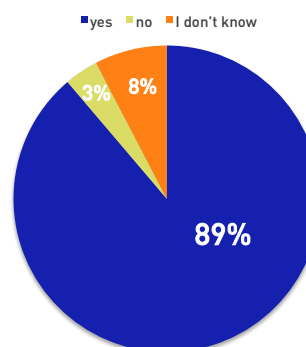
4.3 Community Input + Survey Results

In order to gauge support for the Cultural Hub project and understand satisfaction with existing programming and demand for particular types of offerings, we conducted a series of interviews and group meetings, and developed and issued two public surveys.

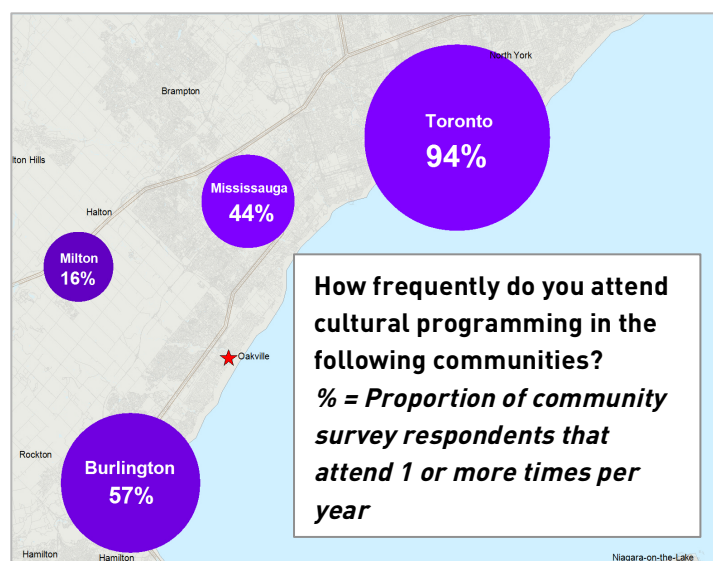
Following is a series of themes that came out of individual interviews and group meetings.

- * The majority of constituents are enthusiastic about the idea of culture in the downtown.
- * There is consensus that current outdoor facilities in the downtown area are insufficient, certainly in terms of quality. There is also a desire to take advantage of the landscape and river to create better outdoor performance facilities.
- * A principal challenge concerns the ability of the community to understand the role and connections between culture and the further development of Oakville as a livable city.
- * The Queen Elizabeth Park Community and Cultural Centre is a great home for emerging artists and arts organizations in Oakville, even with an out-of-the-way location.
- * Other edge city performing arts facilities, like those in Burlington and Milton, have had significant challenges getting started in terms of programming, marketing and providing community access.
- * People are attracted to the idea of a cultural district, not just a hub—and seem somewhat confused by the term “hub.”
- * There is significant interest in partnering with Sheridan College, particularly around the idea of digital arts.
- * There is an opportunity to develop downtown Oakville as a visitor destination, but also anxiety about what that might mean.

The Downtown Cultural Hub is...indoor and outdoor performance [and other cultural space.] Do you support the idea of a Downtown Cultural Hub?
n=642

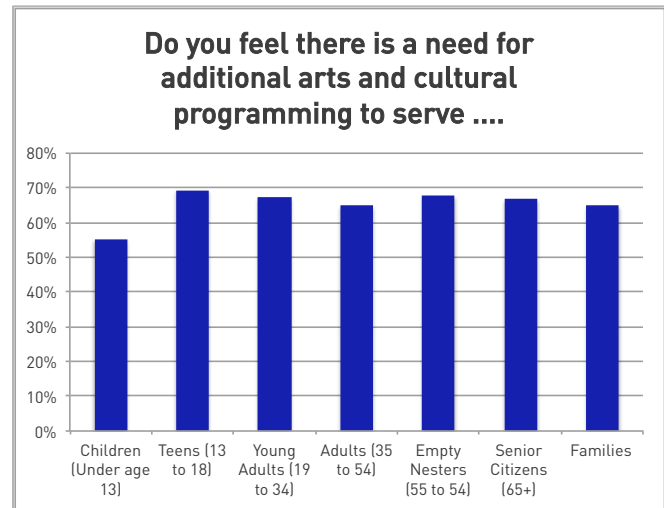


Survey results provided additional detail on community cultural participation and demand for cultural programming. The first was a survey of OCPA ticket buyers for the last full season of programming. The second was a general community survey issued via the Town website and various media channels. A summary of results follow.



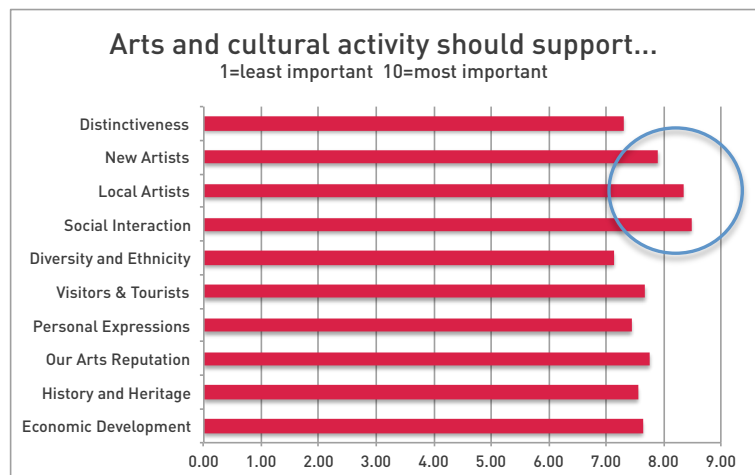
Both survey pools were asked about awareness and support for the Cultural Hub project as well as opinion on programming to serve particular community segments. In total, 89% of all survey respondents support the idea of a cultural hub as well as programming to serve all community segments.

The general community survey respondents tend to participate in culture at formal arts venues, outdoors or at the library. They attend music, theatre and visual arts most frequently. Many go to Toronto regularly as noted on the map. Most respondents believe that, above all, arts and cultural activity should support local artists, should facilitate social interaction and should support new artists. They also think it should support Oakville's regional distinctiveness.



Barriers to participation for some respondents include content and marketing, but no barrier received a rating higher than 5 on a scale of 1 to 10 with 10 being a very significant barrier. These respondents believe that theatre and community festivals are the most needed types of cultural activity. There is also higher demand for work by local artists, film, visual art exhibition and open artist studios, and work by emerging artists.

OCPA audiences are frequent attenders. 78% of respondents had visited the OCPA two or more times in the last year. They are generally satisfied with their experiences at the OCPA. Audiences are most satisfied with ticket prices (Earning a 10 out of 10 rating,) location and ticket buying process. They are least satisfied with parking and concessions. They are most motivated by programming type. Parking and nearby amenities don't factor as high in their decision to attend, but still receive a rating of 6 out of 10 on an importance scale of 1 to 10, with 10 being very important. Sixty-one percent think that it is important to improve facilities. They are most interested in seeing Broadway type touring theatre, popular/headliner events, comedy and other touring theatre.



But they also support local artists. They are least likely to support literary and spoken word as well as events that celebrate cultural diversity, but it is important to note that the pool of survey respondents was not very diverse.

4.4 Market Conclusions

The overall characteristics of the market, along with input from existing and potential audiences, suggest that Oakville and the surrounding area have good capacity and propensity to support additional cultural programming on the basis of the following:

- * Research suggests that younger Canadians (ages 18 to 34) attend live performing arts at higher levels than older populations (age 55+.) Individuals with high household incomes and/or university degrees attend live events with greater frequency, although many people with low household incomes and levels of educational attainment attend live performance. Oakville's population is primarily well-educated with high levels of household income, indicating likelihood to attend cultural events. Income levels suggest good capacity to support the arts as attenders as well as donors. The local and regional populations are also growing relatively quickly.
- * There is an opportunity to build local participation. Many survey respondents indicate frequent attendance at Toronto arts events and more than half go to Burlington one or more times per year. A portion of that participation and demand may be recaptured locally, with new programming and improved marketing—as survey respondents indicated that content and marketing were primary barriers to participation.
- * There is community demand for additional programming to serve all population segments, with most support for teens, empty nesters and young adults. These population segments are growing. Trends in cultural participation suggest demand for more active arts participation opportunities for people to participate individually and together as a social experience. There is also likely to be increased price sensitivity in the market as the population grows, as the community welcomes individuals and families with a larger range of incomes. Finally, new programs and facilities must address the diversity within the market, as Oakville is home to large immigrant populations (namely from the UK and Asia) as well as growing numbers of native populations with Asian backgrounds.

5. potential uses + users

5.1 Arts Users

In order to assess demand for space on the part of the local arts community, we have facilitated a number of interviews, meetings and collected questionnaires to collect input on spaces currently used, level of satisfaction with those spaces, potential use of new spaces as well as required features, capacity to pay rent and potential support for the development of various cultural facilities.

A few themes have emerged from this research.

- * Existing arts groups are predominantly using OCPA, QEPCCC and churches, and all have various limitations. OCPA's user groups are generally satisfied, principally because they are treated well. Even still, many feel that their ability to develop and deliver quality programs is affected by the capacity, features and location of these existing spaces. Some QEPCCC users are less satisfied, citing space and access challenges, though it is important to note that facility operators report good availability. In addition, QEPCCC rates are affordable.
- * Arts groups indicate that acoustics, media/audio/visual equipment, and public parking are the most critical features needed in new facilities. Access to a piano, large lobby and fly tower are also desirable.
- * In terms of performance space, back of house accommodations are also important. Access to a large number of dressing rooms, loading dock, large stage and better technology are requested.
- * Arts groups also have interest in using downtown rehearsal space and arts education facilities to support classes, lessons and otherwise.
- * The majority of groups believe that new facilities would allow them to expand programming and would provide increased visibility. And most would prefer for new facilities to be located downtown.
- * At least six groups are interested in sharing administrative, production and/or storage facilities. Others are intrigued by the idea of shared support facilities and shared services, particularly ticketing and marketing services.
- * Arts groups are challenged (some more than others) by aging audiences and, even more importantly, aging volunteers.
- * There are a number of arts groups that are qualified, able and willing partners. For example, the Symphony is currently in a good position to be a partner going forward. Oakville Galleries is a strong organization also in a good position to grow into new and better facilities.

Input from these arts groups allows for us to quantify demand and understand potential levels of use for particular types of space. However, it is important to note that some groups are cautious in expressing demand for new facilities because they are uncertain as to what will happen to existing facilities. Following is a summary of demand for performance space, based on input received. Some of these groups are generally satisfied with existing space, but have interest in relocating to new space either for

improved downtown location or to allow for them to improve the quality of their work and the quality of experiences provided to audiences. The chart notes whether programming is existing (and would be relocated) or is new.

User Demand: Performance Space (Anticipated Days of Use)						
	Performances	Rehearsals	Other	Total	Desired Venue Capacity	New or Existing Programs
ArtHouse and ArtHouse Festival Series	2	2		4	750	New
Masterworks of Oakville Chorus and Orchestra*	5			5	750	New
Oakville Suzuki Association*	1				700	New
Oakville Symphony Orchestra*	10	5	3	18	600	Existing
Grace Academy of Dance + Performing Arts	4	3		7	500	Existing
Oakville Children's Choir*	2			2	500	New
Studio X, Xperience the Movement, Inc	2	1		3	500	Existing
West End Studio Theatre	16			16	500	Existing
Classical Dance Academy	2	2			500+	Existing
Burl-Oak Theatre Group	30			30	350	Existing
The Oakville Players	24			24	300	Existing
Oakville Chamber Orchestra*	8			8	300	New
Oakville Wind Orchestra*	3			3	250	Existing
Oakville Museum	5			5	100	New
Oakville Improv Theatre Company	70	200		270	90	New
TOTAL	184	213	3	395		

*Potential concert hall user

Working with Town leadership, this study effort aimed to collect information from potential users through a series of public meetings, surveys and questionnaires. Potential users identified by Town staff were personally invited to participate and given multiple options for participation. While best efforts were made, the demand projections noted in the chart above are not comprehensive. Town staff are aware of other potential users that did not provide input.

These figures, which are as a result conservative, suggest moderate to good demand for new performance facilities, principally in terms of three different types of space:

- * Smaller capacity, flexible spaces principally for Oakville's community theatre groups.
- * Higher quality, mid-size, multi-use performance space in the range of 500 to 750 seats.
- * Acoustically-excellent performance facilities for live music, serving Masterworks, the Oakville Suzuki Association, Oakville Symphony Orchestra, Oakville Wind Orchestra, Oakville Children's Choir and Oakville Chamber Orchestra.

Oakville Improv Theatre Company utilization represents the vast majority of this demand.

These groups also have notable need for rehearsal space as well as space to accommodate education programs and meetings as follows:

User Demand: Rehearsal, Teaching + Meeting Facilities (Anticipated Hours of Use)					
	Desired Size	Rehearsal	Teaching	Meeting	Total
ArtHouse + ArtHouse Festival Series	875 sf	TBD			TBD
The Oakville Players	750 sf	450	100	450	1000
	300 sf		100	100	200
West End Studio Theatre	400 sf	145	828		973
Oakville Improv Theatre Company	600 sf				TBD
Oakville Children's Choir				24	24
Burl-Oak Theatre Group		300	8	60	368
TOTAL		895	1036	634	2565

Even more of this demand is allocated to just a few users, principally theatre organizations.

While most of the demand expressed concerned performance space, arts groups also expressed a need (though on a much more limited basis) for downtown exhibition space and archival storage. There is also a desire for artists to be creating in Oakville's downtown core.

Artists and arts groups were asked to communicate a vision for the hub. Not all responding arts groups chose to answer these questions, but following is a summary of the opinions that were expressed:

- * Support for the idea of a cultural district, which includes a combination of performance, visual art and public gathering spaces, positions downtown as a destination, draws people there and is unique relative to other GTA communities.
- * A desire to animate public and outdoor spaces while also developing new indoor spaces.
- * A desire to incorporate technology—and ensure the hub can grow and adapt to changes in technology.
- * Timeless, modern architecture that respects the Town's heritage and historical assets.
- * The inclusion of a venue that brings world-class artists to Oakville but also provides access for smaller groups with fewer resources.

5.2 Meeting + Event Planners

There is a general belief on the part of Town Leadership that the market includes latent demand for meeting and special event space. As noted, 3 arts groups expressed need for meeting space. In order to understand demand for facilities capable of hosting meetings and events in downtown Oakville, Town leadership provided us with names and contact information for a selection of 19 entities such as Sheridan College Institute of Technology and Advanced Learning, the Oakville Chamber of Commerce and a myriad of regional corporations, many of which have offices in Oakville. We heard back from 7 of those contacts.

In emails and phone conversations, meeting and event users expressed general support for the idea of a downtown Cultural Hub and see a need for improved meeting and event facilities in Oakville. One feels the parking challenges must be addressed in advance of any developments. Several respondents—namely the Chamber—are forced to use facilities outside of Oakville for large-scale gatherings, often using the Burlington Convention Centre or Kingsbridge Conference Centre. Many others principally use

their own corporate facilities and might occasionally use a restaurant or hotel but would infrequently use any new spaces in Oakville. The input received suggested that this utilization might amount to 10 to 20 uses per year. Those that would use space require the following features:

- * Locked storage
- * Full catering kitchen
- * Warming kitchen
- * Covered parking
- * Divisible facilities
- * Large reception area
- * Divideable neutral décor on walls and floors
- * Good acoustics
- * Access to waterfront

Finally, several respondents suggested that the most significant gap is for larger scale gathering space in Oakville—capable of hosting more than 500 at tables and chairs. One respondent needs space that can host 10 to 250 people and might use those spaces for 10 to 25 days per year.

5.3 Uses + Users Conclusions

Cultural facility needs in Oakville are quite diverse. There is an active group of local arts organizations, many of which use and are satisfied with OCPA and QEPCCC, but also stand to benefit from higher quality facilities. With these new spaces, the level and quality of programming in Oakville is likely to improve. But their needs vary, with a set of theatre organizations in need of small scale, somewhat flexible performance and rehearsal space, a set of music organizations in need of a high quality concert venue and still another set of groups requiring high quality multi-purpose performance space that has a larger capacity venue and backstage accommodations that are more expansive than OCPA. The level of demand for each of these facility types is not significant on its own, though we can expect that additional public and private programs and users would develop and animate the spaces if built. In addition, the Town has potential to expand its presenting activity.

6. existing facilities

The last issue to examine is one that concerns the supply of facilities and cultural programs already serving the Oakville market.

6.1 Oakville Centre for the Performing Arts

Opened in 1977, the Oakville Centre for the Performing Arts includes a 485-seat theater and a small flexible space. The Centre is operated by the Town's Recreation and Culture Department, hosting an array of uses and users and including a set of resident arts organizations and a set of presenting series including touring music, family, comedy, theatre and dance. All of this activity amounts to a significant 327 uses per year.

In order to understand how activity at OCPA compares to other regional performing arts centres, we collected utilization and operating data for those venues, summarized in the chart below.

Market Characteristics						
	Oakville Centre for the Performing Arts	Burlington Performing Arts Centre	Milton Centre for the Arts	Flato Markham Theatre for the Performing Arts	Richmond Hill Centre for the Arts	Living Arts Centre of Mississauga
Local Market *						
Population	180,430	173,495	83,575	300,135	184,370	708,730
Educational Attainment (Univ Degree or Higher)	29%	23%	21%	27%	27%	21%
Household Income (Average Household Income)	\$142,490	\$105,503	\$106,743	\$108,520	\$108,797	\$95,052
Regional Market (30-km radius)**						
Population	2,230,628	1,380,240	2,099,249	4,100,926	4,268,506	3,921,405
Educational Attainment (Univ Degree or Higher)	27%	26%	26%	32%	32%	31%
Household Income (Average Household Income)	\$103,131	\$107,231	\$108,095	\$103,124	\$103,074	\$107,070

*Source: Canada Census, National Household Survey, 2010 **Source: Environics

Physical Characteristics						
	Oakville Centre for the Performing Arts	Burlington Performing Arts Centre	Milton Centre for the Arts	Flato Markham Theatre for the Performing Arts	Richmond Hill Centre for the Arts	Living Arts Centre of Mississauga
Theatre Capacity	470	718	500	527	631	1,315
Secondary Space	120	225	197	n/a	271	382, 110
Other Spaces		100, 200-900 (lobby)	60, 30, 24	n/a	lobby and lounge	8 meeting rooms, lobby

Activity						
	Oakville Centre for the Performing Arts	Burlington Performing Arts Centre	Milton Centre for the Arts	Flato Markham Theatre for the Performing Arts	Richmond Hill Centre for the Arts	Living Arts Centre of Mississauga
Number of Presented Live Events						
% of Cultural Events	53%	58%	85%	16%	50%	56%
% Commercial Events	47%	42%	15%	84%	50%	44%
Total Rentals	158	233	147	223	386	332
Total Facility Uses (Events)	327	313	167	287	429	400
Base Rental Rates for Local Nonprofit Use	\$1,194	\$1,575	\$850 (off-peak days); \$950 (peak days)	\$1,800 (weekday) \$1,850 (weekend)	\$850	\$1,560
Number of Educational Programs						
	1 (school shows)	1 (school shows)	4 (shows, youth classes, adult classes, camp)	1 (school shows)	4 (shows, youth classes, adult classes, camp)	4 (shows, youth classes, adult classes, camps)

*Commercial refers to headliner and popular touring entertainment; Cultural refers to events more oriented to arts than entertainment.

OCPA is one of the most active regional venues, even with the smallest main theater. It serves a sizeable market with characteristics similar to the other space, presents an average number of live events and has one of the lowest number of rentals though it is one of the most active spaces. There is significant competition for dates and space. Like many of its regional counterparts, OCPA presents shows for school children, but unlike some of the others, it does not offer youth or adult classes or camps.

OCPA is well run and appreciated by its users and audiences. Most are pleased with its condition and operations, but others believe that it is in need of front of house and back of house upgrades to allow for it to serve artists and audiences today. Common complaints include:

- * Lack of dressing rooms
- * Lack of public space, namely lobby space
- * Studio Theatre is compromised in that it cannot be used simultaneously with the large theater and it lacks lobby space.
- * Acoustics not suitable for unamplified live music
- * Challenging proscenium, wing space and stage size

Many feel that new and expanded programs would develop if new facilities are constructed that solve these inefficiencies and challenges.

6.2 Other Indoor Performance Facilities

Appendix B includes a comprehensive inventory of local and regional performance facilities in Oakville and the 30-km radius that are used regularly for live performance.

The local inventory includes 16 spaces which host four or more live performances a year (using more than a mic and a light). The list reflects the fact that there are a few 'workhorse' facilities in Oakville that host the majority of activity, including OCPA, Meeting House, Theatre Sheridan and Queen Elizabeth Park Community and Cultural Centre. The rest of the spaces are churches and there is one live music venue.

The regional inventory includes 51 facilities that principally serve live performance (excepting churches and non-traditional spaces.)

The inventory includes detail on the physical features and types of activity hosted within each space. In addition, the condition and functionality of each facility has been rated using 8 variables. These include:

1. Facility condition
2. Staff and support
3. Theatrical functionality
4. Room acoustics
5. Customer amenities
6. Performer amenities
7. Atmosphere and character
8. Suitability for users

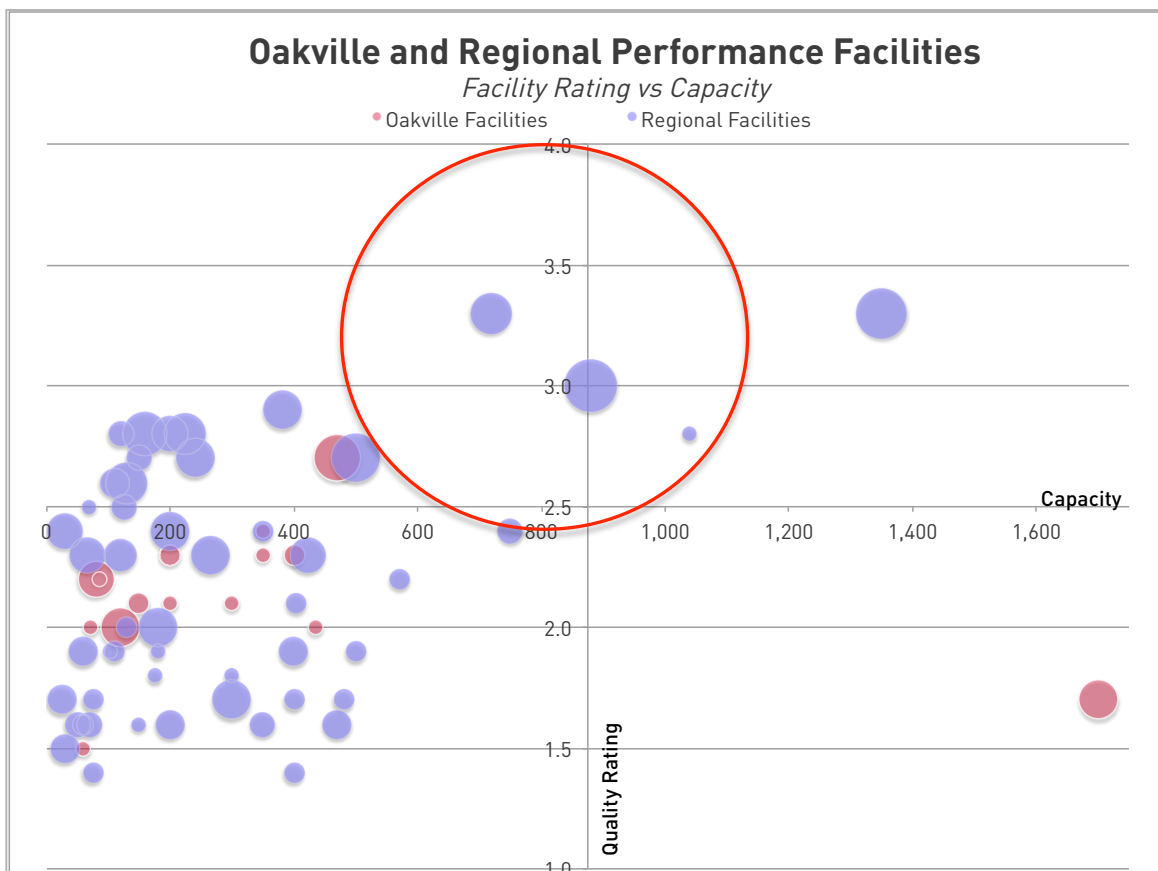
Variables are rated on a scale of 1 to 4, higher being best. Building condition and staff and support categories carry the most weight. Some of these facilities have been visited by the consulting team, while other ratings are self-reported by facility managers or based on anecdotal information and interview input. Because of that, this exercise is somewhat subjective but still provides a good basis for comparison.

Facility Features: The inventory shows the list of facilities, organized by seating capacity, and indicated key features and amenities. In general, there are 16 facilities in Oakville regularly used for performance, the most active and visible of which is OCPA. These facilities have equipment, support space and resources available to users, but lack flexibility, backstage accommodations, updated technology and availability. The regional set of performance venues has some of the same challenges as the local ones. There are few fly towers and orchestra pits, and few adjacent public gathering/restaurant spaces. Flexibility is more prominent regionally, but kitchen facilities are not.

Facility Programming: Appendix B shows how all of the listed facilities come to life under the categories of presenting (booking touring acts), producing (the work is created internally), and rentals (spaces are

simply rented to others who have created the work). In Oakville, there is no Broadway or Off-Broadway, spoken word or opera. Oakville spaces host touring music and theatre, some dance and quite a bit of local rental activity. Not surprisingly, there is more presenting happening regionally, but even still there seem to be some regional programming gaps as low levels of film, dance and opera are presented.

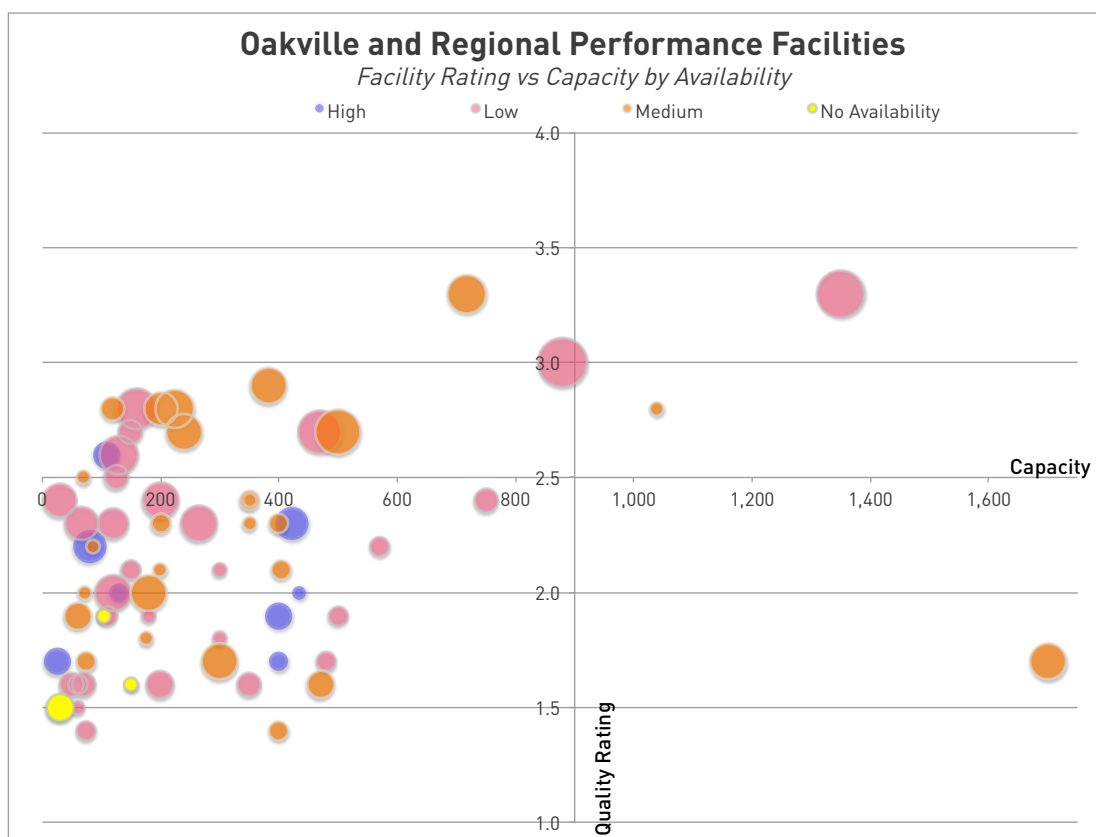
Quality vs Capacity: Finally, Appendix B notes the rating we have provided to each facility. The following matrix compares the capacity of facilities to their rating in order to identify gaps or trends in the size and quality of performance space. The overall quality ranking is shown on the vertical axis of the chart, with capacity on the horizontal axis. The size of the circle is an indication of how many types of events the facility supports.



Facility Rating: Average Rating by Category

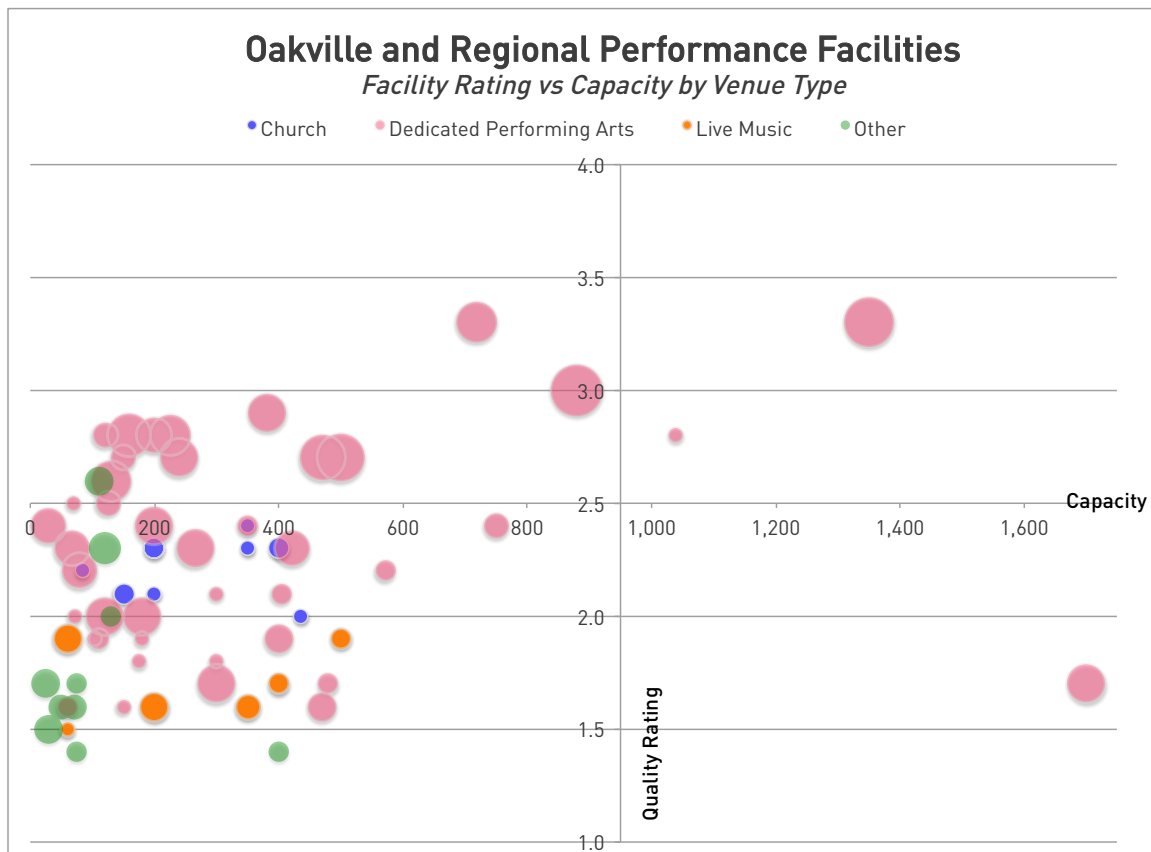
	Local	Regional
Facility Condition	2.00	2.58
Staff and Support	2.44	2.04
Theatrical Functionality	1.67	1.94
Acoustics	2.22	2.04
Customer Amenities	1.67	2.08
User Amenities	1.76	1.85
Atmosphere/Character	2.11	2.40
Suitability for Users	2.00	2.15

Availability + Type: A similar comparison allows us to compare availability. Each facility is classified as having low, medium, high or no availability by estimating dates available and also taking into account whether those available dates are weekends or prime dates and times of year. Availability is classified using input from facility managers and user groups. This matrix shows that there are few venues with high availability, and the venues that do have availability are of low quality.



A final matrix compares venues by type. Nine out of the 16 local spaces that are regularly used for live performance are churches, as shown here. A few local and most regional venues are purpose-built performance spaces, and there are a selection of live music and “other spaces” such as community rooms, galleries and a gymnasium. While some artists and arts groups like to use non-traditional spaces like churches and other venues, other groups are compromised by these facilities which often lack

support space, appropriate technology or equipment and have other primary uses which take precedence.



It is worth noting that we became aware of another theatre project this Spring – The Halton District School Board is conducting a feasibility study for a new 750-seat auditorium at White Oaks Secondary School. We have not included this facility in our analysis, but Town staff are monitoring the progress of the project.

6.3 Local Visual Arts + Cultural Facilities

Appendix C includes a similarly detailed inventory of local visual arts and cultural space, with 13 galleries and 3 'museum spaces.' This inventory indicates that no visual/cultural space in Oakville is climate controlled and capable of hosting traveling exhibitions. Most of these facilities are dedicated to visual art, a few include historical collections, one serves children and families and none include science or living collections.

In terms of programming, about half offer adult education, one-third offer youth programming, and a few participate in festivals or residency activities. None have auditorium or catering space, few have meeting space or artist studios and a handful have retail space and education space.

This inventory highlights a need for visual arts education facilities and residency activities as well as the creation and exhibition of art that moves beyond traditional disciplines of painting or drawing.

6.4 Outdoor Programs + Facilities

Many outdoor festivals take place throughout the year in Oakville, primarily in three locations: Downtown Oakville, which hosts the majority of festivals; Coronation Park; and, Bronte Village Heritage Waterfront Park. The six major events include:

- * *The Downtown Oakville Jazz Festival:* The Downtown Oakville Jazz Festival is considered to be one of the premier jazz festivals in the GTA. Taking place over a long weekend, visitors have the opportunity to hear 40 concerts in three main venues. Two additional venues are used on Friday and Saturday nights to provide for larger crowds. The Downtown Oakville Jazz Festival is usually held in August, and is attended by approximately 40,000 people annually.
- * *Midnight Madness:* Midnight Madness is a yearly shopping event. From 6pm to midnight, the shops of Downtown Oakville open their doors to offer shoppers discounts. In addition to shopping, there are nine stages for live music and multiple food vendors. Midnight Madness extends six blocks, and has a yearly attendance of 60-70,000.
- * *Art in the Park:* Since 1965, the Oakville Art Society has been promoting the work of local artists and artisans through Art in the Park. Held in the Bronte Heritage Waterfront Park, the event features more than 175 artists and attracts thousands of visitors. It is augmented by a fully licensed beer garden, music, and food.
- * *Bronte BIA Canada Day:* Each year, more than 200 merchants within the Bronte Business Improvement Area present a free all-day family festival for Canada Day, welcoming nearly 50,000 visitors to Heritage Waterfront Park. Activities include art exhibits and merchants, beer/food, kids activities, music on two live stages and, of course, a fireworks display.
- * *Kerr Street BIA and Carousel of Nations Summer Celebration:* This multi-cultural and summer festival takes place each June on Kerr Street. The event features an extensive set of live performances, traditional arts and crafts, ethnic cuisine and a kids area.

Some additional outdoor festivities include: Tiny Tots on Parade, a Halloween parade for children; the Oakville Tree Lighting Ceremony, a yearly winter event with entertainment, visits from Santa, and carolers; the Santa Clause Parade; and the Kerr Village Tree Lighting Ceremony.

Despite a large number of outdoor festivals and events, Oakville lacks a true outdoor facility. Coronation Park, home to the Waterfront Festival, has a large band shell, essentially a concrete structure with a flat roof and limited infrastructure. At one point there was a plan to develop a new 1500-seat amphitheater in Bronte Creek Provincial Park. The park does host occasional choral concerts and other live performance, but also lacks infrastructure and amenities for these types of uses.

To accommodate outdoor events, a series of stages are constructed in specific locations throughout Downtown Oakville. These stages have sound and lighting capabilities, roof-like coverings and backdrops, but lack permanent dressing rooms and storage areas. In short, they are simply the skeleton of a stage capable of holding drum sets, musicians, and other equipment.

The Town is known to lack infrastructure to support events. For example, there are 2,800 parking spaces in Downtown Oakville and some festivals draw 70,000 attendees. As a result, the Town promotes bicycle riding, and has bike corrals available at all event sites. Additionally, a number of festivals offer regular shuttle service between the venue and the Oakville GO Stations. Even still, the parking challenges are known to curb attendance at downtown events.

6.5 Spaces that Host “Active” and “Hands-on” Arts Education and Cultural Programming

Appendix D takes stock of facilities used for arts education, active and hands-on programming for people of all ages. The list includes 32 spaces with programs that adhere to that description, including a number of dance studios and other private enterprises such as visual arts and music studios and children’s music theatre programming. In fact, two-thirds of these spaces are private dance studios and about a quarter offer theatre and/or visual arts activities. Fewer spaces host music and film/media. Eighty-four percent of these spaces are focused on youth education while about half offer adult education. Sixteen percent are available for private rental. In terms of facility features, most of the spaces are column free with a sprung floor for dance. There is a general lack of facilities that support film and media participatory activities, though QEPCCC does have some offerings.

6.6 Meeting + Event Facilities

Finally, we have developed an inventory of local meeting and event facilities to suggest the competitive situation for that type of use (see Appendix E). This is important for two reasons: A) In a community survey, more than half of respondents indicated that there is a need for new meeting space in Downtown Oakville and B) Cultural facilities host increasing numbers in order to increase earned revenue streams and provide community value.

The list includes 29 spaces, ranging in capacity from 8 to 600. Three have capacities of 500 or more. Many are situated at churches, small hotels and community centers. Others are community and cultural spaces. The spaces are not generally well-equipped for meetings with limited technology and support facilities. Oakville Conference Center is best equipped, but its capacity maxes out at 400. Other larger venues are principally banquet-oriented and less appropriate for corporate meetings.

6.7 Conclusions on the Current Supply of Facilities

This review of the competitive situation for performance space, visual arts/cultural space, arts program and education space and meeting and event facilities suggests:

- * There is a regional gap for acoustically excellent facilities and a local gap for facilities that can better accommodate different types of touring product. Local facilities are lacking in quality and availability in the range of 500 to 800 seats.
- * There is a good base of active galleries and a few ‘museum type’ spaces in Oakville, along with an opportunity to improve on the size and quality of those spaces and their programs. No spaces are looking beyond traditional visual arts disciplines or using media arts.

- * The review of local program space also highlights a gap in terms of media-centric programs, equipment and facilities as well as an opportunity to focus more on adult arts education. And a review of local meeting and event spaces confirms the issues shared by potential users, reflecting few facilities with capacities greater than 400 seats and a general lack of quality, as many facilities are situated at small hotels, community centers or churches.

7. conclusions

Overall, this analysis illustrates the need and opportunities for new programming and facilities in Oakville in terms of audience needs, user demand, gaps and opportunities in the inventories of existing spaces and the benefits and impacts that a Cultural Hub could provide to Oakville.

Audiences: The Oakville population has characteristics that suggest good propensity to attend and support the arts. There are high concentrations of families and young adults and growing numbers of empty nesters and retirees. The population is also quite diverse, with high proportions of Asian populations which include residents born in and outside of Canada. All of these groups have great potential to participate in the arts and demand for a variety of programming. They also require programming at a diversity of price points, format (formal vs. informal) and content. Research into audience trends suggests that Oakville facilities should provide opportunities for social interaction, should be flexible to accommodate different programming types and formats and should incorporate media and technology in order to effectively engage these populations.

Users: While many local arts groups are satisfied with the condition, availability, features and level of service at OCPA, they feel limited by its capacity, technical capabilities and lack of flexibility and support spaces. Programming is likely to expand and develop within new spaces. Performing arts groups principally have demand for three types of space:

- * Smaller capacity, flexible spaces principally for Oakville's community theatre groups. Some of these groups are also in need of rehearsal and classroom space.
- * Higher quality, mid-size, multi-use performance space in the range of 500 to 750 seats.
- * Acoustically-excellent performance facilities for live music, serving Masterworks, the Oakville Suzuki Association, Oakville Symphony Orchestra, Oakville Children's Choir and Oakville Chamber Orchestra.

It is important to note that the specific demand expressed represents a combination of new or expanded programming and some limited relocation of existing programming. Additional relocated programming could provide a good baseline of activity at new facilities. There is also some demand for gallery/exhibition space as well as shared administrative, production and storage space. And all of this demand is specifically for facilities located downtown.

Existing Facilities: OCPA and QEPCCC are certainly the "work horses" of performance and cultural spaces in Oakville, but have limitations in terms of how they can accommodate audiences, participants, users and touring programs. Local facilities are lacking in quality and availability and there is a particular gap for quality local performance space in the range of 400 to 800 seats. There are also gaps in the regional inventory for acoustically excellent facilities as well as for different types of touring product. And there are opportunities to develop visual arts, media arts, outdoor and program space to

accommodate hands-on arts education and participatory activities. There are limited quality meeting and event facilities able to accommodate more than 400 people.

Benefits and Impacts: The development of new cultural spaces downtown—and positioning those spaces within a Cultural Hub—is certainly in line with community goals, as outlined in downtown plans, Liveable Oakville and other community planning documents. New cultural activity and facilities can build quality of life for local and regional residents and promote downtown Oakville as a regional destination.

8. development options

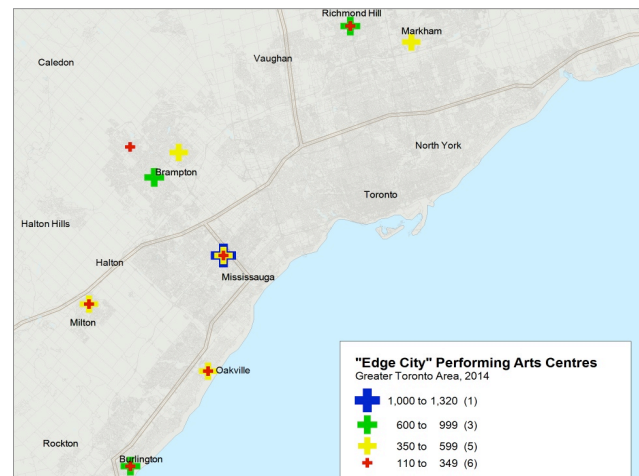
These conclusions lead us to propose a series of development options that meet the needs of audiences, users and the general community by accommodating demand and filling local and regional gaps.

8.1 Performing Arts Facilities

There is a need for new and higher quality performance spaces to augment OCPA and QEPCCC, providing local and regional arts groups with access to larger capacity, better technology and different physical resources that allow for them to develop and expand their artistic endeavors. In fact, we see three different development options regarding performing arts facilities.

8.1.1 The Edge City Performing Arts Centre

The first option is to develop a traditional edge city performing arts center, much like other facilities located in Burlington, Milton, Brampton, Mississauga, Richmond Hill and Markham, as shown on this map. The centerpiece of this facility should be a multipurpose performance space that is larger than OCPA, in the range of 600 to 700 seats with fly space and an orchestra pit, but it should be developed to a high level of quality and flexibility that is distinctive from the PACs in Brampton and Burlington. We would suggest that a portion of the theatre have some ability to convert to flat floor, to accommodate tables and chairs for cabaret style seating and some banquet activity. The facility should also include a smaller, more flexible and well-equipped black box theatre in the range of 200 seats to serve Oakville's community theatre groups as well as flexible education/rehearsal studios, for both the visual and performing arts.



This concept is a more flexible "edge-city" community arts center, but still much like other regional performing arts centres, whose key spaces, budgets and funding requirements are noted in the following chart.

GTA 'Edge City' Performing Arts Centres

	Year Opened	Theatre Capacities	Operating Budget	Annual Funding Requirement	Annual Funding Requirement (%)
Oakville Centre for the Performing Arts	1977	470, 120	\$2,062,876	\$914,389	44%
Rose Theatre	2006	870, 160	\$4,409,000	\$1,502,000	34%
Burlington Performing Arts Centre	2011	718, 225	\$2,760,546	\$1,002,797	36%
Milton Centre for the Arts	2011	500, 197	\$1,387,000	\$971,000	70%
Flato Markham Theatre for the Performing Arts	1985	527	\$2,800,000	\$921,700	33%
Richmond Hill Centre for the Arts	2009	631, 271	\$3,730,402	\$776,606	21%
Living Arts Centre of Mississauga	1997	1,315, 382, 110	\$7,868,536	\$975,696	12%

Following is a list of factors to consider in relation to this option:

- * With a larger capacity and higher level of flexibility and functionality than OCPA and other regional performing arts centres, this PAC will allow the Town to attract additional touring presentations.
- * The new PAC would be fairly busy, satisfying demand and community needs requested in community consultation.
- * It is a low risk option.
- * It is a concept that is easy to digest and sell to the community.

Following are a couple of examples of similar facilities, including the facility in Richmond Hill, though the performance spaces within them have not been developed to the degree of flexibility that is recommended for Oakville.

Richmond Hill Centre for the Performing Arts, Richmond Hill, ON

The Richmond Hill Centre for the Performing Arts is dedicated to community, a point emphasized in the structure of the building itself. Opened in 2009, the facility is built around an old high school in historic downtown, which is now used



hold administrative offices and a café. This point is further emphasized in the Richmond Hill Centre's eclectic programming, which includes family shows, classic works, local and international concerts, guest lectures, and opera. For performance space, the Centre has two

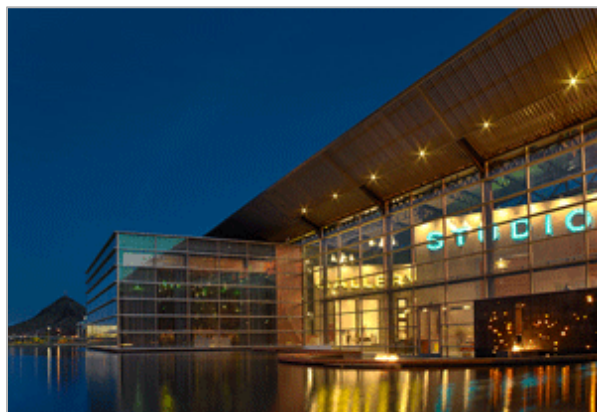
to

theatres. The Main Stage theatre, used for large performances and events, seats 631, while the Plaza Suite, a multi-purpose-style hall seating 271, is used primarily for theatre productions, meetings, vendor fairs, guest talks, workshops, and social events.

The Richmond Hill Centre for the Performing Arts is owned and operated by the Town of Richmond Hill, and has a staff of ten. Designed by Diamond and Schmitt Architects and constructed by Bondfield Construction, the centre cost \$30 million (CAD) to build. Its yearly operating budget is \$3.7 million (CAD). Earned income covers 79% of the operating budget and contributed income makes up the remaining 11% coming from municipal and other government sources.

Tempe Center for the Arts, Tempe, AZ

Completed in 2007, the Tempe Center for the Arts (TCA) resides on a beautiful 17-acre lakeside art park located near the southwest end of Tempe Town Lake. The 88,000 square-foot center also includes a 600-seat theater, 235-seat studio, large gallery space, banquet/meeting room, full-service box office, theatrical and administrative support areas, two dedicated catering areas, arts retail space, and a lounge. It is home to several theatre, dance and music ensembles.



The Studio is TCA's state-of-the-art flex space that can be configured in a flat floor, thrust, arena, end-stage or cabaret design.

It can also be fashioned as an art gallery. The Studio has two levels, including a balcony for seating, and catwalks situated over a network of complex rigging.

Owned and operated by the City of Tempe, total costs were \$63 million (USD) for the Center and \$2.7 million (USD) for the adjacent art park (approximately \$72.5 million (USD) in 2012 dollars) and was designed by architects Barton Myers Associates.

The City of Tempe maintains and operates the building with annual operating costs at approximately \$2.3 million (USD). The Center is funded in part by a .1% sales tax increase that supports a Performing Arts Fund, which also receives revenues from rentals and admission fees. A partner non-profit, Friends of Tempe Center for the Arts, fundraises to sponsor programming and awards funds to community arts partners and volunteers at the center. In 2011, the group raised close to \$80,000 (USD).

8.1.2 The Regionally Distinctive Performing Arts Centre

Another option is to “aim higher” and differentiate new Oakville facilities from other regional spaces in terms of capacity, quality and distinctiveness—and by more directly supporting meeting and event activity.

The regionally distinct and specialized performance spaces should include a concert hall and flexible courtyard theatre along with quality meeting and event space. In this scenario, the larger hall has a capacity in the range of 700 to 800, is principally oriented to music but can also accommodate dance and other performance quite well.

The second performance space should be a 300 to 350-seat courtyard theatre, suited specifically to dramatic theater. This space should have a flat floor and additional seating on a tier that runs the perimeter of the room. This allows for some flexibility in capacity, as groups may choose to not open the upper tier, allowing the space to “feel full” even if only the floor seats are sold. This theater should include backstage and technical features that improve on OCPA and allow for local theatre organizations to build quality and efficiency. Finally, this regionally distinctive performing arts centre should be particularly good at supporting meetings and events, ideally with the ability to host 500 people for a large meeting or banquet in one of the performance spaces, a large and nicely finished flex space and/or breakout space or partitioned rooms.

Following is a list of factors to consider in regards to this option:

- * Six local arts groups have demand for at least 30 performances in a concert hall setting and likely at least 15 rehearsals associated with those performances.
- * A concert hall would be regionally distinctive, as it would be the best quality performance space for unamplified music between the Koerner Hall in Toronto and the new concert hall in St. Catharines. As a result, it would be able to attract more unique and higher levels of music touring product and would also attract regional groups in search of better quality acoustics.
- * The option responds more directly to meeting and event opportunities.
- * Because the performance spaces are higher quality, the facility is more expensive to build and sustain.
- * This option provides a greater impact on Oakville, in terms of supporting downtown development and position and positioning Oakville as a cultural destination.

Currently under construction, the St. Catharines Performing Arts Centre will be a regionally distinctive destination, serving residents, visitor and students while providing important access to local artists and arts organizations.

St. Catharines Performing Arts Centre, St. Catharines, ON

Brock University and the City of St. Catharines have partnered to develop a fine arts campus and performing arts center in downtown St. Catharines, as part of the city's effort to revitalize its downtown core. A new development for Brock University is the Marilyn I. Walker School of Fine and Performing Arts, one part of a joint venture with the City of St. Catharines. Rehabilitating the former Canada Hair Cloth building for multi-purpose use by the departments of Dramatic Arts,



Music, Visual Arts and the Centre for Studies in Arts and Culture, these new facilities will provide state-of-the-art production and workshop support, music practice facilities, art studios, lecture and seminar rooms, as well as a versatile stand-alone 235-seat theater for drama students. The multi-use arts complex will be built in the heart of the city alongside the city's development of the Performing Arts Center. The PAC will include a 775-seat Concert Hall, a 300-seat Recital Hall, a 187-seat Film Theatre and a 210-seat Community Dance Theatre. Under a unique agreement with the City, the School will be able to utilize the Recital Hall and Film Theatre for its academic programs.

The Marilyn I. Walker School of Fine and Performing Arts is being constructed for a budget of \$60 million and is designed by Diamond + Schmitt Architects. The Government of Canada contributed \$18 million from the Major Infrastructure Component of the Building Canada Fund. The Government of Ontario also contributed \$18 million and the City of St. Catharines is responsible for the \$24 million balance.

8.1.3 The Boutique Performing Arts Centre

A third option would be to develop facilities in separate locations. This may be a preferred option for several reasons. First, downtown is difficult for some residents to access. In addition, downtown is positioning itself as a boutique destination (quaint and special) so smaller cultural components could fit well within this plan and vision. As a result, it might make sense for the smaller flexible theatre (either the studio theatre from the edge city option or the courtyard theatre from the regionally distinctive option) to be developed downtown along with some exhibition or arts education and public gathering space, while a new large hall is developed outside of downtown.

Following is a list of factors to consider in relation to this option:

- * This option is in line with the vision for downtown, which suggests that Oakville is developed as a boutique place in terms of retail and other development
- * This is ultimately a more expensive option. While the building downtown would be less expensive, the comprehensive project (with the large hall built elsewhere) would cost more because the facilities are divided. It would also cost more to operate two separate facilities.
- * This option provides an opportunity for phased development as well as potential to find different partners for each piece.
- * This option reduces the impact on downtown, in both positive and negative ways.

In Brampton, the City operates three venues in three separate locations.

Corporation of the City of Brampton

*Rose Theatre + Lester B. Pearson Theatre
+ Cyril Clark Library Lecture Hall*

The Rose Theatre, Lester B. Pearson Theatre, and Cyril Clark Library Lecture Hall are owned and operated by the Corporation of the City of Brampton. The facilities are located in three separate venues, each less than a 15-minute drive from one another, and are accessible by public transit. The Rose Theatre is the largest venue at 870-seats, and includes a smaller multi-purpose hall able to seat a maximum of 160. Both venues are used for music, theatre, dance, comedy, and family shows. Five kilometers away from the Rose, is the Lester B. Pearson Theatre. At 470-seats, this venue is primarily used by community groups and dance schools. Throughout the summer, it is used for dance recitals and drama camps. The Cyril Clark Library Lecture Hall is housed within the Cyril Clark Library in the Heart Lake area of Brampton. Community groups and music schools use the 189-seat theatre from September to May, with activity usually slowing down throughout the summer. The separation of these spaces ensures that cultural activity is dispersed throughout the City and geographically accessible to many different residents and visitors.



8.2 New Outdoor Facilities

There is also demand for new outdoor facilities, principally on the part of the generally community who have indicated interest in these types of spaces and noted that they would be a welcome part of a Downtown Cultural Hub. These spaces will allow for Oakville to continue to expand and develop signature public events and public art programs that are regionally unique, creating reputation and visibility for Oakville as a regional cultural destination.

8.2.1 Larger Public Square

First, a larger, open air public square should be developed to better host some of Oakville's many community festivals as well as outdoor concerts, exhibits and other community events such as art fairs and farmers markets. Oakville lacks outdoor space that provides infrastructure and support for these kinds of functions. A larger public square will have potential to be the place where people come to spend time, connect and share community experiences. Here again, flexibility of use is key in order to support a variety of functions.

Following are two examples of modern public squares that are used for cultural and community events, and serve as a natural gathering place and destination.

Roundhouse Turntable Plaza, Roundhouse Community Arts + Recreation Centre, Vancouver, BC

Located in the Yaletown area of Vancouver, the Roundhouse Turntable plaza has transformed what used to be a dead zone into an innovative public urban space for socializing, festivals, concerts, markets and a variety of community events. The circular plaza was designed by Nick Milkovich Architects and Phillips Farevaag Smallenberg landscape consultants. The \$1.8-million project was funded by a combination of government sources, including a \$600,000 contribution from the Government of Canada committed through Infrastructure Stimulus Fund. The City of Vancouver and Vancouver Board of Parks and Recreation invested \$950,000 into the project and BC Hydro invested \$250,000.



The plaza contains a number of unique features that reflect the working yard history of the area and increase programming options. The viewing platform overlooks a turntable pit and has a bridge-turning mechanism, as well as up-lighting and mist features. A canopy-supporting crane has cables for lighting, rigging, and aerial performances. There is flexible seating and the perimeter of the stage area acts as an amphitheater seating area, holding 500 to 750 people.

The Plaza is a part of the Roundhouse Community Arts and Recreation Centre, a public community centre run jointly by the City's Board of Parks and Recreation and the Roundhouse Arts and Recreation Society. The centre is run by 16 full-time staff and governed by a board. The Parks and Recreation Board funds key staff positions, utility bills, and maintenance expenses which come to approximately \$1.2 million (CAD). The Roundhouse Community Society is responsible for programming costs, which come to about \$900,000 (CAD). These are mainly covered by revenue from programming, membership and rental fees, and the café and vending machines.

Celebration Square, Mississauga, ON

The 2011 opening of Celebration Square in Mississauga was the result of extensive community engagement to envision how to activate downtown and develop a stronger sense of place and community in the city. With the help of the Project for Public Spaces, the City developed the vision for Celebration Square. The square is operated by the City as an outdoor community center with a



range of programming and events, from farmers' markets and Canada Day celebrations to performances and festivals.

The square is located between the Central Library and the Civic Hall and features gardens, a water feature that turns into an ice rink in the winter, a permanent fully equipped main stage for large-scale performances and a smaller amphitheater. The square hosts more than 100 free events and attracts more than 500,000 visitors to downtown each year. All events at Celebration Square are free and open to the public. Professional organizations and not-for-profit community groups can submit an application to book the various facilities in the Square. All applications are reviewed through a competitive process.

Federal and Provincial governments partnered with the City to invest \$43 million in the reconstruction of the Square through the Infrastructure Stimulus Fund. The Square is operated by the Culture Department.

8.2.2 A Small Amphitheater

There is a lack of outdoor spaces with proper infrastructure to host live performance. As a result, the Hub should include a small amphitheater with capacity for 250 to 350, and a stage for more intimate music and spoken word performances. This facility might be developed adjacent to or as part of the public square, sharing infrastructure and storage, or it might be developed as part of a performing arts centre or in another location entirely. It should be a simple space, ideally with some sort of tensile structure to shield the stage from weather. And it should be designed in such a way that events can be ticketed if desired. This type of space can be used by the Town for seasonal presenting programs, be used in conjunction with public festivals and community-wide events or rented by local individuals and groups for performances and events.

Amphitheatre, Celebration Square, Mississauga, ON

Celebration Square in Mississauga features an intimate theatre in the round seating for 300 and a 16 ft x 20 ft stage. The amphitheater is fully equipped with sound and lighting equipment. It is used for open mic nights, spoken word, music concerts and dance.



The amphitheater is available for rent. In 2013 the set-up and teardown rate was \$139.40, with technical support at \$68.68/hour (4 hour minimum). Professional organizations and not-for-profit community groups can submit an application to book the various facilities in the Square. All applications are reviewed through a competitive process.

Parkstage, Mountain View Center for the Performing Arts, Mountain View, CA

Parkstage is the outdoor amphitheater of the Mountain View Center for the Performing Arts. It is located adjacent to a downtown park and accommodates 300 patrons. Additional spaces within the MVPAC's main facility include a spacious rehearsal studio, a well-equipped costume shop, scene construction shop, green room, four dressing rooms and a large, open rotunda and lobby area which features rotating displays of work by local visual artists and includes a café.



MVPAC has two indoor stages. MainStage is a 589-seat proscenium thrust theater with a deep rake—the last row of seats is only 68 feet from the stage—which creates intimacy and allows for unobstructed sight lines. The theater also features a convertible orchestra pit. With the use of moveable seats and risers, the flexible 200-seat SecondStage can be transformed to create a cabaret, theater-in-the-round, or a traditional seating arrangements. The amphitheater, and the MVPCA, is part of a larger \$42 million complex that includes a new city hall, public plaza and underground parking garage. The Center's location was carefully chosen to serve as a cultural center for a vibrant downtown area.

The City's Community Services Department manages all of the City's recreation programs, services and facilities, including programming and operation of the MVCPA. The Performing Arts Division is made up of eight full time and two part time employees. A five-member Performing Arts Advisory Committee advises the City Council on matters pertaining to MVCPA, considers budget provisions and makes recommendations, accepts donations on behalf of the City for performing arts purposes and more. The MVCPA budget is approximately \$1.3 million. Approximately 90% of this is earned revenue. The City contributes approximately \$150,000 annually from the General Fund.

8.2.3 Additional Infrastructure to Support Use of Temporary Spaces

Finally, the Town should work to develop physical infrastructure that encourages the use of outdoor public spaces for distinctive cultural events, festivals and "pop-up" events. This might include electrical access, water access, storage, built in speaker platforms and even equipment packages available for rental by individuals and groups who wish to produce outdoor public events. Following is an example of a community in Texas that built infrastructure into open space in order to accommodate public events.

Addison Circle Park, Addison, TX

Completed in 2003 at a cost of \$7.5 million, Addison Circle Park is located at the center of a new community in the Dallas suburbs. Town administrators worked to create an inspiring and beautiful 10-acre park ideal for the community's everyday use, that then transforms into a civic gathering space for festivals of over 100,000 people.

Design firm Sasaki Associates worked with the community to establish a detailed program for the outdoor space. Designers focused on shaping spaces and the land to create good sightlines for outdoor performances, to organize ticket-holders, and to allow for the placement of tents for events, food and beverage vendors. They worked to create an infrastructure, including electrical and water supply, to support major concerts for 12,000 people, theater events, and other 500-1,000 person concerts and events.



The result includes more than 372,000 square-feet of open spaces that provide a variety of venues for performances, special events and festivals, as well as the daily recreational needs of local residents. Features include parking for more than 2,100 cars, ticket booths and public restrooms, a covered pavilion with seating capacity for 200 guests, a concession kitchen, fields for active recreation, walking trails and water and electrical hookups located throughout.

These features allow Addison to host an array of events each year including a series of performances by Shakespeare Festival of Dallas; Taste Addison; ARTFEST, a film series of outdoor movies on a big screen; and Addison Oktoberfest. Other events include 4th of July celebrations, a 3-day annual book sale, fundraising walks and runs for local and national charities, and children's events and festivals.

8.3 Digital Media Centre

A review of existing facilities and programs revealed very few spaces for film and digital media exhibition and education. That gap, combined with trends in audience participation which indicate rising interest and participation in music production, film production/editing, graphics, game development, digital photography and otherwise, suggest potential for the development digital media programs and facilities. These facilities might include digital exhibition spaces, labs, editing bays, workshop and meeting rooms, recording booths and otherwise.

There is potential for a digital media center to be a teaching space for Sheridan College, bringing students to Downtown Oakville to learn and spend time. But, if Sheridan College is open to partnering and to including a public component, this facility also has the potential to bring new technologies to the public, artists and arts organizations as 1) new means of creative expression, 2) new ways to deliver artistic work to the community, and 3) new tools to help artists and organizations sustain themselves. This would provide Oakville with a new type of community arts center, based on new technologies that provide new opportunities for artists of all ages to explore and express their creativity. It could also be regionally distinctive.

Following are a few examples of cultural facilities that include digital media components. One is a partnership with a community college, one is a stand-alone media arts centre and one is a media center that serves a set of colleges.

Morgan Hill Community + Cultural Center, Morgan Hill, CA

The Morgan Hill Community and Cultural Center was constructed in 2002 at a cost of \$10 million (USD). The Center is located on a 3-acre site in downtown Morgan Hill. The campus includes a terraced amphitheater for performances, art shows and concerts, a water play feature for children, gardens and landscaped areas. Facilities include a ceramics room, fine arts room, full-service kitchen, dance room and meeting rooms. Meeting rooms vary in size from 460 square feet to 1,750 square feet and include computers, projectors, white boards and internet access.



Gavilan Community College, which is based in Gilroy, CA, has been a partner since the construction of the facility. The college operates a satellite campus at the Morgan Hill Community + Cultural Center and has number of classrooms, including media/computer classrooms where they offer classes in digital media and art history as well as a range of other subjects. The College maintains a computer lab that is open to Gavilan students and a student services center.

The 185-seat proscenium theater, which is located in a renovated church, is regularly rented to the South Valley Civic Theater and Morgan Hill Comedy but is also available for rental for concerts, performances, lectures, and other presentations.

The Center is owned by the City of Morgan Hill, and is operated through the division of Facility Rentals in the Community Services Department. The City's Facility Rentals Division has 4.5 full time employees. They share a number of staff positions with other divisions of the Community Services Department. Expenses for Facility Rentals are \$962,025 for the current fiscal year. Approximately half of expenses for Facility Rentals are personnel expenses and \$341,149 are for utilities, improvements and contracted services. The Center generates \$285K in room rental income.

Media and Games Network, NYU and Polytechnic Institute of NYU, Brooklyn, NY

Opened in Fall 2013, the Media and Games Network (MAGNET) is a multi-school cluster that brings together students and faculty from various schools to co-locate teaching and research to examine the intersections of technology and culture. Undergraduate, graduate and post-graduate students from the various schools come together for programs in game design, digital media design, computer science, and engineering.



The facility, located in downtown Brooklyn, was co-designed by the participating schools--NYU Tisch School of the Arts; the Steinhardt School of Culture, Education and Human Development;

the Polytechnic Institute of NYU; and the Computer Science Department of the Courant Institute of Mathematical Sciences. The 40,000 square foot space includes labs, multi-media classrooms, student exhibition space, a black box theatre, an audio studio and mixing booth, an equipment checkout room, physical computing workspace, a large lecture room, human computer interaction labs, and collaborative work spaces.

The MAGNET center was developed on a floor in Brooklyn's MetroTech Center, a 1990s office park.

VIVO Media Arts Centre, Vancouver, BC

Now known as the VIVO Media Arts Centre, the organization began as the Satellite Video Exchange Society in 1973, and was the first video exchange library in Canada, and one of the earliest international video centres and Canadian artist-run centres. Today, VIVO continues to promote international distribution, work exchange, and media arts preservation, in addition to directly supporting artists and independent community-based producers by providing accessible services and programs. VIVO supports production through affordable equipment rental, editing facilities, software, and production space. They provide opportunities for skill development and education through small, hands-on workshops offered at beginner to intermediate level. In 2012, they had more than 200 students participate in 32 workshops, including youth oriented projects and summer camps. Their public programming includes events, exhibitions, residencies and artist talks and forums. VIVO is also Western Canada's largest public reference library and archive of media art, independent video, and related material.



Public funding and membership feeds fund VIVO's programming. They receive funding from the British Columbia Arts Council, The Province of BC, the City of Vancouver, Metro Vancouver, the Canada Council for the Arts, and individual donors, in addition to the volunteer work of individual artists, activists and cultural workers. In 2012, VIVO Media Arts receive \$28,860 (CAD) from the British Columbia Arts Council through their Arts Innovation Fund.

University of Saint Francis Performing Arts Center, Fort Wayne, IN

In 2012, the University of Saint Francis Fort Wayne, Indiana purchased the Scottish Rite Center, a historic building downtown, to house their new Media Entrepreneurship Training in the Arts (META) program.

The multi-use facility will be a media production complex for education students in arts disciplines and business



enterprise. The 82,672-square-foot building has a 2,018-seat auditorium, meeting rooms, ballroom, offices and lounges that will be adapted to its re-use as an arts and media technology center. The facility will also be used for public conferences, productions, concerts and professional meetings.

In addition to the META program the facility may house a number of other new and existing programs such as programs in instructional multimedia performance, documentary photography, entrepreneurial education, theater, arts administration and two- and three-dimensional media production, among other professional concentrations.

The County is supportive of the project as it related to their goals of attracting young people downtown to contribute to the city's economic growth. Ideally the building and program will encourage small-business development by supporting collaboration between artists, entrepreneurs and organizations.

Renovation is expected to begin this year and is estimated to be \$12.3 million. The Mayor of Fort Wayne has proposed to invest \$3 million to support the project and other USF downtown facility renovations.

8.4 Artist in Residence Programs

An important part of the cultural hub will be its ability to connect the public with artists. As a result, partners like OCPA, libraries, galleries and the Oakville Museum are considering the development of artist-in-residence programs, providing space and tools that allow for artists to create while the public can watch or experience a work-in-progress. This type of program is in line with trends that suggest that audiences desire more interaction with artists, to understand more fundamentally how a work of art is created and to even participate in that development process. In addition, it is a good way to build traffic and a reputation as an arts-centric and artist-friendly community. The key is having the ability to provide artists with access to quality space in which to create. Following are two examples of artist-in residence programs in US, including one visual arts and one performing arts program.

National Incubator, American Dance Institute, Rockville, MD

The American Dance Institute is a school and presenting organization located in the suburbs of Washington, DC and dedicated to contemporary dance, a niche that was missing from the dance offerings in the Washington DC metro area. They have recently launched a residency program to fill a specific need in the dance community, late-stage dance development. The National Incubator program provides resources, time and space to artists in advance of a national premiere. This program is one of only a few late-stage residency programs in existence dedicated solely to the creation of new choreographic works and has thus far provided opportunities for a number of provocative contemporary choreographers. The residency was designed for choreographers and



companies based outside of the DC Metro area and it provides travel support, housing, use of technical equipment, a public showing and an artist per-diem/stipend. The National Incubator is currently only offered by invitation.

The American Dance Institute has an operating budget of \$2,236,626. ADI facilities include a flexible 145-seat theater, four dance studios and a large lobby.

McColl Center for Visual Art, Charlotte, NC

The McColl Center for Visual Art's aims to engage the public in the diversity of contemporary art practice and create opportunities to engage in the creative process through open studios, outreaches, community projects, exhibitions, and educational programs. Located in Uptown Charlotte, the 30,000 square foot facility includes 9 artists studios, darkroom, printmaking studios, and a media lab.

Their residency programs support contemporary artists locally, nationally and internationally by providing artists space and support to work, research and exhibit.



The center has four different programs for artists. Artists-in-Residence applicants are accepted from across the world, and include both local and international artists. McColl partners with Carolinas HealthCare, and each year one artist is selected for Carolinas Healthcare Artist-in-Residence program to develop and create a project in collaboration with the Hospital's physicians, staff, healthcare providers, and patients and families. Additionally, the McColl Center supports arts educators through the Gail Peacock Charlotte Mecklenburg School Art Teacher-in-Residence. The selected art teacher is relieved of teaching responsibilities from January through March with full pay and the benefits of working in a studio at the Center. Artists-in-residence receive a stipend and material budget, as well as a travel allowance and housing for non-local artists. The Affiliate Artists program is targeted at local artists.. All artists have 24-hour access to their studios and all facilities, exhibit their work at the center and work with the community through engagement programs.

The McColl Center has an annual operating budget of \$2.5 million. In 2012 they had a total of 25 artists-in-residence, and their residencies, exhibitions and education budget was \$1.4 million. Earned income accounts for 21% of the Center's revenue.

8.5 Galleries Partnerships and Synergies

In any cultural district or hub, it is important for artists and arts organizations of all disciplines to co-mingle and collaborate. Visual arts and gallery components in particular play an important role in attracting visitors to an area, providing daytime activities for visitors who aren't interested in a "scheduled event" and providing places for artists to exhibit, sell work and oftentimes engage with the

public. Galleries have the ability to be multi-form and multi-function, accommodating gatherings, lectures, meetings and presentations as well as exhibitions. They can also develop and provide programming such as lectures, visual arts education programs, and events and services for visual artists, which could be offered in other spaces throughout the Cultural Hub.

For example, the Oakville Galleries may choose to work with a community of artists to contribute to the vitality of the Hub like this collaborative in Baltimore, which uses performance and gathering space for a speaker series.

Co-Host, Baltimore. MD

Arts districts with diverse arts venues and programming create opportunities for interested partnerships. In Baltimore the Contemporary Museum, and 13 galleries and artist-run spaces including Area 405, Current Space, Galerie Myrtis, Gallery CA, Gallery Four, Guest Spot, ICA Baltimore, John Fonda Gallery, Lease Agreement, Nudashank, Open Space, Pinebox Art Center, and Springsteen Gallery, have launched CoHost, a speaker series that brings somebody from the larger art community to speak to the city. The visiting artist also does studio visits with local artists during their time in the city. By pooling resources and audiences, the organizations are able bring in larger names and expand their audience base. This program draws from institutions in all three of Baltimore's arts districts.

8.6 Library Partnerships and Synergies

Oakville Library is currently undergoing a planning process, addressing potential to create a flagship and destination for anyone in Oakville. The Library is keen to have artists active in its new facilities—a growing trend in library programming. In this regard, there are two areas for potential partnership. One is via an artist-in-residence programming, which could bring artists into the library to create and interact with the public. The other is a potential partnership to create 'maker space' for artists and the public to creatively express themselves. This might be manifested through the digital media facilities with Sheridan College or via other partnerships. The library is also interested in using other components of the culture hub for programming, special events and receptions that does not fit within their own facilities.

Following are two examples of artist-centric programming at libraries, one is a maker/bubbler space and the other an artist-in-residence program.

The Bubbler @ Central Public Library, Madison, WI

The recent expansion of the Central Public Library in Madison, WI resulted in a 50% increase in space as well as a significant arts focus. A new program, the "Bubbler," is a platform that provides opportunities for artists and 'makers' to create and showcase their work. Programs include hands-on pop-up workshops led by local artists,



designers and technology experts with sessions that range from beer brewing to creative writing to animation. Residents can access the schedule of events online.

The spaces include the Bubbler Room, where most of the events are hosted, as well as a media lab that provides hands on opportunities for residents to create digital art, and a gallery with rotating exhibitions. The library also has an on-line program that encourages artists to self-publish work. Additionally, the library supports an artist in residence who uses part of the Bubbler Room as their studio during a multi-month residency to work on projects in the public setting. While based at Central Library, Madison's eight branch libraries host workshops and projects to engage the entire community. In addition to the Bubbler, the Library has a number of innovative programs that make the library a vibrant and inviting place. These include monthly Friday evening events with live music and artists. They are considering applying for a liquor license for special events

The Bubbler received a \$25,000 (USD) NEA Our Town grant for 2013-14 and a matching pledge from the Madison Public Library Foundation. The capital costs for the entire library renovation were close to \$30 million (USD), with \$21 million (USD) from the City and \$9 million (USD) from the Madison Public Library Foundation.

Artists in the Library – Toronto Public Library, Toronto, ON

The Toronto Public Library and the Toronto Arts Council have partnered to create Artists in the Library, an artist in residence pilot program aimed at engaging increasing arts engagement. Residencies at branch libraries outside of the downtown core provide opportunities for artists to engage with public spaces and communities, particularly those that do not regularly participate in arts programming and events. Artists receive \$20,000 (CAD) to create and deliver free programs, workshops, activities and events during a three to four month residency. Artists in the five disciplines supported by the Toronto Arts Council (visual/media arts, theatre, dance, music and literary arts) are eligible. Artists are selected by a jury, which includes a representative from the library.



The Toronto Public Library also exhibits visual art. An Art Selection committee considers works in all media, and selected artists are granted one-month showings.

9. business plan framework

This chapter provides an overview of important business planning elements related to key facility recommendations.

9.1 Indoor Performing Arts Facility

The three options for developing indoor arts facilities share similar operating challenges, many of which focus on the development and delivery of programming as follows:

- * Developing a strong value proposition for ticket buyers and donors, which relates to mandate, programming and marketing strategy, including branding, identity and communications.
- * Balancing the needs of local resident organizations, other organizations and community rentals, to be addressed through booking policy and the facility's potential to offer resident status to key users.
- * Balancing earned income and contributed income in order to achieve sustainable operations.
- * Positioning facilities and programs within a competitive regional environment.
- * Presenting touring programs that contribute to mandate and support sustainable operations, particularly given the competitive environment.
- * Ensuring that the facility is a place that is welcoming to all segments of the community around the clock.
- * Providing both formal and informal opportunities for arts participation by programming public spaces.

9.1.2 Programming + Activity

As evidenced by the description of key operating challenges, programming will be a very important issue and challenge involved in operating new facilities. In broad terms, the facilities should host four types of activity, which should be developed slowly and incrementally.

Presenting Programs: Buying and presenting touring arts and entertainment programs will be an important element of the new facility's activity. The challenge with presenting is having the ability to choose and access the right shows and promote them effectively such that a set of performances builds the profile of Oakville as an arts-friendly town and destination. These offerings should be unique to the region and at least a portion should serve the local community; They should include informal programs, social opportunities, and resonate with Oakville's large Asian community.

Educational Programs: New facilities should collaborate with local schools, colleges, local artists and arts organizations, and even local businesses and thought leaders to develop educational programs and presentations that complement class curriculum, support arts

training and initiatives, and provide unique hands-on opportunities for people of all ages. These offerings should occur at all times of day, from school-time presentations to evening and weekend classes and forums.

Community Arts Rentals: New facilities should be available for rental to the community-at-large, including artists and arts groups for rehearsal and performance. New facilities are likely to augment the quality of these users' existing offerings as well as inspire the development of new programs. The list of potential users is not believed to be comprehensive and it is likely that additional user groups will emerge throughout the planning and construction process. Many potential users have limited financial resources. As a result, a key challenge will be providing an appropriate level of access at an affordable price that still allows the venue to pursue programming goals.

Meeting and Special Event Rentals: New facilities will be appropriate for meeting and special events such as weddings, corporate presentations and retreats. The facilities should actively support the meeting and event business, which has potential to provide important earned income to reduce the annual funding requirement.

The combination of these event types can be challenging to facility operators, who must ensure that proper policy is in place to manage bookings and the overall calendar of activity, including important time for maintenance, load-in, load-out and other internal use.

9.1.3 Planning, Policy + Procedure

In-depth business planning for indoor arts facilities should address the following elements of policy and procedure:

Rental Policy: Explicit policies must be in place, defining how facilities are booked, detailing booking horizons, rental rates, scheduling priority, cancellation fees and other charges.

Food Service: The facility should offer some food service capabilities, including café services that promote lobby and appropriate public spaces as a gathering places. The facility should also have catering capabilities and provide basic refreshments for those attending events and classes.

Customer Relationship Management and Ticketing: The venue should utilize a ticketing or database system to track donors, audiences and renters. This might be an extension of systems already used for other community venues.

Organizational Development: Start-up planning should set parameters and expectations around financial management, budgeting, program and marketing planning and scheduling.

Human Resources: Additional planning must address staffing, leadership development and volunteer management.

9.1.4 Budget

The budgets for GTA's edge city performing arts centres vary, ranging from the Milton Centre's \$1.39M to the Living Arts Centre's \$7.87M. Funding requirements also vary, as noted on the following chart.

GTA 'Edge City' Performing Arts Centres					
	Year Opened	Theatre Capacities	Operating Budget	Annual Funding Requirement	Annual Funding Requirement (%)
Oakville Centre for the Performing Arts	1977	470, 120	\$2,062,876	\$914,389	44%
Rose Theatre	2006	870, 160	\$4,409,000	\$1,502,000	34%
Burlington Performing Arts Centre	2011	718, 225	\$2,760,546	\$1,002,797	36%
Milton Centre for the Arts	2011	500, 197	\$1,387,000	\$971,000	70%
Flato Markham Theatre for the Performing Arts	1985	527	\$2,800,000	\$921,700	33%
Richmond Hill Centre for the Arts	2009	631, 271	\$3,730,402	\$776,606	21%
Living Arts Centre of Mississauga	1997	1,315, 382, 110	\$7,868,536	\$975,696	12%

This information allows us to suggest that the budget for a boutique performing arts center would fall at or below low end of this range since it will be smaller and include smaller facilities. A more typical edge city performing arts centre might fall in the lower to mid portion of this range, while the budget for a regionally distinctive performing arts centre would be on the higher end.

9.2 Outdoor Performing Arts Facilities

For outdoor performing arts facilities, the key operating challenges fall within facility management details, including:

- * Facilitating both ticketed and free events, which can be tricky in terms of ticketing, physical gating, crowd control, and planning for seasonal and event-related infrastructure
- * Ensuring high-quality skills and resources with fluctuating seasonal activity,
- * Maintaining infrastructure and support for varying event types
- * Managing simultaneous events

9.2.2 Programs + Activity

Proposed outdoor facilities are envisioned to accommodate presenting activities and community rentals, providing more formal facilities and infrastructure for Oakville's many festivals and public events.

Presenting Programs: These facilities may also accommodate touring artists either presented by the facility manager or in partnership with a regional promoter or presenting organization.

Community Events + Rentals: These facilities should be available for rental to the community-at-large, including neighborhood associations, business associations, event organizers, festival producers, artists and arts groups. These users will have varying requirements for the amount and type of equipment to be brought in, load-in and load out time and staffing support needed from the venue manager. This will require clear facility management and scheduling policy.

Community Gathering Place: These facilities should also be positioned, managed and maintained in such a way that they become an outdoor community gathering place when not in use for formal events.

9.2.3 Planning, Policy + Procedure

More detailed business planning for outdoor arts facilities should address the following elements of policy and procedure:

Rental Policy: Explicit policies must be in place, defining how facilities are booked, detailing booking horizons, rental rates, scheduling priority, cancellation fees and other charges. These policies should also specify what equipment is available to renters and what equipment may be brought in. The venue operator may choose to provide a list of approved equipment providers to help manage quality.

Food Service: The facility should offer concessions for appropriate events.

Ticketing: The venue should take part in a community-wide ticketing service. A ticketing outlet should be available on-site to users for a reasonable amount of time before an event.

Human Resources: Additional planning must address staffing, leadership development and volunteer management.

9.2.4 Budget

Comparable outdoor facilities are often operated as part of a Town department or a set of facilities. As a result, operating costs for outdoor spaces are rarely separated from larger departmental or facility budgets (such as the Roundhouse Centre, Celebration Square and other previously cited examples.) These facilities are likely to be Town-operated and incorporate a combination of produced or presented events and community use, requiring budget structure with line items similar to OCPA.

9.3 Artists in Residence Programs

For the artist in residence program, key challenges fall within facility management details, including:

- * Developing a process to recruit, evaluate and select artists
- * Requiring artists to engage with the public and managing those points of interaction
- * Ensuring that the program and artists maintain a reputation of quality and distinction
- * Fundraising in support of the program, given limited earned revenue potential and a small set of artists served at a given time

9.3.2 Programs + Activity

This program will evolve as the Cultural Hub develops. It may be its own entity, or a program of an existing arts organization or the Town. The program should:

- * Serve a combination of local, regional, national and international artists

- * Support artists by providing affordable or free access to creative space for long and consistent periods of time as well as the ability to display and sell work
- * Provide new arts education opportunities for the community, including the ability to engage with working artists
- * Attract visitors who are interested in art and the artistic process

9.3.3 Planning, Policy + Procedure

Following are a few key elements of operating policy for the artist in residence programs:

- * *Residency Terms:* Clear plans and documents must be developed to direct the artist selection process, including eligibility requirements, terms and expectations of the residency.
- * *Program Development:* Programs and events should be developed to augment artist experiences while in Oakville and to allow the community to engage with artists.
- * *Marketing:* Opportunities for artists and for the community must be marketed through various channels in order to garner a broad applicant pool and communicate various public events and programs.

9.3.4 Budget

Operating budgets for artist in residence programs range from several thousand to several million dollars. For example:

- * An artist-in-residence program at William Paterson University provides an artist with access to facilities, an honorarium of \$5K, materials budget of \$3K and exhibition opportunity. Administrative responsibilities are minimal and handled by existing staff.
- * The SALTQuarters Artist-in-Residence program offers a yearlong residency to one local artist and a residency for a national artist (6 months up to a year). The local artist receives a \$15,000 stipend for the year and the national artist receives a stipend commensurate with their length of stay (range from \$7,500 to \$15,000). The artists share an apartment and studio space and exhibit in an adjacent gallery space. The entire program costs about \$100,000 annually. SALTQuarters is a program of a local economic development agency.
- * McColl Center for Visual Arts, as described earlier in this report, is an organization dedicated to providing artist residencies with its own facilities and an annual budget of \$2.5M, \$1.1M of which is dedicated to overhead and facilities and \$2.5M of which is dedicated to programs. Its annual funding requirement is \$1.98M.

It is most likely that artist in residence programs in Oakville become programs of the Town or an existing institution, in which case the budget will be on the lower end of this range (~\$100K), given efficiencies in facilities, overhead and staffing. In addition, the budget should be conservative to start with the ability to grow incrementally over time with a record of success.

9.4 Digital Media Centre

It is hoped that the Digital Media Centre will become a project with or for Sheridan College and/or Oakville Library, ideally providing public programs. Key operating issues for this facility will include:

- * Developing programs and resources that connect creativity to technology
- * Building partnerships and expertise amongst entities like the Oakville Library and Sheridan College to provide specialized programs
- * Engaging all segments of the population
- * Planning for maintenance, upgrades and program development such that the Centre is able to keep up with the changes and advances in technology

9.4.1 Programs + Activity

Activities at the Digital Media Center will be dependent on the partners and their combined goals. The Center is envisioned to come alive with a combination of teaching programs, studio space and equipment rentals, and a range of other programs that connect the arts, technology and the community. Teaching programs might include classes in digital photography, graphic arts and illustration, gaming design, film editing, animation and more—and offer local residents access to equipment that can be checked out for a fee. Rental activity will be key, as it includes nonprofit access to high-end production facilities, commercial rentals for local businesses wanting to produce and broad/web-cast, and the rental of equipment to students, artists and others looking for new creative outlets and tools.

9.4.2 Planning, Policy + Procedure

Following are a few key elements of operating policy for the digital media centre:

- * *Human Resources:* A staffing plan and structure should be developed to pro-actively manage program development and growth, manage and maintain facilities at a professional level, support marketing, fundraising, and day-to-day operations. Volunteers should also be utilized.
- * *Planning:* Start-up and seasonal planning must address comprehensive budgeting, fundraising, marketing and programming.
- * *Utilization + Access:* Here again, explicit policies must be in place regarding booking and rental rates. Scheduling software should be utilized to manage access.
- * *Program Providers:* Because digital media programs require a very specific level of expertise, the facility operator should consider partnering with outside experts to provide some education programs.

9.4.3 Budget

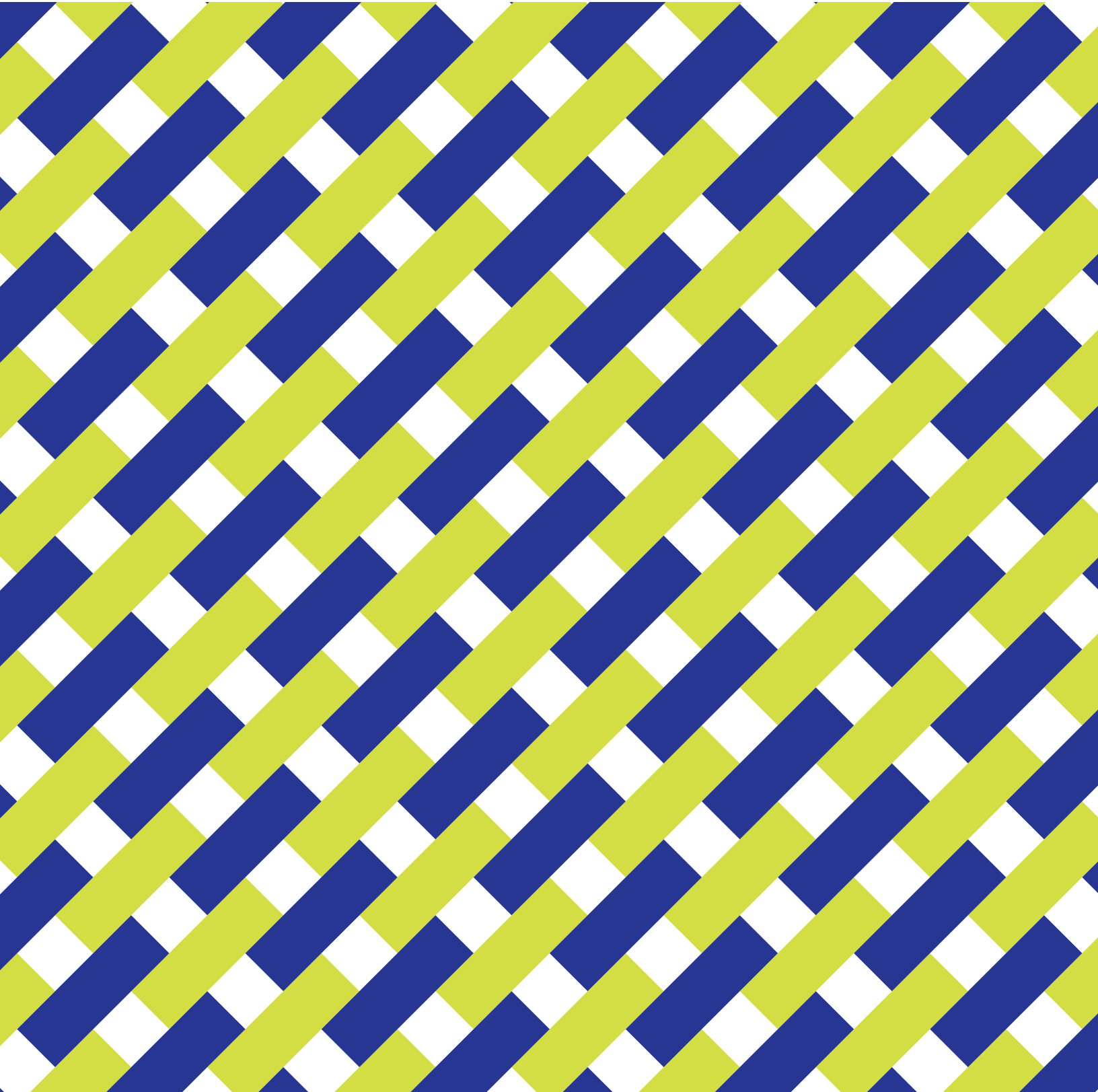
The following chart presents budget size and funding requirements for other digital media centres. The median budget size for this group suggests that a comparable centre in Oakville may have a budget in the range of \$400K with an annual funding requirement of 80%.

Digital Media Centres					
	Location	Key Features	Operating Budget	Annual Funding Requirement	Annual Funding Requirement (%)
VIVO Media Arts Center	Vancouver, BC	Media arts education, exhibition, production and distribution activities, libraries & archive	\$490,989	\$392,791	80%
Centre3 for Print & Media Arts	Hamilton, ON	Production, exhibition, education centre and animator of community and media arts	\$431,725	\$388,553	90%
Paved Art & New Media	Saskatoon, SK	Exhibitions, classes on photography, video, audio and new media production; special events, visiting artist lectures and workshops; research centre.	\$344,190	\$306,329	89%
911 Media Arts Center	Seattle, WA	Exhibitions, screenings, filmmaking education program, video production and screenwriting workshops, editing, sound design, motion graphics classes.	\$126,652	\$80,652	64%
Community Media Center	Grand Rapids, MI	Public access TV, local radio, media education, IT and media services for area nonprofits, theatre programs.	\$1,700,000	\$680,000	40%

webb

management
services
incorporated

webbmgmt.org



DOWNTOWN CULTURAL HUB

Appendix B - Oakville Library Needs Assessment

June 2014



DOWNTOWN OAKVILLE CULTURAL HUB PROJECT: **LIBRARY NEEDS ASSESSMENT**

Prepared for: Town of Oakville

Prepared by: ward99 architects, Principal Tina Ranieri-D'Ovidio

Date: Monday May 12, 2014

TABLE OF CONTENTS

1	1. Introduction
3	2. Physical: The potential of two downtown sites
4	2.1. Site One: Post Office Site
7	2.2. Centennial Square Site
	3. Input from Oakville Public Library Staff
14	3.1. Physical building, site and library service and programming comments
17	3.2. Vision for a new revitalized library building
23	3.3. Partnership development
	4. Input from Oakville Public Library Building Tours
25	4.1. Woodside Branch
27	4.2. Glen Abbey Branch
29	4.3. White Oaks Branch
30	4.4. Iroquois Ridge Branch
32	4.5. Clearview Neighbourhood Branch
33	5. Community Input through Survey Results
43	6. Common Ideas from research and library staff and community input
	6.1. Marketability
	6.2. Attractive building
	6.3. Exterior spaces
	6.4. Flexibility and versatility
	6.5. Library as everything for everyone
	6.6. People make buildings
	6.7. Destination place
	6.8. Consumer as creator: Library as centre for collaboration.
	6.9. Library as a digital library – access to technology.
	7. Downtown Library: Conclusions and Recommendations
47	7.1. Site Conclusions
47	7.2. Site Conclusions from Library Staff and Community Input
48	7.3. Impact of a new or revitalized library building
48	7.4. Building Program and Space Recommendations
49	7.5. Development Recommendations and Options
49	Development Option One: The Flagship Library
52	Development Option Two: The Distinct Library
55	7.6 Partnership building



Downtown Oakville: View from George Street Looking Towards Town Square

1. Introduction

Libraries are community builders that strive to provide everything to everyone. The positive impact of new or revitalized library buildings on the local community and the local economy has been documented over and over again. Library building renovations and new construction projects create destination places that are examples of good placemaking and that inspire community engagement and are catalysts for other construction development. These library revitalization projects in turn provide for additional and enhanced library services and programs that foster life-long learning, beginning with the support of literacy through reading as recreation, to working with individuals and a variety of community organizations, both non-profit and for profit corporations. The traditional format for supporting life-long learning involves providing access to physical collections (books, magazines, DVDs and CDs) and e-format collections online. Though the demand for physical materials and online services continues, the need and desire for variety and different library formats has arrived. The library's goal of providing everything for everyone for free has evolved to include advances in technology that support the different ways that people prefer to learn and connect with others and is changing the traditional library building format into a true community centre that invites outside organizations to partner and assume a prominent role in the library.

The Town of Oakville has undertaken several studies, including the Parks, Recreation and Library Facilities Master Plan 2012, that have identified that there is a need in Oakville for increased library services and

programs. The Master Plan 2012 Study indicates that the existing Oakville Public Library buildings are incapable of satisfying this need or providing for the physical space to accommodate current library programs and events. The study also acknowledges the high demand for access to technology and physical collections and has outlined that the Oakville Public Library requires more physical building space to accommodate the community's demand. It identifies that the increase in library services and programs must be fulfilled by 2031 in the form of four new library branches of various sizes and formats within different communities in Oakville. The study recommends that one of the four new branches should be a full-service library facility in the north end of Oakville, where library staff functions, like technical services, could be relocated. The study comments on the possible reorganization of the current full-service library, Central Branch in downtown Oakville, but does not provide a review of the potential for a revitalized downtown library building or its importance as a contributor to the development of a vibrant downtown.

The Town of Oakville has embarked on a study to determine potential strategies for the creation of a Downtown Cultural Hub (DCH) which is envisioned to include cultural space for indoor and outdoor performance and potentially art exhibition, literary/library programs, digital media and other arts programming. The sites of the Old Post Office building and Centennial Square are considered key elements in the creation of a Downtown Cultural Hub in Oakville. The square encompasses the Oakville Centre for the Performing Arts, the Centennial Pool, an enclosed community pool building, and the Oakville Public Library's Central Branch building which also houses one of two Oakville Galleries.

The continuing DCH study has determined that the Oakville Centre for the Performing Arts has outgrown its facility and is deficient with regards to compliance with provincial Accessibility for Ontarians with Disabilities Act (AODA). The building requires an expansion and renovation or new construction to adequately support and service its patrons. It has also been determined that the Centennial Pool Building will be relocated to another site. The Oakville Public Galleries may be consolidated and relocated to a larger building that can accommodate both of the Oakville Galleries on the same site. The Oakville Public Library's Central Branch building is the other important factor to be considered on the Centennial Square site and with regards to the successful fulfillment of the Downtown Cultural Hub project.

This report will focus on a high level review of the existing Oakville Public Library branches, with emphasis placed on the Central Branch Library building, the current state of the Oakville Public Library system, in terms of programming and services offered, and provide building and programming considerations and development recommendations outlining the potential for the Oakville Public Library to assume a key role in the creation of a Downtown Cultural Hub in Oakville.



Northeast View of the Central Library Building from the corner of Navy Street and Lakeshore Road

2. Physical: The potential of two downtown sites.

This report provides a visual site and building analysis with regards to two sites in downtown Oakville that have been described through the DCH consultation process as having the potential to provide for a new or revitalized library building. The following two sites are under consideration:

- The Post Office Site at the corner of Church Street and George Street. This site is the current location for the Old Post Office Building which is no longer in use.
- The Centennial Square Site bounded by Navy Street, Randall Street, Lakeshore Road East and Water Street. This site is the current location of the Central Branch Library, the Oakville Galleries, the Centennial Pool Building and the Oakville Centre for the Performing Arts.

The two sites were observed through site and building tours with Oakville Public Library staff. Comments and observations were made with regards to the benefits, advantages, issues, problems and concerns of each building and site.

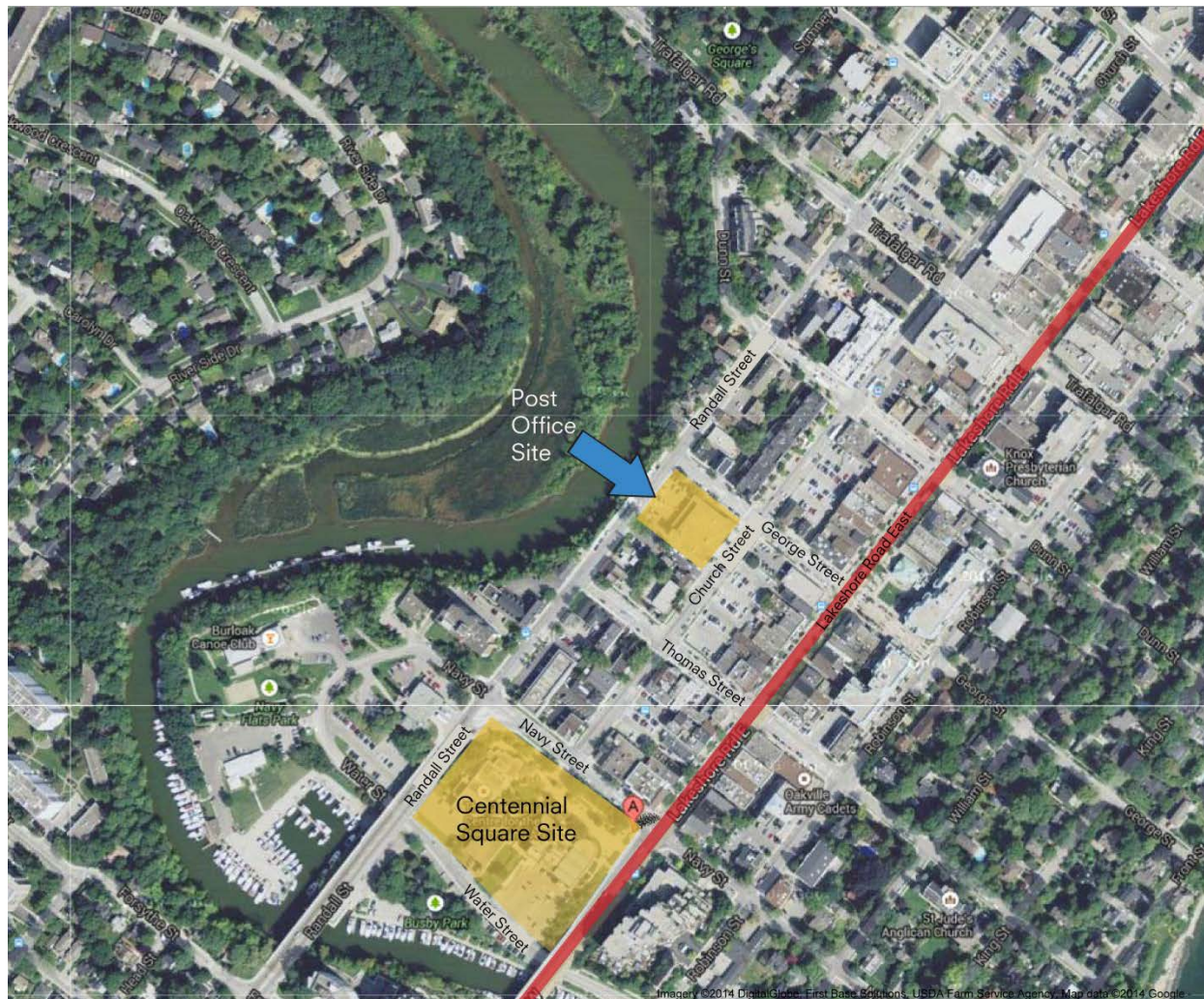
It should be noted that the site of the existing fire station at the corner of Randall Street and Navy Street is also being reviewed through the DCH consultation process. It has been concluded that the potential for this site should not provide for the inclusion of a library building and in such a review of this site has not been undertaken.



Post Office Building



Fire Station Site



Aerial Diagram: Site Context (base photo provided by Google maps)

2.1 Site One: Post Office Site

The Post Office Site is bounded by Church Street to the south, George Street to the east, Randall Street to the north and a low-rise commercial property to the west. The Old Post Office Building occupies the site and dates back to 1958. The building was purchased by the Town of Oakville in 2011. The building is not heritage designated, but the site does reside within the Heritage Conservation District in downtown Oakville. The building is two storeys in height with a basement. The ground floor is approximately 13,000sf to 15,000sf in area. In the building's original role as the central post office building in the Town of Oakville, the ground floor contained the main post office functions, including a post office depot with street front access on Church Street. The second floor housed administration and management offices and the basement contained the sorting equipment and functions required to service all the post offices in the Town of Oakville. The Post Office Building is currently vacant. The immediate proposal is to offer the building as a long-term storage building, until such time that a suitable partnership can be found to occupy the building.

The following is a summary of the visual observations and comments provided while on a tour of the Post Office site and building:

Site Factors

- The location of the building on a street corner is desirable.
- The existing building configuration and building facades do not embrace the street corner.
- The expanses of windows on the façades facing Church Street and George Street have the potential of providing some opportunity for visual connection to the street and in such the public.
- The building's exterior walls directly abutting the corner are opaque and do not provide any aesthetic gesture to visually open up towards downtown main street.
- The current setting is not dynamic or architecturally attractive. A strong street presence and prominent building identity is currently lacking due to the existing physical condition of the building.
- A dramatic renovation would be required to the corner in order to draw the pedestrian traffic on Lakeshore Road towards the Old Post Office building.
- The location of the site is on the periphery of the downtown core and in such feels very removed from the bustle of the downtown main street, Lakeshore Road.
- The rear of the site is bounded by Randall Street and the Sixteen Mile Creek. The site has no physical or visual connection to Sixteen Mile Creek.
- Randall Street is a one-way road that has a high volume of automobile traffic and very little pedestrian traffic. Pedestrian access to the site appears limited to Church Street.
- There is a lack of access to all areas of the site. This would limit opportunities for providing exterior reading gardens that could become extensions to the library interior. The existing Post Office Site includes an exterior parking lot to the rear of the building which could possibly be transformed to include for exterior library spaces, however, the areas directly adjacent to the building leave little to be desired in terms of providing aesthetically pleasing views and visual connections to the community.
- If the parking lot was used for outdoor public space, alternative parking areas must be explored.

Building Factors

- The existing building is not sprinklered and is serviced by hose cabinets. A sprinkler system would be required.
- The building contains a non-working freight elevator and loading dock and does not have a passenger elevator which is required to provide full access to all building floor levels.



Front of Post Office



Rear of Post Office



View west down Randall Street



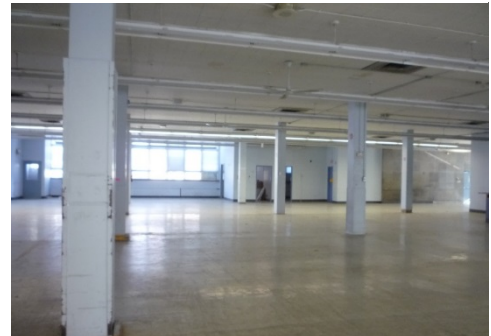
- The existing main entrance on Church Street was the original post office depot entrance located directly on to the street and does provide for the possibility of a direct 'storefront' entry point.
- The existing entry is uninviting in appearance.
- The entrance on Church Street appears to be the only barrier-free accessible entrance. This entrance incorporates a ramp to double doors. It would have to be confirmed if the ramp was constructed to AODA guidelines and Ontario Building Code requirements for a proper barrier-free ramp.
- The existing basement of the Post Office Building is uninviting and was not intended for public use or long term staff use. It has very low ceilings and no windows.
- The existing columns and low beams in the basement make for a very inflexible space.
- The existing building requires upgrading for the potential use of any venue (ie. insulation, windows, services, infrastructure and accessibility).
- The building finishes are dated and require replacement.
- The ground floor of the building allows for large areas of open space with the potential to maximize natural light.
- The electrical infrastructure of the ground floor is very limited and requires upgrade and replacement.
- The ground floor and second floor building structure limits the use of both floors. Structural upgrades and reinforcement would be required to remove some of the columns and provide for a more flexible interior space.
- An environmental/hazardous material report would be required to review if there is asbestos or the like in the building.
- The second floor of the building is currently divided into several rooms. The ceiling heights are low and electrical outlets are surface mounted on the floor throughout. This requires complete removal/replacement as the outlets impede physical movement in the building and do not contribute to the versatility of space.
- New public washrooms are required and in better locations.
- The existing ground floor of the Post Office Building is approximately 13,000sf to 15,000sf and the second floor is believed to be slightly smaller in area. In terms of gross floor area requirements only, the ground floor area would allow space for a small branch library.
- The total gross floor area of the building, including the ground and second floors is believed to be less than 30,000 sf. It would be difficult to accommodate a Central Branch in the building.



Main Entrance



Basement View



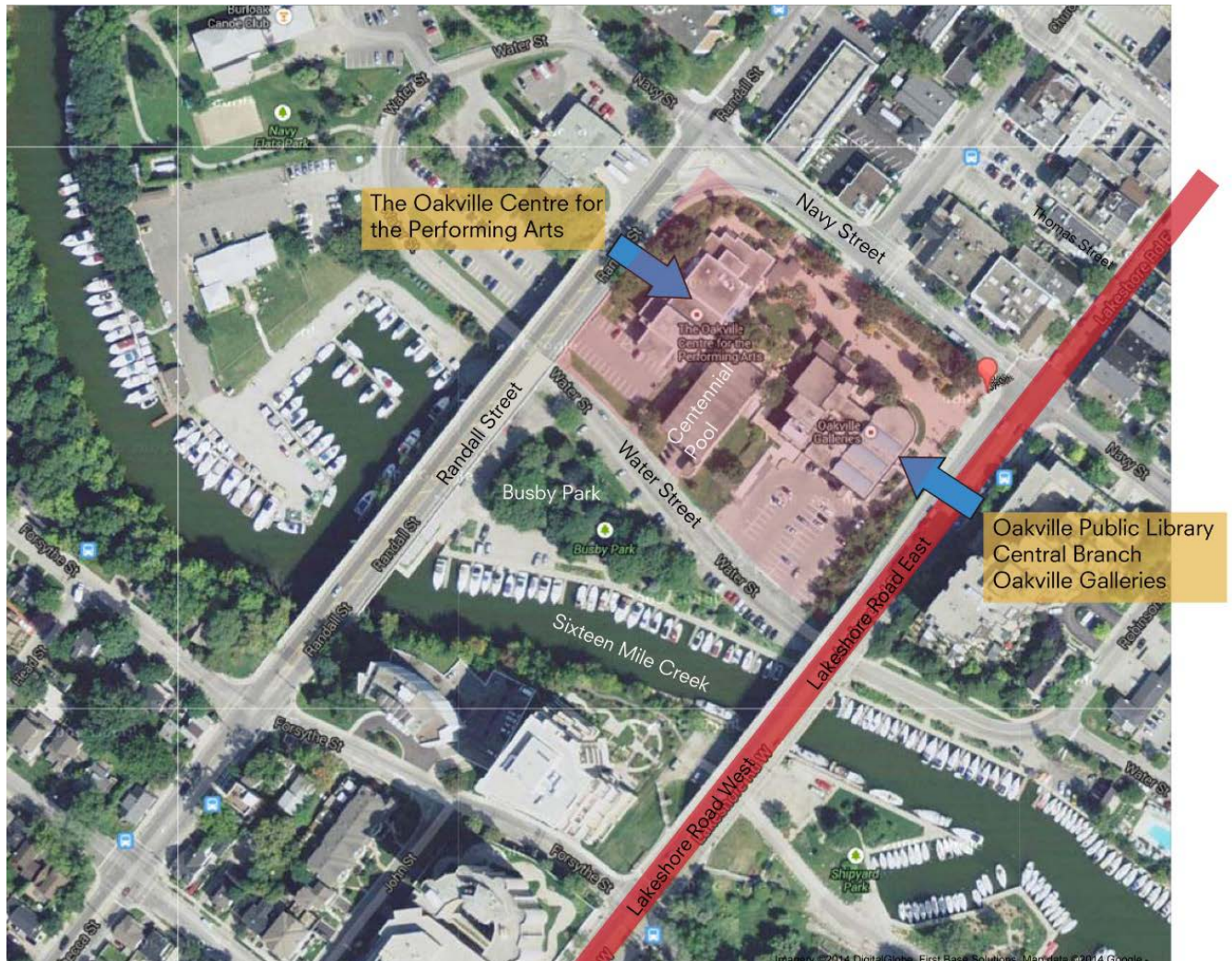
Ground Floor View



Second Floor View

2.2 Site Two: Centennial Square Site

The Centennial Square Site is bounded by Lakeshore Road to the south, Navy Street to the east, Randall Street to the north and Water Street to the west. The Centennial Square site slopes down dramatically from Navy Street towards Water Street. In such, moving west away from the site, Randall Street and Lakeshore Road bound the Centennial Square site to the north and south sides as bridges by which Water Street winds below. The site is occupied by three separate buildings; the Oakville Centre for the Performing Arts located on the north-east corner, the Oakville Public Library's Central Branch library building located on the south-east corner and the Oakville Centennial Pool Building, located between the Oakville Centre and the Central Branch. The three buildings are stand-alone structures that are not physically connected, but do share exterior walkways and an entry plaza adjacent to Navy Street. The Central Library Building also contains one of the Oakville Galleries, located in the north-east corner of the building, adjacent to the building's main entrance. The buildings are not heritage designated, but the site does reside within the Heritage Conservation District.



Centennial Square Site: Aerial View (base photo provided by Google maps)

The following is a summary of the visual observations and comments provided while on a tour of the Centennial Square site and the Central Branch library building with Oakville Public Library staff:

Site Factors

- The Centennial Square site is strategically located at the edge of the Town of Oakville’s downtown core and could be developed as a gateway into the downtown core. The site was discussed as having the potential of assuming the important role of ‘welcome mat’ to the downtown.
- Several potential site opportunities were described. The site is visibly and physically accessible from Randall Street, Church Street and Lakeshore Road East. From the east end of the downtown core, one would be able to look west down Randall Street, Church Street and Lakeshore Road East and view different aspects of the Centennial Square site.
- There are multiple opportunities to establish visual connections to the buildings on the Centennial Square site from almost anywhere in the downtown streetscape.
- The rear of the site is bounded on the north and south sides with street bridges. The space below these bridges in the vicinity of the site is currently used for parking areas. Space below roadway bridges have been, in the past, associated with derelict exterior space, however, this has changed over time and these areas should be viewed as transformative spaces that can become exciting exterior public spaces (ie. park space).
- The existing buildings on the site do not have any strong physical or visual connections to the park and waterway. The site is bounded by Water Street, Busby Park and Sixteen Mile Creek to the west. A desire was expressed to visually connect (and physically connect if possible) with the aesthetically pleasing views of the natural landscape of the park and waterway and the serenity of the boating lifestyle.
- To the south end of the site, public parking lots reside directly adjacent to The Oakville Centre for the Performing Arts and the Central Library building. The parking lots and the roadway were described as physical barriers to establishing a true connection to the park and the creek.
- The existing buildings on the site are concrete buildings and were described as having a cold and uninviting appearance. The buildings were called “concrete bunkers” because they have small and few windows that actually provide for natural light and views to the park and the waterway.
- The concrete pathway connections between the three buildings were described as difficult to find and access.
- Wayfinding around the site is described as very poor.
- There is a lack of prominent exterior signage marking the location of the buildings on the Centennial Square site.



South view on Water Street



Rear view of Central Branch and parking lot



Ramps and stairs in shared plaza

- As all three buildings share the same architectural aesthetic, it is difficult to discern which building is the library building, especially upon first visiting the site.
- There is one digital freestanding pylon sign on the south side of the site that is visible from Lakeshore Road. This sign does not provide the appropriate clues to the location of each of the buildings on the site.
- There is a lack of effective site lighting and appropriate sight lines to the library building from the street.
- The building is described as being removed from the street; located too far from the street and not easily accessible for the public.
- The entrance is described as difficult to find and access from both a pedestrian and vehicular perspective. Staff have indicated that there were multiple times where people have entered the Central Branch looking for another building on the site.
- The exterior plaza adjacent to Navy Street has been described as daunting and unwelcoming for any pedestrian accessing the site. It is vast and completely paved in concrete with very little seating options.
- Steep exterior concrete stairs line the edge of Navy street and lead down into the plaza. The lack of handrails at appropriate intervals forces the pedestrian to access the site at either end of the wide steps. At the time of the site visit, part of the steps were inaccessible and the barrier-free ramp was covered in snow, making the site and the library building extremely difficult to get to for persons with disabilities.
- The long distance from the ramp and stairs to the library building was described as visually discouraging for pedestrians.
- The main library entrance was described as hidden from immediate view. It is recessed from the main library building block and is marked by a red wall and small sign that indicates “Entrance”. The only architectural significant component of the main entrance is a tower that is located adjacent to the entry point. The tower does visually assist with drawing visitors towards the entry point, but without a prominent library sign, they do not necessarily know it is the entrance they are being drawn to.
- The lack of prominent signage around the entire site was expressed as a hindrance over and over again.
- The building was described as an obstacle to marketing its interior library spaces and services because of the buildings predominantly opaque walls and lack of windows to allow people to see into the building.
- The main entrance was described as unsuccessful in actually engaging and welcoming visitors to the building, due to the absence of glazing near the entry doors.



Google image of library at street corner



View of plaza off Navy Street



View of steps into plaza from Navy Street



View of Main Entrance off Navy Street

- The rear/parking entrance to the building was also described as unfriendly and difficult to access because the concrete stairs are not welcoming, the barrier-free ramp is extremely long and difficult to immediately access from the parking area and the view of the entry doors are blocked by the concrete wall abutting the stair landing.
- The rear sign is also described as too small and invisible for anyone visiting the library at night.
- The rear of the site was described as vehicular focused rather than pedestrian focused.
- Marketing opportunities to promote the library system were described as lost when viewing the building from the rear of the site, due to the inability to actually view into the interior library spaces.



Rear library entrance from parking lot

Building Factors

Three buildings currently occupy the Centennial Square site; The Oakville Centre for the Performing Arts, the Oakville Centennial Pool Building and the Oakville Public Library's Central Library Building that also houses the Oakville Galleries. The continuing DCH study has determined that the Oakville Centre for the Performing Arts has outgrown its facility and requires an extensive building expansion and/or complete building revitalization to adequately support and service its patrons. It has also been determined that the Centennial Pool Building will be relocated to another site and that the Oakville Galleries may be consolidated and relocated to a larger building that can house both of the Oakville Galleries in the same building.

The Central Branch library building is a three storey building that is approximately 47,500sf in gross floor area. The existing library component (public areas and administrative/technical services areas) is approximately 41,400sf in size. The library technical/bibliographic services occupies approximately 3,000sqft and the Oakville Galleries occupies approximately 3,300sqft in gross floor area. The main floor provides services to adults and teens and includes their collections, study, lounge and computer areas. The lower floor provides services for children, two program rooms, an auditorium and some staff work functions. The lowest level provides for library administration, technical services and management. The original Central Branch building was constructed in 1967 with a building expansion added in 1983. Both building components were built of concrete construction and the exterior building facades are predominately clad with grey concrete panels and some dark metal wall paneling. The roof of the library building is mainly flat with the exception of three barrel roofs also clad in metal and which provide for some clerestorey windows at the north and south ends.

The following is a summary of the visual observations and comments provided while on a tour of the Central Branch library building with Oakville Public Library staff:

- The overall building aesthetic is described as uninviting and cold.
- There are very few exterior windows that penetrate the building's concrete wall cladding and allow for natural light to enter the building.
- There are few opportunities for the public to view into the building from the street.



View of library from Navy Street

- There are very few windows that capture the views to the creek or park.
- The south-east corner of the building does provide for a glazed semi-circular room that permits views to an adult lounge space inside the library. This is described as lovely and exciting to see at night.
- This space does not have the same effect during the day because the glazing is recessed from the curved roof and columns.
- The overall aesthetic quality of the existing building was negatively described as traditional and formal.
- The exterior building facades were described as heavy and brutal in appearance.
- The building was described as looking unwelcoming and unfriendly.
- The building was described as lacking any sort of identity as a library building because it does not embrace the public streets it sits on in any way. It does not establish a presence on the street and it does not have any distinct features that allow it to market itself to the street and the community.
- It was described as a building that does not encourage passerbys to enter it.
- The exterior book drop near the main entry point is difficult to access and locate (no signage indicating where it is).
- The interior of the main entrance is considered a non-working entrance as it does not bring visitors into the actual library interior. It facilitates a connection to the gallery space only.
- The stair to the lower level can be accessed from the unsupervised main entry area. This is considered as problematic by staff as they cannot supervise the entry point or this stair.
- The interior entry point is described as dark, having low ceilings and in no way inviting for the public.
- The gallery has no physical or visual connection to the library interior. This was depicted as a poor and underutilized partnership due to the current configuration of their respective locations in the building.
- The Friends of the Library display their books for sale adjacent to the main entry vestibule. This space is removed from the library interior and described as impossible to supervise.
- The community resources area is a nook for pamphlet information only. It was described as not being the welcoming community information zone that is desired and required to attract the community.
- The staff work areas are located throughout the building and are described as being detached from one another. This was a comment made with regards to the physical location of the staff areas and on



Night view of adult lounge



Rear view of library and parking lot



Main entry foyer (stair to lower level on right, entrance to Art Gallery on left).



View of community resources area

staff efficiencies. The consolidation of staff areas was described as a better way of providing for effective and efficient library service. The work areas take up a lot of space that is not configured appropriately to staff needs and in such appear disorganized and are crowded in nature.

- Staff are making due with the space they have. It was indicated that the proper reconfiguration of space could allow for the possibility for staff areas to take up less space and to provide more space for the public.
- Building upgrades are required (ie. thermal, windows, services, infrastructure and accessibility).
- The building finishes are dated and require replacement.
- The building furniture is dated and requires replacement.
- The electrical infrastructure of the public floors are very limited and require upgrade and/or replacement.
- The existing floor areas were described as inflexible. The structure limits the use of the building floor plates. Structural upgrades and reinforcement would be required to remove some of the columns and walls to provide for a more flexible interior space.
- An environmental/hazardous material report would be required to review if there is asbestos or the like in the building.
- The majority of ceiling heights are low.
- The condition of the existing washrooms is very poor and there are not enough washrooms to accommodate the size of the current branch. The public washrooms are located on the lower children's level and in such are not easily accessible by the public on the main floor level. Staff also indicated that their location is hidden and removed from the public areas, making them very difficult to supervise.
- The clerestories on the main floor allow natural light to enter the building and these localized areas of higher ceilings do offer a respite from the low lying concrete structure and low ceilings on the main floor level.
- The main floor space was described as catering to the collection more than the public. The public is described as being relegated to the perimeter where they are hidden from view due to the tall book stacks in the centre of the library space.
- The need for more space for the public and more electrical outlets for people to use their personal devices was repeated over and over again.
- There is a computer area with several computers but it was noted that it does not offer a wide array of software nor does it provide for the most current equipment.
- The lack of a computer learning centre was described as a detriment.



Staff workroom



Dated computer terminal/furniture



Low ceiling and clerestory



West reading nook



Adult lounge

- There are moments of lovely glazed nooks on the south and west sides of the building, but they are described as being too small to be enjoyed by more than one person. Unless you come to use these spaces with a group they are often claimed by a single patron.
- There is one main adult lounge area that is a comfortable place to sit and browse through magazines and newspapers. The need for more lounge areas was expressed.
- A high demand of study areas was described. There is a quiet study room but an overflow that cannot be accommodated in the main library space was indicated.
- The local history room is an enclosed space. Its location at the entry to the main floor library space is considered an obstacle to seeing into the main library space. The thought was expressed that the local history room may have better exposure if it opened up to become part of the main library space. It currently feels isolated and is poorly located in the building.
- The location of the children's area on another level was described as problematic for staff services. The two stories requires more staff on two separate floors and doubles the circulation functions of the library. There are currently two circulation desks and two information desks in the library; one set of desks on the main floor and one set of desks to serve the children's department. These additional staff desks take up a lot of space that could be better used by the public.
- The children's area is very bright in terms of painting and furniture decorated in primary colours, but there are no distinct features or areas that are visually stimulating or interactive in the space.
- The ceiling is low in the children's area and the baffles and lighting is dated and inappropriate.
- A separate space for school age children is desired and is being attempted closer to the entrance to the children's area, but the space is not distinct from the toddler area.
- The Discovery Zone space is now used for storage of book carts. This space was supposed to function as a hands on interactive space for children and their parents. It was not successful. The space is small and the furniture was described as not conducive to the promotion of this type of interaction.
- The rear entry point to the library occurs at the lowest level, where staff administration, management and technical services is currently located. Once inside, the rear entry door, the public is confronted with a steep stair leading to the children's level and two elevators. This has been described as an extremely disorienting space for the public. Staff have to repeatedly assist the public with getting to where they want to go in the library.

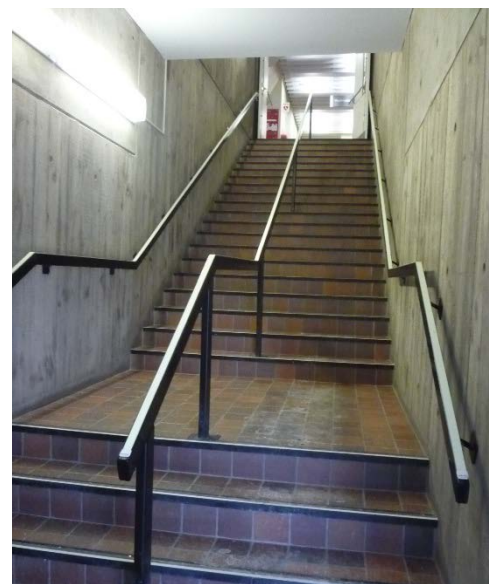
Note: The building tour of the Central Branch highlighted several other important comments and observations about the library building. These comments were repeated by staff during the interview sessions and in such have been included as part of the summary of comments provided by staff input.



Local History room



Children's area



Stair from lower level

3. Input from Oakville Public Library Staff

Two days of interviews and group meetings were conducted with Oakville Public Library (OPL) staff. Discussions with staff concentrated on their thoughts and understanding surrounding the existing condition of the Oakville Public Library Central Branch, the state of the existing library system, library programming and their ideas and vision regarding a revitalized downtown library building and library system. The following is a summary of the discussions had and comments provided:

3.1 Physical building, site and library service and programming comments:

- The Central Branch functions as a “grab and go” building. Patrons and the public come with the intention of picking something up and not with the intention of staying to enjoy the library spaces and programs.
- Central Branch building is as an obstacle to promoting library services and programs and is a place that is physically inaccessible and where creativity is hampered instead of encouraged.
- Exterior main entrance is not inviting, it is hidden and not obviously identifiable from the exterior and it is not accessible.
- Interior entry point has a messy display of Friends of the Library (FOL) books on sale. This is a main focal point when you enter the building, but it shouldn't be the first thing you see. You don't enter right into the library and there is nothing to greet or welcome you once you find the library interior by chance.
- There is a lack of wayfinding throughout the entire building. Public is confused on how to reach the library and where to go to find what they need once they enter the library.
- The library entrances (both main and rear) are disconnected from the interior library space, contributing to a security issue.
- The main floor library entry point does not allow for enough crush space between the circulation desk and the information desk and is intimidating rather than open and welcoming. The first thing you are confronted with our two large staff desks: one for circulation and one for information. Staff functions are prominent instead of merchandising and display.
- A welcoming community space where the public can catch up on the latest events (local and global) is absent. There is a digital screen at the entry point but it is poorly located behind the circulation desk. There should be better visibility into the library interior to see where you want to go.
- The information counter does not need to be close to the circulation desk. It can be further into the library space.
- The auditorium is described as too small to provide the majority of library programs. It can accommodate approximately 100 persons and is used for board meetings, monthly meetings of the Opera Guild, weekly meetings by the Toastmasters group, yoga classes, children's programs and other events like Books and Beer. The existing physical space is too small and not technologically



View of main entrance from Navy Street



Main entry foyer with FOL book display



2 staff desks at library entry

adequate, therefore limiting the types of programs being provided. The room is also extremely unpleasant to be in and uninviting, without any windows and lack of access to natural light.

- Sometimes OPL has to turn people/groups away from renting their spaces because there are not enough spaces to rent or the spaces are deficient (ie. program rooms without proper serveries).
- They often have to rent out the auditorium in the Oakville Place to accommodate their larger lecture series. This takes away the ability to market the library and costs the library money.
- The existing layout of the building is comprised of two floors, with several areas that are hidden from direct view on the building perimeter. This makes it difficult to supervise, maintain security and even close off a portion of the library for extended public use. This makes it difficult to offer extended hours at the Central Branch.
- There is not enough space or electrical outlets for people to use their personal computers and other devices.
- Loaning of e-readers will be ending as the public prefers to use their own devices. No other tech loaning is anticipated at the moment.
- Central Branch does not have a computer lab. This programming must be redirected elsewhere.
- The current layout provides for space for the collections in the middle with some tables and chairs for patrons at the perimeter of the building and within perimeter alcoves. The current layout of the stacks does not allow for good sightlines to where people are sitting. The stacks are obstacles to seeing throughout the library space. They should be lowered and there should not be any material on the lowest shelf as it is inaccessible.
- There is no photo opportunity in the library. There is no distinct space or feature that you would want to take a photo with if you are part of a special event (ie. citizenship ceremony, wedding).
- The library is deficient in lounge space, meeting spaces, quiet study areas and quiet rooms both for groups and individuals.
- There is a teen area, but it is not distinct or special in any way. It is uniquely unappealing. The teens do not use it.
- There are not enough windows for natural light and views to the exterior (creek and park).
- Lots of nooks that when claimed by one person, no one else will use this space.
- No creative or collaborative spaces and furniture.
- Paid parking and making it difficult for people to access the parking and the building means people will go somewhere else. If you're paying for parking, it better be worth the stay.
- Not enough space for customers and staff to interact.
- Currently have a maker bot (3D printer) that is not being used or significantly promoted due to space and staff limitations at the Central Branch.



View of auditorium



View of main library space



View of sitting area

- Central Branch children's area was described as follows:
 - Self-contained allows for a secure space.
 - Size of the space is acceptable to accommodate the services offered.
 - The space is bright (natural light and bright interiors).
 - Attempt to create a school age zone within the space: there is enough space to do so but the distinction from the preschool area is not evident.
 - A separate discovery zone existed but was not successful.
 - As the children's area is located on a separate lower level, it has a dedicated circulation desk and information desk. This is problematic as it requires the doubling of functions and staff services.
 - A small audience is currently attracted to the Central Branch children's area as the space is not very exciting or distinct in any way.
 - The children's space currently has two program rooms (space for 15 children and 15 care givers) and a shared storage room that was originally used as a smaller third program room. These program rooms cater to children's programs and their location within the children's area does not make it appealing for use by adults or outside organizations.
- Technical services space is adequate in size but the work flow could be better organized. The room could be reorganized to allow for more space to accept deliveries and more office area is required. The loading dock door location impedes on the technical services work area and requires a proper vestibule or separation from the main work area (exterior elements and noise are problematic).
- Exterior plaza is a barrier to getting to the building.
- Concrete walls are a visual barrier and should be replaced with more windows.
- Less paved areas and more green spaces for exterior interaction.
- Rear of building is desolate, parking lot provides only a sea of asphalt. Provide a connection to the creek and the park.
- Central Branch has outgrown its functionality.
- Central Branch is a brute concrete building. Compared to the beautiful library buildings being built today; the community deserves better.
- Not welcoming, poor placemaking, not pedestrian friendly.
- 60% of collection is still print, but the collection is slowly shrinking. The linear feet of collection is no longer required. There is a shift to digital. Provide less space for collections and more space for interacting and collaborating.
- The library looks old and tired; requires a physical rejuvenation.



Children's area



Program room



Rear facade and entry point

3.2 Vision for a new or revitalized library building:

- All discussed the importance of retaining a downtown library location.
- Prominent street visibility is important. The preferred building was described as having a “storefront location” on the street. A library building situated as close to the public street as possible was described as a driver for the community to enter the building.
- A larger auditorium space is preferred in a proposed new library facility. The importance of including the new auditorium space with theatre seating within the library building was discussed. Currently, the library will rent the auditorium in the Oakville Centre and the black box theatre in the Queen Elizabeth Park Community and Cultural Centre (QEPCCC) to host larger events like children’s story times, Crime Writers of Canada author series and teen writing contests. Renting out a space is described as a detriment to the promotion of the Oakville Public Library System, as these programs would be an ideal way in which to promote the Central Branch and the Oakville Public Library (OPL) system.
- A new boardroom space, meeting rooms, collaborative group study spaces and individual quiet study rooms, outfitted with the most current technology (ie. digital screens, computers, tablets, power and data, smart boards) and amenities (ie. kitchenettes/serveries), were described as important elements to be included in a new library facility. These spaces could be used by library staff and also by those members of the public who don’t have a permanent office. These spaces could be rented hourly and used by small business owners and entrepreneurs as hoteling stations or as an extension to their virtual office. The provision for an abundance of new program rooms and quiet study rooms was described as a catalyst to strengthening current partnerships and creating new partnerships with outside groups and organizations like the Oakville Chamber of Commerce, service clubs and various newcomer organizations.
- The library was discussed as an essential part of the community, where everyone is welcome. The Central branch is open 65 hours a week, but OPL would prefer to be open longer to serve the community. Longer hours would allow OPL to cater to a variety of groups including students who need the library for studying, especially during exam periods.
- OPL would like to provide a writer in residence program, similar to other library systems. The program would require a proper office space and a collaborative group space that would allow a writer in residence to hold workshops with the public.
- Finding ways of bringing people into the library was described as essential and that spaces in the new library building should facilitate this. Restaurants, cafes and retail opportunities were all described as viable options in this regard. The idea of including a café in the library was expressed as being extremely attractive and a way of encouraging community interaction and dialogue. These spaces were considered as potentially successful ways of increasing the visibility of the library in the community.
- The possibility of removing Bibliographic/Technical Services from the downtown library building was discussed. The relocation was not opposed as this department services all branches and not just the Central Branch. There was concern over the access to technical



Seattle Public Library, Ballard Branch - Storefront



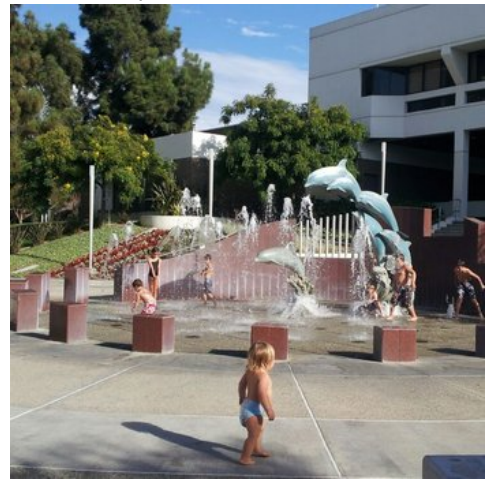
Google headquarters: Collaborative meeting space



Toronto Reference Library - Cafe

staff that currently have overlapping functions with the Central Branch library due to staff shortage. There is also the concern that the relocation would cause a disconnection and inefficiency in the library system between the main library functions and technical services.

- Concern was expressed regarding closing down the existing Central Branch library during the potential construction of a new library facility in the same location. The collections would be largely inaccessible as they would have to be put in storage and they would have to rebuild the public circulation to the downtown branch location once the new facility was constructed. They did however agree that the benefits of constructing a brand new library facility would far outweigh the disadvantages and hardships regarding the closing down of the existing Central Branch library.
- Outdoor spaces were described as important to include in a new library building in the form of reading gardens, engaging play features and amphitheater seating areas with the provision for internet access outside for use of personal devices. A lunch or coffee place in the library could extend to the building exterior and provide a library space outside to eat lunch and meet people.
- Extend library activities to the outside through a variety of programming like author fair and word on the street, similar to the Town of Oakville events like midnight madness and the jazz festivals. These events close down the streets to traffic and promote use of the downtown.
- Media rooms with the latest technology are important spaces for gathering, meeting and socializing.
- Seminar rooms for increased programming and for renting are desired.
- A special children's destination place is desired in the downtown branch to attract families with children. This would also allow more children's programming to occur within OPL buildings, instead of at other venues. The space should be colourful, interactive and allow for experimental learning through play with hands-on activities (draw, paint, do science experiments).
- Restrooms and showers for staff only use are desired.
- More lounge areas with views to the outside.
- Glass enclosed program rooms with adjoining storage rooms.
- A glass enclosed computer lab/learning centre to allow for good sightlines and to allow the public to see into it and become interested in the programs being offered.
- New library should have flexible spaces by placing shelving on casters, so that shelving can be moved out of the way to create an open program space. Flexible spaces = library of future. Lighting layouts should reflect this.
- Variety of work spaces and furniture with wire management and access to power.
- Inclusion of bariatric furniture – accessible, comfortable and safe furniture.
- Self-check-out adjacent to the customer service point.
- Customer service to be comprised of the circulation desk and a separate information desk (not in the same location). No rules code of conduct: don't believe in being quiet and not eating. All are welcome.
- A library on one floor is desired: Easy to keep secure and better to market all services and programming. A library on one floor would allow for a truly family experience in which children and



Santa Monica: exterior plaza



Community space/media room

parents could explore their respective areas while being close to one another. As well, it reinforces the library as a community experience; a library that grows with you.

- Provide space for specialized collections, not necessarily all collections.
- Relocation of special services to Central Branch such as the home bound service currently located at the Woodside branch. This service involves book delivery of large print collection by volunteers. With an aging adult population in the downtown location, this would appear to be the ideal place to relocate both the large print collection, the specialized equipment for reading and listening and the home bound services. The current space at Woodside is not welcoming and feels intimidating as it is separated from the rest of the library space. Patrons often visit this space with care-givers, but there is no space to read the collections or to sit comfortably with care-givers. This space needs to encourage meet and greet opportunities and provide patrons with a sense of comfort in approaching library staff to request assistance as required.
- More windows to allow natural light to enter the library and to provide views to the exterior are important to provide for a more welcoming library interior and to connect with the public and visually market what the library has to offer.
- Library trend is to connect literacy to digital literacy. Spaces need to become tech savvy with outlets everywhere for people to plug in their own personal devices. Large screens that are interactive for group work and collaboration. Software for video creation and the ability to create and record music. Loaning of technological devices and providing the use of an espresso book machine and 3D printers could assist small business owners, entrepreneurs and students. The public should be able to come to the library to get help with the use of their own devices and to use library computers and specialized software. Maker space rooms or digital labs with the most current equipment could be rented out for use to outside organizations (ie. Sheridan College, secondary and elementary schools).
- Library should have beautiful spaces that are attractive and have availability of different spaces to market to the people and to express a civic statement. The library is about the people and should embrace the role as true community hub.
- Library of today: learning spaces for life-long learning, places where people can do creative things, spaces for collaboration with tools that allow them to collaborate.
- New library should have a proper theatre, social areas like a café, quiet study separate from quiet lounges for leisure reading and a large distinctive children's area that can accommodate proper stroller parking.
- Library as community space: more space for gathering; a creative commons where the community can create their own content.
- Library as community space: outside space as a civic square, provide a library presence in the park, to hold an outside event, an outdoor café, children's programs and programs with pets. Outside spaces, incorporating green spaces and green roofs for public use, would allow for more library programming options and be a model for Oakville as a town promoting a sustainable lifestyle.



Hamilton library - visual connection to the street

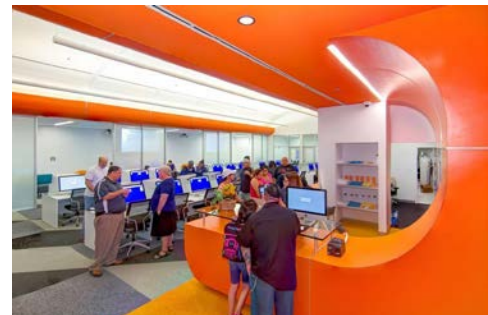


James B. Hunt Jr. Library - Interactive digital wall



Magnuson Community Garden, Seattle

- A proper library building would result in more and better library programming. Proper theatre would allow for movie nights and a café could be used for the meeting of book clubs.
- Provide spaces to assist businesses and entrepreneurs; networking sessions, assist with development and training.
- The physical collections should be reduced as the digital collections are increased.
- Move away from providing sit down computers to the ability of providing just space for people to use their own devices.
- As more people buy their own books or download books, there is a shift away from making the collection central in the library and providing collections to providing spaces for people to interact, socialize and create. This will give people a reason to come to the library.
- Idea of the library as an exchange of thoughts and ideas.
- Space for local content; curating and promoting of work by the community which will be primarily digital. Therefore provide for media labs and self-publishing venues. Library can even archive this work and anything of interest and importance occurring in the Town of Oakville today – technology can make this happen.
- Internally OPL must change to allow for this: more technologically savvy, put marketing, advocacy and community outreach at the forefront, training of staff, encourage an openness to change. A new attractive, technologically advanced building would help facilitate this. Library of the future is possible when you have the right library, the right people with the right attitude and the right tools.
- When asked to describe the library, it was indicated that the library should always be evolving while embracing the old/traditional.
- Take advantage of the existing landscape. Provide views to the exterior (creek and park) and provide exterior spaces that can connect to the landscape.
- Bibliotech in Texas was mentioned several times; a place where there are no books and spaces for collaboration and meeting are central.
- Centennial Square is described as a great location that is accessible in terms of transportation (cars and buses).
- More aesthetically pleasing washrooms and accessible washrooms. Family washrooms are desired in the children's area.
- Meditation room to be used by persons of any religion as required.
- Library not as a 'supermarket' but as a 'kitchen'; a place to learn and create content.
- Stay open later to cater to community demands for a place to go, a place to be and a place to work.
- Comfortable staff areas and areas friendly to all; seniors, teens, adults and children.
- Staff should be more visible and on the floor helping customers instead of bogged down with storing collections or stuck behind a desk.
- Entry should be welcoming and accessible. It should make a proclamation that you have arrived to the library building. Provide a large sign and dominant front entrance. Interactive touch screen inside.
- Vision for the library includes partnership opportunities with residential, retail, restaurants and the performing arts centre.
- Provide a lot of glazing to see outside; a light airy interior.
- Charging station; hub for powering of personal devices. Provide seating all around.
- Space for contemplation, a fireplace, a reading garden, a seed library (Grimsby Library).
- Dedicated and bookable study spots.



BiblioTech Bexar County Digital Library wbrz.com

- Mobile reference desks for staff; staff objective to be assisting public.
- Collaboration room with technological infrastructure, high-tech maker space/fab lab/creator lab and low-tech creator labs (maybe with sewing machines).
- Labs to hold workshops or for personal learning and to facilitate creativity (macs, Adobe software).
- Bookable recording/editing studios: videos on life and experiences in Oakville.
- Music library with listening pods.
- Gift shop selling library merchandise.
- Resources should be digital with only popular collections physical (best sellers, magazines, children's materials).
- Business centre for faxing, scanning, printing in colour and 3D. One stop shop for students.
- Exterior market place for vendors outside and maybe inside (atrium space).
- Different type of spaces and furniture lending to a variety of programs; centre for innovation, meeting, thinking, talking and where magic happens.
- Storefront library that is visually accessible to the public and a virtual library full of technological choices.
- Provide computers throughout the library. Distribute technology throughout the library.
- Kiosks located throughout the library; for access to library resources and Town of Oakville tourist information for visitors to Oakville.
- More programs are required to serve the community demand and a building that can provide more programming is required. Events and programs are the big draw to a building. Events within the library will market the library.
- There is a human need for people to connect. The library can provide for this. They cannot get this at a book store like Indigo or Chapters.
- Located within the Heritage Conservation District, therefore be respectful to the past while creating a building for the future. Highlight the historical elements but provide a contemporary building for today.
- Library as civic space: should figure prominently at the heart of the town.
- Streetscape; how people approach the building is important. Utilize the plaza, provide for indoor and outdoor events that overlap.
- Prime location, prime real estate with fabulous views to the creek, the park and the sunset. Capture these views from the inside of the building.
- Merchandising/display options are currently limited. Display, illumination and signage are all important. Central is dark, lacks proper merchandising and lacks effective wayfinding; people are confused as to where the building entrances are and once inside how to even get to the adult area and the children's area.
- If you have to pay for parking at Central, you better make the stay worth it. You better provide something special for people to enjoy.
- Engaging spaces will bring people to Central, not the collection. They can borrow a book from any branch in the system.



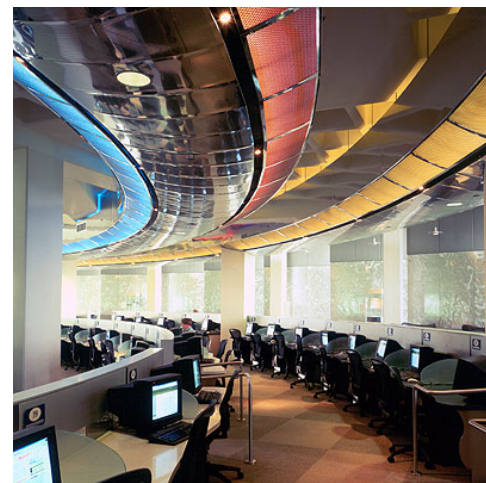
Google: Different ways to gather and collaborate.



Seattle Public Library Central Branch: Good example of wayfinding.

- The building shouldn't be jarring. It should be contemporary with a nod to the past.
- Extension of library spaces outside to develop the idea of an indoor and outdoor living room.
- Civic culture = engagement through community programs and exhibitions.
- Provide a bigger presence for the Local History Room. The room is used to consult a special heritage collection and the equipment to view the material. Providing a space to display the local history collection in a new library facility would provide a connection to the community by being more visible. The local history collection does not necessarily have to be enclosed in a room, but could be open to the main library space. This would make the space more inviting.
- Library staff presented their thoughts and ideas through a few case studies:

- Cerritos Library in California:
 - Importance of providing art on the exterior plaza.
 - Clear and creative signage and display.
 - Attractive architecture and interior design (ie. Fish tank in the children's area).
 - Greeter at the entry.
 - Gateway into children's department – making areas of the library distinct from one another.
 - Imaginative children's department with a theme – rocket ships and dinosaurs.
 - Friends of the Library as a retail space.
 - Several book returns and self check-out stations throughout the library.
 - Local history museum in the library displaying local artifacts.
 - Inclusion of newspaper/magazine areas.
 - Lap top counters.
 - Separate Teen Space.
 - Variety of furniture, display and work type spaces.
 - Wired and well lit study areas and lit shelving end panels.
 - Movable computer stations and an abundance of computer stations.
 - Boardroom with round table as a symbol of collaboration.



- Library in Santa Monica
 - Auditorium with a separate entrance for after-hours use.
 - Computers that can be easily turned to face patrons.
 - Lots of interesting display units with face forward display.
 - Good wayfinding/signage everywhere.
 - Group study rooms and individual study rooms.
 - Enclosed courtyard space for outdoor reading and with vegetation.
 - Multipurpose rooms that are outfitted with latest technology.
 - Constantly changing displays in the foyer.

3.3 Partnership development:

- The idea of a partnership building was discussed and viewed as a building that could be a “model for the community”. Potential partnership opportunities were discussed in terms of spaces that could be shared with other venues:
 - lecture hall/theatre space/Auditorium
 - event space
 - gallery space
 - creative studio spaces
 - kitchens/serveries/bar for events
 - central atrium as an event space
 - digital hub as a common building space between the performing arts centre and the library building
 - sharing the cost of constructing and maintaining the shared use spaces.
- Some described the idea of having a single building that housed the new library and the performing arts centre with an internal atrium space between the two buildings. The atrium space could be used as a transformative space that could hold lectures or temporary community art shows or the display of permanent art pieces. The new Milton Public Library within the Milton Centre for the Arts was provided as an example.
- Creating partnerships with outside organizations was described as very important in the goal to promote the library services and programs. Community organizations want to partner with the library because they identify with the library; connection with the arts, neutral voice, all are welcome, not-for-profit. OPL should be able to provide the appropriate available space and cater to the community.
- Partnership opportunities were specifically discussed with regards to the following groups:
 - **Friends of the Library:** The Friends of OPL are a volunteer advocacy group dedicated to increasing awareness of the library’s programs and services and the enhancement of those services through a variety of community events and fund-raising activities. The Friends reserve and sell donated books and books weeded from the OPL system. They generate approximately \$10,000 a year for OPL by holding two book sales a year in the Central Branch. These sales may decline as the volume of books decline. They currently have a dedicated space within the Central Branch and volunteers coordinate the selling of the books. The sales are governed by the honour system when volunteers are not present to sell the books. It has been indicated that providing a space in a new library facility for the Friends would be welcome, but that the physical format and display of the books should be presented in a way that is contemporary and more in line with a book store space. The Seattle Public Library was provided as an example of this type of display. It was further discussed that the Friends in the Library could maintain a presence in a large atrium space that could be shared by other venues.



Milton Public Library - Rear Entry



Seattle Public Library: Example of how FOL can display books in a retail setting.

- **Oakville Literacy Council:** The council is a non-profit volunteer group dedicated to helping adults improve their literacy skills. The council currently has an office space in OPL's Woodside Branch and uses the libraries in the system to provide for tutoring, one-on-one reading and adult computer classes. It has been indicated that providing the council with a space in a new library facility would be welcome. A downtown location would work well with the greater adult and newcomer population that is common to the Central Branch location and provide the opportunity to expand their services and create a greater partnership with OPL's adult programs. The council could also rent out the new program spaces (board room and meeting rooms) in the new library facility.
- **Sheridan College, Oakville Campus:** The Oakville campus is a liberal, creative and artistic campus that offers programs in animation, arts and design, advanced film and television, music theatre, business, community studies, liberal arts, applied science and technology. It was discussed that a downtown library facility could provide additional support to their programming spaces by offering meetings spaces, collaborative group spaces and an auditorium that could be rented for their use. As well, college students would benefit from the inclusion of quiet study spaces in a new library, during exam periods. A partnership with Sheridan College is welcomed by OPL, but it is unknown if Sheridan would welcome or require this partnership.
- A high percentage of the population in Oakville has a **post-secondary school education and/or are attending a post-secondary institution like Sheridan College, McMaster University or University of Toronto in Mississauga**. These students could also could benefit from program spaces, meeting rooms and quiet study spaces in a new library facility. Providing them with access to washrooms, kitchens and a cafe after-hours and outfitting program areas with whiteboards and current technological infrastructure is important and would support their needs. It is important to note that the University of Toronto (UofT) did rent the auditorium space at the Central Branch for monthly lectures. However, this partnership ended as UofT outgrew this space.
- The existing partnership with the Oakville Galleries was described as follows:
 - Not a natural partner.
 - Difficult when the gallery is hosting events that are occurring on non-library hours.
 - Joint programming with the gallery has only been moderately successful.
 - The gallery can become a successful partner in a changed and revitalized format. It is the current format that does not work. A partnership with the visual arts relates to the new library which is about coming together to create and reinforces the idea of providing for cultural space to be enjoyed by the public.

4. Input from Oakville Public Library Building Tours

Two days of building tours were conducted of the Oakville Public Library's five neighbourhood library branches: Woodside Branch, Glen Abbey Branch, White Oaks Branch, Iroquois Ridge Branch and the Clearview Neighbourhood Branch. Tours were provided by library staff and the discussions reflected on the problems and benefits of the existing physical library buildings and spaces and on the library services and programs being provided. The following is a summary of the physical observations made and the comments provided:

4.1 Woodside Branch, 1274 Rebecca Street, L6L 1Z2:

Constructed in 1962, the Woodside Branch is a stand-alone library branch that is 14,000sf and consists of a main floor level and basement level. It was renovated in 1995 and 1996 and AODA upgrades were completed in 2011 on the ground floor level. A lay-by for cars provides quick and easy access to the exterior book-drop. The main entrance is off of the street and the parking area is located to the side of the building. A side entrance from the parking lot is for emergency exiting only. An elevator in the main lobby is accessible to staff and the public

- A large program room and a small meeting room are located in the basement. It is difficult to maintain supervision and security of this space after programs are completed. Staff is not located downstairs to supervise this space unless a program is occurring. After-hours use is also difficult as the main floor space cannot be closed off from the elevator and access to the program spaces in the basement.
- Entry area can become congested with the side-by-side circulation desk and information desk. More crush space is required.
- Main floor contains all library departments which works well with accessibility and supervision.
- Does not have a large children's population. Children's area can be closed off from the rest of the branch, but there was never a need to do so. This area is close to staff which is good to maintain a visual connection. Children's area is pleasant but not visually exciting or stimulating.
- Electrical outlets are surface mounted on the floor. People could trip on outlets, so furniture and work stations need to be arranged to prevent this. Lack of flexibility.
- A computer area provides for sit down stations, stand-up stations and a height adjustable work counter. Good variety.
- Not enough space or electrical outlets for the public to use their laptops and other personal devices.
- Stacks are arranged in the centre of the library space with seating on the perimeter. The stacks are an obstacle to seeing throughout to all library spaces and contributes to poor sightlines.
- Staff desks have high counters and low counters – attempts to accommodate all staff.
- The teen lounge was revamped as a lounge for all people, as there is not enough furniture for lounge or study.
- Wayfinding is not an issue.



- Well-used study area after school with the study tables used by students with their tutors.
- A quiet study room accommodates two people.
- Offices for the branch head and two supervisors are located off of the main library space.
- Special Services Collection and home bound services are located here. The large print and specialized reading machines are located in a glass enclosed room off of the main library space. The space feels disconnected from the library and intimidating in that anyone in the space may feel like they are on display. There is no space for patrons to sit and look at materials or for care-givers to lounge or assist patrons. These patrons have a variety of learning disabilities. They need to feel comfortable and that they can easily approach staff for assistance. The trend is towards the digital, in that patrons may need assistance in using their own personal devices. More programming is required to get these patrons into the library and to feel like they are part of the community. The current library space does not provide for this. This specialized collection should really be part of the main library space and anyone should be able to use the collection.
- Libraries should provide for full day experiences by including cafes and restaurants. Going to the library should be a special outing.
- The staff work room is the ideal size. They provide for wide work counters that are height adjustable. Adequate storage space. Visual connections are provided to the circulation desk and main library space.
- The Oakville Literacy Council has an office in the basement. They meet people on the main floor level to assist them with various issues. They do not need to be located in this branch, but are a welcome partnership.
- The basement provides for service spaces, staff washrooms, an accessible washroom, a staff lounge, a small meeting room and a large program room with a waiting/lounge space outside the large program room. None of these spaces have access to windows and natural light.
- The program room is mainly used for children's programming and by the Town for focus groups etc. It includes a server, a whiteboard and a projection. The location in the basement does not allow it to be used for after-hours use. It is also not technologically adequate and reception is difficult to achieve in the basement. The Outreach program did use this space, but could not be accommodated and so they moved their programming to the Queen Elizabeth Community Centre.
- Staff areas in the basement are not used to their full capacity as the space is disconnected from the public activities upstairs.
- Ground floor to ceiling windows at the building perimeter provide for lovely views to the exterior.



- An open area provides for study tables. A vaulted ceiling with art on the wall breaks the monotony of the flat ceiling throughout the space.
- The building finishes and some of the furniture appears dated, especially in the children's area and the basement. The lounge furniture near the perimeter windows are a nice addition.

4.2 Glen Abbey Branch, 1415 Third Line, L6M 3G2:

Constructed in the 1990s, the Glen Abbey Branch is 16,150sf with all library spaces and services on one floor. The library is physically connected to a community centre. A 3,500sf expansion was added to the library component in 2011. The branch is located in the northwest area of Oakville. The high concentration of families and the connection to the community centre has led to an over capacity of patronage for this branch.

- High ceilings and a clerestorey allow light in but noise is a big problem. Acoustic wall panels were added but are not effective.
- A high school is located adjacent to the library. There is a high demand for quiet study and space for students and tutors. Students studying for exams require study space. There is currently not enough space to accommodate the demand.
- There is one program room that is fully enclosed with no windows to the main library space. Unable to see into the space and view the activities occurring inside. The space is mainly used by staff and for children's programs. Outside organizations have tried to rent the space, but the library has been unable to accommodate them as the room is always booked with library activities.
- Children's entrance has a distinct gateway into the space. It is far from the entrance and the circulation desk. It is difficult to supervise. It is a lovely large open space, but noise from computer games can travel. Access to an exterior reading garden would be beneficial and allow for different and additional programming. The space is also removed from the washrooms.
- Staff desks (circulation and information) are not accessible or ergonomically correct for staff use. The circulation desk is over-sized and is a dominating feature in the library; too large for only three stations. The counter is very deep and very high, making the exchange between patron and staff difficult. There is also no access to wire management. Poor accessibility; staff cannot adjust computers or counter heights.
- Staff entrance is off the side parking area. There is a small outdoor area next to the staff entrance that could be used as a lounge/reading area from the children's area but instead it is abandoned due to its isolated location and lack of security.
- Staff spaces are disconnected; a lot of small separate spaces instead of a larger consolidated space. Not enough space in the right location and there is a lack of storage. The space is separated from the main library by glass. The public can easily see into the disorganized staff space (bins and book carts are clearly visible).
- The public computer pods have a poor wire management and are aesthetically unpleasing (furniture is dated).



- There are not enough electrical outlets for the public to plug in their personal devices.
- The space needs a face lift. The furniture and finishes are dated and worn.
- The stacks take up the central space and furniture is located at the perimeter; contributes to poor supervision and poor sightlines.
- Staff room is located adjacent to quiet study. Staff office is located adjacent to the public washrooms. This is a noise issue.
- Open teen area is located directly adjacent to the quiet study room and the information desk. Not ideal. Limits teen activities and can be intimidating.
- Teen area does have a variety of furniture; lounge and high café style tables and chairs.
- Safe zones were not considered in the original design.
- Main entrance is connected to the community centre entrance. They share the same vestibule. The distinction between the library and the centre is not immediately clear.
- The exterior entrance is very far from the main parking area. It is very recessed from the drive aisle and has a large expanse of uninteresting concrete paving in front of it. The journey to the entrance is long and not exciting. The interior entry point is not distinct or exciting.
- The exterior book drop is located in a separate closet within the main entrance. It is inefficient not to have the book drops in the library space and it is a far walk for people to access and drop off loaned material. Staff access to book drops requires a hydraulic lift and does temporarily encroach on the entry path to the main library entrance.
- There is a display case in the main entrance and some new shelving displays (use of glass shelves) has been included.
- Signage is not consolidated between branches. Wayfinding signage is not interesting or prominent.
- Urban living room is well-used and is located at the main entry point and takes advantage of the large expanses of windows.
- Chairs with tablets are well-used but there are not enough of them.
- Small lounge areas between the stacks would help to break up the collection space and provide for a variety of individual and group spaces.
- Oakville Arts Council did display art work in the library in the past, but this has ceased.
- Signage at stack end panels is interesting and replaceable; allowing for flexibility.
- Book trucks with just returned items are left in the aisles to encourage browsing.
- A digital screen is located behind the circulation desk. This is not the ideal location. The public can't see it. It should be closer to the entry point and allow for comfortable viewing.
- Spinners are not effective or accessible. Display tables work but are dated.
- Bigger tables are required for groups and study carrels are required for individuals. Outfitting these areas with whiteboards and current technological infrastructure is important. Variety and flexibility are key in adapting to changing community needs.



4.3 White Oaks Branch, 1070 McCraney Street East, L6H 2R6:

The White Oaks Branch is a public library that is situated within the White Oaks Secondary School and also serves as the school library. The original school building was built in 1973 and a small building addition was added to the library component in the 1990s to accommodate staff work areas. The total library space is approximately 10,000sf with the public library space accounting for 7,810sf of the total. The library is a one storey space with a mezzanine level open to the main space and a lower floor providing for a children's area.

- The library building component is far from the public street. There is no effective signage to market the library's location.
- Public library visitors have to access the school's drive aisle/fire route and go through their parking lot to access the small library visitors parking area. The aisle is often blocked, delaying access to the library building.
- The library entry point is uninviting, has poor visibility and has no distinctive features to declare its presence. The library is directly attached to the school's shop building (adjacent are the loading docks). This makes for an overwhelmingly unpleasant and unwelcoming entry point.
- The internal lobby space is non-existent. There is no welcoming entry foyer.
- The combined library entry and exit point is compressed and looks congested when there is a high volume of people accessing this point.
- Staff areas (work room and lounge) are located directly off of the entry/circulation point. The work room is small but the staff make efficient use of the space. Work counter heights are adjustable. There is a lack of storage.
- Staff area has a connection to the program room. The program room is small and completely enclosed without glazing between the main library space and the program room. It is not identifiable from the main library space. It is a cluttered (no storage space is available) and unattractive space (looks like it caters only to children). It could be a bookable space if it were aesthetically appealing and if it wasn't directly connected to the staff work area.
- There is an imaginary division between the public library space and the school library space. There is a school entrance to the library from the school building. The secondary school students must use the school entrance during school hours and are instructed to stay closer to the school side of the space and use the school provided equipment and furniture during school hours. The public library side is meant for public use only during school hours. After school hours, the school entrance is locked and students enter from the public library entrance.
- Both the public library and the school have security gates at their entry points. This is the only public library in the OPL system to have security gates.
- The partnership between the OPL and the school is a physical building partnership only. There is no shared philosophy. The school does not allow the public to use their computers and the computers are rarely used by the students. The public is allowed to borrow school material and the school does use the public library system to import the records of their materials.



- There is a steep ramp that provides access to the lower children's level and a glass enclosed lift that provides access to both the lower level and magazine lounge on the upper mezzanine. The lift is rarely used. It is intimidating to have a physical disability and be on display in a glass enclosed lift.
- A double room school seminar room is attached to the library and is used by both the school and public library. The school uses it during the day and the public can use it after school hours. A dividing wall can divide the larger space into two seminar rooms. It is also bookable by the public. It is an extremely unpleasant space. The finishes and furniture are dated, worn and the space is in need of immediate building upgrades. There are no technological amenities provided.
- The library has an enclosed seminar room which is used predominately for quiet study and is always busy and in use by the students.
- There is a secure outdoor courtyard space accessible from the school's seminar room. The students attempted to create an exterior reading/seminar area with an exterior whiteboard. This concept was rejected by the school.
- Stacks are low and permit for good sightlines and supervision, however, the stacks take up the majority of the library space in the main central area. There is very little space for study and lounging. Teens resort to sitting on the floor.
- The space requires a revitalization overall; finishes and furniture are worn and dated and the building requires upgrades.
- The lower children's area and the upper mezzanine have a backdrop of exterior glazing which allows natural light to penetrate into the overall dark space. The exterior glazing would be an effective marketing feature if it were close to the public street.
- There is a lack of accessibility. All areas feel cramped and cluttered.
- The population of the school is constantly growing, while the library size remains the same, putting a stress on the library services and programs. The community has outgrown its library space.



4.4 Iroquois Ridge Branch, 1051 Glenashton Drive, L6H 6Z4:

Constructed in 2001, the Iroquois Ridge Branch is 12,000sf with all library spaces and services on one floor. The library is physically connected to a community centre that offers a pool and fitness facilities. The connection to the community centre results in a high demand use by the community. The library is currently undersized for the community base it serves.

- The entry point to the joint-use centre is close to the drive aisle and directly in front of the public parking lot. An architectural feature in the form of a post and beam frame attempts to draw visitors towards the entrance.

- The main entrance opens up into a double-height atrium space that acts as an interior pedestrian street connecting all facilities within the building; library, fitness centre and pool.
- The library entrance is located directly off of the main entrance and is clearly visible and identifiable.
- The library is separated from the internal atrium by glazed walls which clearly displays the library interior to the main public corridor and the community.
- The internal library entry point does not allow for enough crush space around the two-sided circulation desk. The desk is an island, not connected to the work room. The internal book drop into the circulation desk area is blocked off. Its use was never successful.
- The entry area has a lounge space within a cone-shaped architectural feature. The feature is distinctive, but the glass is dated in appearance and does not allow for the appropriate thermal comfort.
- The library caters to a high volume of families and teenagers. There is a secondary school located directly adjacent to the community centre. There is a demand for study space and group work space. Currently there is not enough space or furniture to accommodate this demand.
- There are not enough electrical outlets to accommodate the public's use of their personal devices.
- A teen lounge area did exist (the teen sign is still there) but was removed to accommodate the need for more study space and work counters.
- There is an Older Adult area in the community centre. Joint programming was attempted but did not succeed. The Youth at Risk program occurs here and the Paws for Stories (children reading to service dogs) will begin at this branch after March break.
- The stack heights are low to allow for good sightlines and supervision. Stacks occur in two pods with a lounge and computer area located in the centre and side-by-side. The lounge area is always in use. There is not enough lounge furniture.
- Children have a separate picture book area defined by a high curved wall. It is undersized. The space is pleasant but not distinct.
- There is one program room that accommodates 75 people (40 in chairs). This room is mostly booked with children's programming. There are not enough slots open for the space to be booked by the community.
- Two barrier-free washrooms are located far from the entry point and are hard to supervise. They are locked and require staff to provide a key for use.
- There is a quiet study room (the largest next to Central). This space is very busy during exam week and there is often an overflow.



- There is a computer room which is not used that often. It is an enclosed space that has no visible connection to the main library space and is therefore difficult to supervise. There is no flexibility with the computers and counters and the software provided is standard. This limits the ability for this space to be rented out by outside organizations. Mobile devices and flexible furniture would allow for the use of the computer room as a multipurpose room.
- Staff work area and staff lounge are undersized. Check-in staff and information staff are working in the same area. There is a staff entry door connected to the work area.
- The exterior book drop is connected to the staff work area. A drive through lay-by connects to the exterior book-drop for public convenience.



4.5 Clearview Neighbourhood Branch, 2660 Kingsway Drive, L6J 6R3:

The Clearview Branch is a public library that is situated within the James W. Public School and also serves as the elementary school library. The school building was constructed in 2010 and is 4,000sf in size. It caters to the public (catchment area between 4000 to 6000 persons) and approximately 500 elementary school students.

- The library is open only to the school during the day until 3:30pm. After 3:30pm, the library is closed to the school and open to the public. The library is open for only 24 hours a week.
- There is a school entry point (which is locked after 3:30pm) and a public entry point which is accessible only after 3:30pm. This is required to maintain a secure school environment.
- The library is a one storey space with a double height glazed space adjacent to the building exterior. The natural light that enters through the double height glazing provides for a welcoming library interior. Acoustics are not an issue (the inclusion of acoustic wall panels is successful).
- The school's partnership with the library has been successful. It has allowed the students to have access to a much larger library space with enriched resources and has provided for a space with a higher level of finishing and furnishing. As well, the library has become an important introduction for preschool children to the school building.
- The open, one storey space allows for views into all spaces.
- The children's area is small but satisfies the requirements of the school and neighbourhood. There is a large children's collection here to cater to the school, but adult material is actively brought into the building for pick-up by patrons.
- The double height library space and a separate library entrance with signage off of the school's drive aisle provides the library with a presence on the street.
- Two barrier-free washrooms are located close to the circulation desk.



- The staff area is small and doubles as both work space and lunch room space.
- The exterior book drop room doubles as a storage room and IT room. The space is congested.
- The exterior book drop is hidden and not always accessible (walk was not cleared of snow and ice at time of site visit).
- The partnership with the school allows the library and school to share the main mechanical and electrical services and rooms. The library does pay its own maintenance fees.
- The branch is small, specifically catering to children.
- It is small contemporary gem for a school library, serving a particular niche.



5. Community Input through Survey Results

A public survey was developed to understand the public's satisfaction with the Oakville Public Library's buildings, services and programs. The survey was also used as a way to gauge the public support for a new or revitalized library building in connection with the DCH project. The survey was made available to Town of Oakville citizens through an online presence on the Town of Oakville and Oakville Public Library websites and social media accounts, as well through hard copies located in all of OPL's library branches. The survey was made available for a period of two weeks and over 2000 completed surveys were returned. The input of the Oakville community is greatly appreciated and a summary of the survey results is outlined as follows:

1. Community response number and area:

Numbers of community survey responses: 2129

31% of the respondents are from the L6H area of Oakville.

22% of the respondents are from the L6J area of Oakville.

22% of the respondents are from the L6M area of Oakville.

16% of the respondents are from the L6L area of Oakville.

9% of the respondents are from the L6K area of Oakville

2a. How often is the Central Branch visited?

60% of the respondents indicated that the location is not convenient.

45% of the respondents indicated that parking is not convenient.

22% of the respondents indicated that they prefer to use their local branch and/or it is more conveniently located for their use.

14% of the respondents indicated that they prefer to use OPL's online services.

10% of the respondents indicated that they do not have time to visit the Central Branch.

9% of the respondents indicated that the library is physically difficult to get to.

4% of the respondents indicated that they are not interested in visiting Central Branch.

3% of the respondents indicated a variety of the following:

- a. They were not aware of the Central Branch.
- b. They do not want to pay for parking.
- c. They use the Burlington libraries.
- d. There is nothing special to draw them to Central Branch (ie. Building and services are outdated).

- e. They just moved to Oakville.
- f. They pick up their Central Branch holds at their local branches.

2b. What elements, programs, services, offerings or partnerships would entice you to visit the Central Branch in downtown Oakville?

- 48% would be enticed by a café and/or restaurant located in the library.
- 38% would be enticed by more, different and/or enhanced programming.
- 26% would be enticed by new innovative resources (ie. access to a 3D printer).
- 20% would be enticed by access to a collaborative community space (ie. makerspace/creative art lab).
- 14% would be enticed by a business hub: place to assist entrepreneurs and small business owners).
- 11% would be enticed by more community meeting spaces or program rooms.
- 13% would be enticed by more quiet rooms/spaces.
- 9% would be enticed by more, different types of study spaces.
- 8% cannot be enticed to visit Central Branch (ie. not interested or prefer their local branch).
- 5% would be enticed by access to convenient and/or free parking.
- 3% would be enticed by unique features, special and interesting programming like educational seminars and help courses and workshops (ie. crafts, movie viewing, bookable rooms/spaces).
- 3% of respondents would be enticed by a variety of the following:
 - a. Better access to transit
 - b. Green space
 - c. Access to technological equipment, programs, online gaming and email alerts.
 - d. The expansion of children's programs, spaces and collection.
- 2% would be enticed by greater selection of material, a book club and a book sale/book exchange.
- 0.3% would be enticed if the Central Branch relocated to north Oakville.

2c. When do you usually visit the Central Branch?

- 56% visit on the weekends.
- 44% visit from Monday to Friday.
- 52% visit in the afternoon.
- 24% visit in the morning.
- 24% visit in the evening.

2d. Why do you visit the Central Branch?

- 85% visit to borrow material.
- 30% visit for research/reference.
- 24% visit to read magazines and newspapers.
- 22% attend library programs.
- 22% visit the children's area.
- 18% visit to study/work.
- 7% visit to use the WiFi
- 6% visit to use the public computers.
- 6% visit to use the internet.
- 5% visit the young adult area.
- 2% visit to attend events, workshops and/or meetings.
- 5% attend for a variety of reasons including:
 - a. To attend book fairs/sales.
 - b. To socialize/meet friends.
 - c. To volunteer and/or as an employee.
 - d. In the area, to drop-off material or pick up holds.

- e. To request help with computer/tablets.
- f. To browse material.

2e. On a scale of 1 to 10 (1 being poor and 10 being excellent), please rate the following attributes with regards to your experience visiting the Central Branch.

92% rated the location of the Central Branch as a 6/10 or higher.
62% rated the parking of the Central Branch as a 6/10 or higher.
79% rated the ease of access to the building as a 6/10 or higher.
88% rated the amenities close to the building as a 6/10 or higher.
95% rated the customer service as a 6/10 or higher.
90% rated the building comfort as a 6/10 or higher.
91% rated the building noise as a 6/10 or higher.
88% rated the library programs as a 6/10 or higher.
92% rated the material selection as a 6/10 or higher.
89% rated the material availability as a 6/10 or higher.
88% rated the interior library spaces as a 6/10 or higher.
79% rated the exterior library spaces as a 6/10 or higher.
86% rated the children's area as a 6/10 or higher.
77% rated the teen's area as a 6/10 or higher.
87% rated the technology available as a 6/10 or higher.
87% rated the ability to use own personal devices as a 6/10 or higher.

3. If a new flagship library branch were to be constructed, what elements are important in order to ensure that your library experiences are fun, dynamic and comfortable? On a scale of 1 to 10 (1 being least important and 10 being most important) rate the importance of each attribute with regards to a new flagship library branch.

94% rated location as a 6/10 or higher.
89% rated parking as a 6/10 or higher.
90% rated ease of access as a 6/10 or higher.
71% rated the amenities close to the building as a 6/10 or higher.
96% rated customer service as a 6/10 or higher.
95% rated building comfort as a 6/10 or higher.
91% rated building noise as a 6/10 or higher.
82% rated library programs as a 6/10 or higher.
98% rated material selection as a 6/10 or higher.
98% rated material availability as a 6/10 or higher.
91% rated interior library spaces as a 6/10 or higher.
75% rated exterior library spaces as a 6/10 or higher.
67% rated a children's area as a 6/10 or higher.
65% rated a teen's area as a 6/10 or higher.
86% rated the availability of technology as a 6/10 or higher.
86% rated the ability to use own personal devices as a 6/10 or higher.
67% rated the access to new innovative equipment as a 6/10 or higher.

4. What kinds of spaces do you look for when you visit any branch of the Oakville Public Library?

66% indicated lounge spaces.

64% indicated individual space/quiet space.

36% indicated computer stations.

22% indicated group space/collaborative space.

2% indicated that they do not visit the library.

2% indicated that they look for children's spaces.

2% indicated that they did go to the library to enjoy the spaces.

2% indicated that they look for adequate space for the collection, especially between aisles.

2% indicated that they look for bright, well-lit, comfortable spaces, meeting room spaces, lounge areas and spaces to connect their personal devices.

1% indicated that they visit the following:

- a. Exterior spaces.
- b. Reception, check-out areas only
- c. Holds area only

5. What do you like about the interior and exterior of the downtown Central Library building?

- a. 33% feel that the library is welcoming, pleasant, functional, clean, quiet, comfortable, large, spacious and or provides adequate library spaces (ie. for programs, seating at tables and lounge areas, separate study/work areas, separate local history room, private reading pods, community board area, book sale and display areas) and/or access to spaces and collections.
- b. 29% indicated that the location is historic and ideal due to being situated within the downtown core, its views of both the public street and the views to the natural scenery of the park and the creek, its close proximity to downtown amenities (stores, cafes, restaurants) and to other cultural/recreational facilities (art centre, gallery and the pool).
- c. 25% indicated they like the windows that allow natural light into the building (especially at the lounge and reading areas) and views to Lakeshore Road and the natural setting of the creek and the park.
- d. 23% like the exterior landscaping, gardens and spaces and large plaza and spaces (especially the greenery in the spring and summer). Many indicated that they would like the library to provide for more exterior seating and to make more use of the exterior public areas with outdoor concerts, movies, better seating and festivals. This exterior should be improved for better accessibility during the winter months.
- e. 10% have no comments on the exterior and interior of the Central Branch.
- f. 8% indicated they like the children's area.
- g. 7% indicated they like the layout of the interior library in separate departments and different levels and specifically the separation of the children's level from the other library spaces.
- h. 6% indicated that they like the library, that it is fine as it is and/or indicated that no changes should be made.
- i. 6% indicated that they do not like the interior and/or exterior of the Central Branch for various reasons (refer to responses to question 6).
- j. 3% indicated that it is aesthetically or architecturally appealing, unique or interesting.
- k. 1% indicated that staff are pleasant, welcoming and/or helpful.

6. What do you dislike about the interior and exterior of the downtown Central Library building?

- a. 24% indicated that parking is a problem (limited, expensive, inconveniently located, difficult to access, visually unappealing, impediment to the creek and park).
- b. 35% indicated physical and visual accessibility is a problem inside and outside of the library; the existing configuration of the stairs (too steep and too many inside and outside the building), too many levels inside the building, access to material low on shelving, confusion over where the entrances (hidden and recessed) and book drop-offs are located and how to access the different levels, slow elevator, access to the elevator and barrier-free ramps are not conveniently located and poor wayfinding and signage.
- c. 10% indicated that more exterior landscaping, greenery, reading/gathering (sheltered and unsheltered) spaces should be provided at the existing upper plaza and at the rear entry where the parking lot is currently located.
- d. 42% indicated that the building is dated, dark, uninteresting, uninviting and requires maintenance and upgrading. References were made to providing a brighter space (with more windows to allow natural light) that embrace the views to the creek, the park and the street.
- e. 28% indicated that the interior layout is poor, cluttered, cramped, disorganized, inefficient and confusing. The building is described as too small and the variety of spaces is poor. More spaces are required for quiet study/work spaces that allow for connection of personal devices and for collaborative group space, including bookable meeting spaces. Many requested that the spaces become technologically out-fitted, the inclusion of a café/eating space, a larger auditorium, the removal of the art gallery, a more interactive children's area, a dedicated teen area, space for pre-teen children and better space for the collection.
- f. 4% indicated that the washrooms require upgrading and should be located on every floor for ease of access.

7. Do you feel that physical upgrades are required in the downtown Central Library building?

32% responded: Yes. Minor upgrades are required.

26% responded: I don't know if upgrades are required.

20% responded: Yes. Major upgrades are required.

19% responded: No. Upgrades are not required.

3% suggested the following improvements:

- a. Renovation and/or expansion to provide more and improved interior spaces, improved layout and accessibility to library and within library and technologically outfitted spaces.
- b. Update and physical revitalization to create a more interesting library with ample natural light and maximization of views to creek and park.
- c. Improved and/or free parking.
- d. Retain a downtown library but relocation of central branch to another area.
- e. Increased use of improved exterior spaces.

8. What spaces could be improved/enhanced in the branches of the Oakville Public Library?

47% responded the lounge spaces with lounge furniture.

46% responded the individual quiet study/reading spaces.

41% responded the public washrooms.

32% responded space for computers/internet stations.

27% responded space for senior citizens (age 65+).

25% responded space for families (parents, grandparents or caregivers with children).

24% responded community meeting spaces.

23% responded space for children (under age 9).

19% responded space for teens (age 13 to 18).

18% responded space for empty nesters (age 55 to 64).

18% responded that most spaces are too small. A library expansion is required.

17% responded space for adults (age 35 to 54).

17% responded group study spaces.

16% responded space for tweens (age 10 to 12).

12% responded space for young adults (age 19 to 34).

3% responded with the following comments:

- a. Renovation and/or expansion to create a more welcoming interior (brighter, more open).
- b. Include a variety of spaces (study, café, meeting/gathering spaces for groups, children's discovery centre).
- c. Better accessibility.
- d. Overall upgrades to the building: elevator, entrance, improved exterior spaces, washrooms.
- e. Expand the collection (books, DVD).
- f. Improved/free parking.
- g. Technological improvements to online presence and addition of self check-out machines.

8a. Suggestions for improvement areas:

- a. Integrating study and lounge spaces within the collection space; integrating public space into the library space.
- b. More spaces (soundproof enclosed and open to main library) for people to study and work with access to outlets – both quiet and conversational and collaborative and spaces for large community gatherings, events, meetings and lectures.
- c. Improved and more lounge spaces that are bright (near windows), inviting and comfortable – “living room” and introduce cafes into libraries.
- d. Improved and larger physical collection and improved online experience.
- e. More space for all library departments, spaces for people of all age groups and expanded programming with space for workshops, seminars and lectures. Expanded libraries to make this happen.
- f. Improved, accessible washrooms and family washrooms within the children's area.
- g. Interactive, exciting children's and family areas and dedicated teen areas.
- h. Technological enhancements: access to electrical outlets for personal devices, better computers, current software, improved WiFi/internet, computer labs and a variety of equipment like 3D printers. Media labs and charging stations for personal devices. Better resources for small business owners; printing. Provide self-check-out.
- i. Overall updated, modernized libraries that feel welcoming.
- j. Integrate display of art by local artists into library spaces.
- k. Improved accessibility especially for seniors and families with children (ie. strollers).
- l. Include exterior lounge/gathering spaces both sheltered and not sheltered.
- m. Combine library with other recreational facilities like the gallery, a fitness centre or recreational centre.
- n. Improved parking.

9. How important is it to have a dynamic and innovative flagship library building located in downtown Oakville?

33% responded that it is very important.

25% responded that it is important.

20% responded that it is somewhat important.

15% responded that it is not at all important.

7% responded that it is not very important.

10. What library services and programs are most important to you and why? (some current examples are: books, e-books, family storytime, author visits).

- a. Physical collection: books, graphic novels, historical materials, CDs, DVDs, audiobooks, video games, newspapers, magazines.
- b. Library website offering e-books, online music and online magazines (zinio, freegal, mango).
- c. Access to online databases for research, academic sources and business/employment help.
- d. Business administrative services and resources; printing, scanning, faxing.
- e. Technology instruction courses; help with computers, iPads, e-readers, software, online programs (Instagram, skype, facebook etc) and renting of devices like tablets.
- f. Book club and book club kits.
- g. Author visits
- h. Interactive workshops (crafts, sewing, knitting, writing sessions, lego building), lectures and seminars: favorite book evenings, classes combined with day trips, books and beer evenings, battle of the books, lifestyle, health and financial seminars, how to build a website, nutritional and health and wellness programs like yoga, educational, environmental, parenting seminars etc.
- i. Children's area, family story time and summer programs for kids.
- j. Tween activities.
- k. Theatre to show movies.
- l. Café to gather and discuss issues.
- m. Quiet study space to work.
- n. Better hours.
- o. Placing holds on books online (provide shorter wait times) with pick-up from any branch.
- p. Good customer service.
- q. Book recommendations and summer reading club.
- r. E-mail reminders that books are coming due (discontinued service).
- s. Inter-library loans, arranging loans from other libraries.
- t. One-on-one assistance from a librarian.
- u. Friends of the Library and book sales.
- v. Access to computers.
- w. Access to community/group meeting rooms for collaboration.
- x. Community noticeboard and event notifications.
- y. Fast lane holds check-out.
- z. Access to lounge space.

11. What library service programs would you like to see expanded or included in the future?

- a. Physical collection material that is current: books, graphic novels, historical materials, CDs, DVDs, audiobooks, video games, newspapers, magazines.
- b. Longer loan time for collection, especially audiobooks, decreased wait time for holds.
- c. Bookable/rentable large and small community meeting rooms for collaboration with access to audiovisual equipment.
- d. Quiet study spaces to work.
- e. Expanded online presence with greater variety of access to e-books, online music, online magazines (zinio, freegal, mango), online movies and online programs (ie. ancestry.ca).
- f. Greater access to online databases for research, academic sources and business/employment help from other library systems (including university libraries) and other venues. More inter-library loans, arranging loans from other libraries, ability to integrate with other libraries and venues for ease of research.
- g. Technology instruction courses; help with computers/computer literacy, iPads, e-readers, other tablets, software, online programs and social media (Instagram, skype, facebook etc).

- h. Greater access to innovative and current technology and equipment (computers, 3D printers, creative software like Adobe Suite) and borrowing of electronic equipment for use in the library and outside the library; projectors, tablets, lap tops and audio-recording equipment.
- i. Expand “staff picks” (recommendations) and include picks by patrons.
- j. Better marketing of library events and displays: to showcase events and new books.
- k. Business administrative services and resources; printing, scanning, faxing, job fairs and seminars.
- l. More clubs: Book club and book club kits, board game club.
- m. More author visits, book launches, artist visits and speaker/lecture series.
- n. Writer in residence, technical person in library to assist with programs and equipment.
- o. More interactive workshops/makerspace (crafts, sewing, knitting, writing sessions, lego building, science-based, robotics, digital animation), help with homework and reading and lectures and seminars: favorite book evenings, classes combined with day trips, books and beer evenings, battle of the books, lifestyle, health and financial seminars, how to build a website, nutritional and health and wellness programs like yoga, travel, educational, environmental, parenting, language classes, music seminars etc.
- p. Expanded children’s programming, more interactive toys and play stations (dress up), discovery centre, family programming like story time, toy lending and summer programs for kids.
- q. Tech labs and art labs/workspaces for artistic pursuits like drama and play writing.
- r. Expansion of spaces that encourage social interaction: cafes, lounge with wine bar.
- s. Welcoming programs and assistance for newcomers with their English speaking and reading skills.
- t. E-mail reminders that books are coming due.
- u. Increased homebound services to seniors and other mobile type services to retirement homes, daycare centres.
- v. Expanded and interesting programs for all age groups: teens, tweens, adults and seniors and online programs like an online book club.
- w. Fast lane books.
- x. Expanded hours all year round.
- y. Expand partnerships with outside organizations (ie. fitness facilities, community centres).
- z. Multipurpose spaces and variety of spaces; room to watch movies, bookable rooms, listening booths for music, community spaces to watch sports events, lectures, gaming.

12. If the downtown Central Library building were to be renovated and expanded, what spaces do you feel are important to the community and should be included in the building revitalization?

- 71% responded quiet reading space.
- 61% responded space for collections.
- 54% responded café/coffee shop.
- 52% responded exterior gardens/spaces for gathering.
- 46% responded community meeting space.
- 45% responded space for children.
- 44% responded urban living rooms/newspaper and magazine lounges.
- 42% responded space for computer/internet stations.
- 38% responded creative art spaces/labs.
- 36% responded technology/digital hub/makerspace rooms.
- 36% responded collaborative group space.
- 35% responded space for teens.
- 33% responded space for tweens.
- 33% responded auditorium/theatre spaces.
- 13% responded restaurant.
- 7% responded retail spaces.

4% responded with the following comments:

- a. Better parking facilities, better transit.
- b. Adult and children departments on same level.
- c. Spaces for seniors.
- d. Baby care area/breastfeeding area and family washroom in children's area.
- e. Include community rooms.
- f. Include community centre (sports and fitness).
- g. Improved wireless capability and more outlets.
- h. Virtual office address and phone service for free.

12a. If the Central Library closed temporarily for one year to allow for the construction of a new, improved and dynamic library building, the impact on the community would be:

52% responded that it would be significant. A temporary branch would be required in the downtown while construction takes place.

24% responded that it would not be significant.

20% responded that it would be very significant. The Central Library building cannot close down for one year.

4% responded with the following comments:

- a. Provide additional services at other branches in the interim.
- b. Collection needs to be made accessible.
- c. Concern with how patrons who cannot travel to other branches are accommodated. Bookmobiles were suggested.
- d. Improvements/renovation is worth the inconvenience.
- e. Complete the renovations in phases so the library could remain open.
- f. Concerned with how the overflow of patrons would be handled at other branches.

13. Do you visit the art gallery located in the downtown Central Library building?

66% responded that they do not visit the art gallery.

34% responded that they do visit the art gallery.

13a. How important is it to have the art gallery housed in the downtown Central Library building?

35% responded not very important.

27% responded not at all important.

18% responded somewhat important.

13% responded important.

4% responded very important.

3% responded with the following comments:

- a. The art gallery can be housed in a separate building to allow for more library programming.
- b. It depends on the type of art displayed and programs provided.
- c. Was unaware that it was located in the Central Branch.
- d. Should be relocated.
- e. Others had no opinion.
- f. Others feel it is not welcoming.
- g. Others feel it is important as a cultural venue for the community but not for themselves personally.

13b. When was the last time you visited the art gallery in the downtown Central Library Building?

- 29% responded more than 6 months ago.
- 25% responded more than two months ago.
- 24% responded more than a year ago.
- 16% responded last month.
- 5% responded last week.
- 1% responded never.

14. Are you aware of the effort to create a downtown cultural hub in downtown Oakville?

- 48% responded no.
- 43% responded yes.
- 9% responded "I don't know".

15. The Downtown Cultural Hub is envisioned to include cultural space for indoor and outdoor performance and potentially art exhibition, literary/library programs, digital media and other arts programming. Do you feel that a flagship downtown branch should be considered a key element in the vision for the downtown cultural hub?

- 70% responded yes.
- 18% responded "I don't know".
- 9% responded no.
- 3% responded with the following comments:
 - a. The library should be included but not sure if it should be a flagship branch.
 - b. Flagship is a positive addition to the downtown core.
 - c. Concern over congestion in the downtown due to a flagship building.
 - d. Create a hub in the northwest area.
 - e. Concern over the cost and tax burden of a flagship building and the effect on other branches.
 - f. Other venues should be expanded instead. Keep a small branch downtown.
 - g. Relocate the art gallery and provide the Central Branch with more space.
 - h. Parking is a concern.

Summary: Though less than 50% of survey respondents indicated that they are unaware of the DCH project, over 70% of the respondents indicated that a flagship downtown library branch should be considered a key element in the revitalization of downtown Oakville.

- Over 60% of respondents do not visit the art gallery in the Central Branch and do not feel that it is important to house the gallery in the Central Branch.
- Over 70% of respondents feel a temporary closure of the downtown Central Branch would be significant and that alternate accommodations would have to be made during a possible renovation, expansion or redevelopment.
- Spaces that are described as most important to be included in a revitalized Central Branch are; quiet reading space, space for collections, a café/coffee shop, exterior reading/gathering spaces and community/meeting spaces.
- Library services that are described as most important and that should be expanded include; physical collection that is current, expanded online presence and online collection (ebooks, videos, music), more space and a variety of spaces and programs for all ages; children, families, tweens, teens, adults and seniors, quiet study spaces and collaborative group/meeting spaces that are rentable, business administrative services, access to technology (infrastructure, equipment, software, help with programs and equipment), more interactive workshops/makerspace

(technology based and art based), lectures and seminars, multipurpose spaces and expanded partnerships with outside organizations.

- Over 80% of respondents indicated that a flagship library should provide for availability to technology and the ability to use their own personal devices within the library.

6. Common ideas from research and library staff and community input

The discussion and response to the vision for a new and revitalized library building brought forth common thoughts, ideas and principles considered to be important to the library's future success. The following is a summary of those ideas that emerged from discussions held with staff, through research and from input from the community:

6.1 Marketability

The importance of providing a storefront library was mentioned repeatedly. A storefront library involves establishing a street presence, a strong connection with the street, by doing the following:

- Physically locate the library building as close as possible to the street.
- Provide effective signage.
- Dominant and accessible entry point.
- Attractive architecture incorporating glazed walls along the street edge to visually display the building's interiors and in turn the library system's services and programs.



Minneapolis Central Library Cesar Pelli Architect
Photography Ken Friberg

The storefront library uses the building as a marketing tool to entice the public to enter the building and take advantage of the spaces, services and programs it has to offer.

6.2 Attractive Building

The vision for a revitalized library building was described as a beautiful contemporary building with an abundance of glass and natural light. A building that is architecturally attractive, promotes a strong exterior building identity and provides for interior spaces that are both comfortable and visually stimulating. An attractive building instills a sense of pride-in-place in the community and becomes an economic driver for the downtown. Both the community and visitors will want to visit and spend time in a beautiful landmark building. Pedestrian traffic to landmark buildings have been known to increase and the downtown economy benefits from this increase.

One aspect that was brought up repeatedly in association with the attractiveness of a building is the concept of providing for a 'green' building. Importance was not given to the desire for the library building to achieve LEED certification. Instead, a desire for the library building to be a model for sustainability and human wellness and environmentally comfortable, responsible and friendly was emphasized. Green features that visually label a building as 'green' were mentioned and included the incorporation of green roofs and access to plentiful exterior library spaces.

6.3 Exterior Spaces

Providing exterior library spaces was described to be as important as providing interior library spaces. The desire is for the inclusion of exterior outdoor reading gardens, courtyards and amphitheatres, art on display in an exterior plaza, lots of greenery and a variety of exterior spaces including passive areas for quiet contemplation and active areas for the social gathering of groups and for interactive play. Exterior spaces are really an extension of the interior library space and would provide the opportunity for additional and

enhanced library spaces, services and programming. Properly designed outside spaces contribute to the attractiveness and marketability of the library building. As well, providing a connection to the natural landscape promotes positive health benefits and similar to interior library spaces, will foster community engagement, participation, interaction and learning. The importance and the advantages of connecting with the exterior are obvious from the planning of building interiors which strives to capture the most pleasant exterior views.



Magnuson Community Garden, Seattle

6.4 Flexibility and Versatility

The requirement for the library building to cater to the changing needs and desires of the community, was mentioned repeatedly. In order to do so, the library of today must be able to easily adapt, change, reconfigure and evolve into the library of tomorrow. Designing spaces that allow for flexibility and providing for versatile spaces in a building will allow the library services and programs to respond efficiently and effectively to changing times. Flexible spaces must be able to provide for a quiet reading area at one moment and an interactive social gathering space in the next moment. These spaces can include partitions, furniture and shelving that are all mobile and a lighting design that can work well in any situation. Versatile spaces can accommodate a multitude of functions and purposes, thereby removing the need for providing a series of defined spaces that service only one function.

6.5 Library as everything for everyone

The library was frequently expressed as a place that provides everything for everyone; everyone being a diverse population. The role of the library is defined as a neutral, democratic place where everyone is welcome. It is one of the few entities that could partner easily with a non-profit and a commercial for-profit corporation. Therefore, the continuous thought is that the library building must provide for a multitude of various spaces, services and programs that can cater to and satisfy all the needs and desires of the community. This translates into providing opportunities for people of all ages to enjoy a passive existence (quiet reading, quiet studying, individual research), energetic activity (socializing, interacting, conversing and collaborating) and to support specific requirements (literacy, small business hub, tutoring). A new library building or a revitalized library building is viewed as an opportunity to provide for more library services and programs and facilitate enhanced library services and programs. The goal of the new library was described as a place that can give the community more of what they deserve.

6.6 People make buildings

In all of the OPL library buildings visited, it was noted that the majority of the building space was given to showcasing the physical collections and that the public was relegated to the hidden perimeter of each building. Again and again, the number one complaint was that there was not enough space or furniture for the public in the library building. Repeatedly, discussions centred on reducing the collections (perhaps to providing only specialized popular collections for display only), in order to provide for a variety of spaces throughout the library for the public. The comment was made that 'people make buildings'. Library spaces should be designed for the people (from quiet areas for study and contemplation to stimulating environments that foster collaboration and dialogue) and not the collections. In addition, programs and services should reflect the evolving needs of the people.

6.7 Destination place

A new library building or revitalized library building was described as a destination place in the downtown; an important and significant cultural building that people wanted to come to and linger in, instead of a place to simply pass through and pick up their holds. It was noted that you do not have to visit a library to gain

access to a book, movie or DVD. What will bring people physically into the library is the offer of interesting services, interactive programs and proper spaces that are technologically outfitted to support these services and programs. A flagship library was described as a “place to be” that offers special spaces and services that encourage participation, collaboration, social interaction and community engagement.

Such a library building would attract the public, as it satisfies the human need for connection and engagement. A building that fosters community engagement is a building of civic importance that would embrace the existing downtown community and that would help to strengthen the identity of the downtown as an important economic factor in the Town of Oakville.



Birmingham Library Mecanoo (Architect)
Photography Christian Richters

6.8 Consumer as creator: Library as a centre for collaboration.

The library is as a facilitator and supporter of life-long learning. The traditional physical library building is viewed as a place to enhance education and literacy, promote reading as recreation and to provide the public with all the tools necessary to succeed in life. The new library building looks for different ways to promote life-long learning and involves providing for spaces and programs that will motivate the community to use the library in a highly energetic way and become engaged in the community.

The traditional book club format, where people engage in dialogue and express their thoughts and ideas, has evolved into a hands-on collaborative experience in the library. With the idea that the consumer or the patron becomes the creator, maker spaces, also known as haker spaces and fab labs are born. Maker spaces are interactive work spaces, where people who share a common interest, can meet, socialize and collaborate with the intention of physically creating something. More important than the physical act of creating an object is the journey of creating the object. The creation journey fosters communication, the expression of thoughts and ideas and allows for the sharing and exchange of ideas. Maker spaces can be both high-tech, outfitted with the most current technology (3D printers, scanners, computers, screens, software, tools and equipment), or low-tech spaces (paper, paint, inexpensive materials that can be bought at a dollar store). Whether high-tech or low-tech, the maker space ethic is a collaborative experience that engages the public and contributes to the library’s role as the facilitator for life-long learning. Examples of maker spaces that exist in library buildings include:



Detroit Public Library: Maker Space www.prolog.org

Fayetteville Free Library (FFL), Onondaga Public Library, Syracuse, New York

The FFL provides for three unique maker spaces. The library describes these spaces as follow:

- The Creation Lab: Focuses on digital creation using 3D printers, computers, green screens, video cameras, podcasting and access to Adobe Creative Suite.
- The FFL Fab Lab: Focuses on the creation of actual objects by providing access to 3D printers and scanners, laser and vinyl cutters, sewing machines, hand tools, craft materials and tools, jewellery making kits and knitting and crocheting kits.
- Little Makerspace: A free play area for 5 to 8 year olds. Imagination, learning and creation are stimulated by providing access to interactive toys and materials like legos and snap circuits.

Refer to www.fflib.org/make.

Makers' Club, Brentwood Library, Toronto, Ontario

This district library in the Toronto Public Library System has a Makers' Club, for children ages six years and up, that meets in the library's community program room. The club encourages building, designing, creating and innovating with a variety of tools. The emphasis of the club is on the learning of new skills and exploring new technologies.

Anythink Libraries, The Studio, Rangeview Library District, Colorado

The Studio are a series of creation labs that have been provided in the library branches within the Rangeview Library District. The labs focus on providing teens with a range of both digital and physical tools, with instructional programming and mentoring from makers in the local community. They allow teens to imagine and create with emphasis on exploring the potential for their futures; whether they want to be performers, designers, filmmakers or sportscasters. Some studios are equipped with the following:

- Video: HD cameras, green screens, lighting kits, iMovie and final cut pro software.
- Audio: Graphic design and photo-editing equipment and programs.
- Interactive: Gaming computers and video creation software.

Refer to www.anythinklibraries.org.

6.9 Library as a digital hub – access to technology.

The new library is a digital library. It is expressed as a centre for innovation and an interactive incubator for ideas in all areas (arts, math, science, language). Similar to the maker space ethic as a means of engaging the public and providing for hands-on learning experiences, literacy is also supported and promoted by providing platforms for digital literacy. The incorporation of digital spaces and/or innovation hubs, equipped with the latest technology fosters digital literacy. The digital library has evolved from providing only a digital interface (website, e-resources, social media accounts, apps) as a means of staying connected with the community, to providing for physical spaces in the library that allow the public to have an interactive, digital experience. This includes providing spaces that offer equipment for use and loan (computers, laptops, e-readers, tablets), access to special programs (software training, gaming, recording and editing of music and videos, creation, design and production of art, objects or books) and physical spaces for social interaction, business, study and research that allow for the interaction of digital interfaces (touch screens, simulation rooms, interacting with virtual environments, gaming, visualization, media rooms, bookable program rooms with smart boards and screens for presentations and conferencing). The new library uses advanced technology to engage the community, to foster social interaction, participation and collaboration and to encourage new forms of discovery and innovation, all with the intent of supporting life-long learning. Examples of digital spaces and innovation hubs that exist in library buildings include:

Digital Innovation Hub, Toronto Reference Library (TRL), Toronto, Ontario

The Digital Innovation Hub at TRL offers digital learning workspaces with free access to technology and training. The Hub offers programs, services, tools, software and equipment in the following:

- 3D design and printing: Creation of actual objects from design to fabrication using MakerBot 3D printers and 3D scanners.
- Digital Design Workstations: audio/video editing, 3D scanning, analog video conversion, web/graphic/3D design and coding/programming.
- Loaning on in-branch equipment: Chromebooks, iPads, MacBooks, Microsoft Surface, Samsung Galaxy Note, HD digital cameras, audio & video production tools, Arduinos, or Raspberry Pis.
- Espresso Book Machine: The creation and printing of books in five minutes.

Refer to www.torontopubliclibrary.ca.

Digital Media Lab, Skokie Public Library, Skokie, Illinois

The Digital Media Lab is a digital creation lab available to teens and adults. It focuses on providing the digital tools and equipment for the creation of digital videos, music, photography, graphic design, podcasts

and websites. It offers four computers loaded with a variety of digital media software, two scanners, an electronic keyboard, and a green screen wall. Equipment can be checked-out for use outside the library and included digital cameras, Flip video camcorders, portable hard drives and tripods.

Refer to http://www.skokie.lib.il.us/s_about/how/Tech_Resources/DML.asp.

Automated services:

With the inclusion of free WiFi, automated sortation devices, RFID (radio frequency identification) and self check-out, advanced technology has also allowed customer service functions to evolve and become more efficient and effective. It is important to note that there was an acknowledgement by staff that in a new library transformed by advanced technology, the maker space ethic and digital spaces, the role of library staff must also evolve. Staff will continue to be advocates for literacy and community engagement, but they must become marketers of new programs and methods. They do not have to become digital experts, but they must become technically savvy and strive to become innovators in order to run new programs and spaces and foster creation and innovation in the public.

7. Downtown Library: Conclusions and Recommendations

7.1 Site Conclusions

Two downtown Oakville sites were toured with OPL staff and visually assessed to discern the appropriateness of each building site to provide for a new or revitalized library building:

- The size of the Old Post Office Building would accommodate a small neighbourhood library branch with an approximate size of 13,000sf. The existing building is too small to allow for a Central Branch library building. The existing site would accommodate limited exterior library spaces. The Oakville Galleries is currently reviewing the site as a possible permanent location to consolidate their two collections.
- The size of the Centennial Square site and the existing Central Branch building can accommodate a revitalized or new library building of any size (Central Branch or neighbourhood branch) and provides for ample space to include exterior library spaces. The visual connection to the creek and park to the west and the downtown core to the east are described as very desirable qualities. The connection to the Oakville Centre for the Performing Arts and their expansion requirements are considerations that must be further investigated in order to understand and define the potential role and location of the library building if it were to remain on this shared site.

7.2 Conclusions from library staff and community input

Overall the analysis illustrates a library system that is suffering from a lack of building space, poorly configured building space and a lack of appropriate spaces to accommodate the services and programs desired and required by the public. In particular, the existing Central Branch library is depicted as a building that is not functioning to its maximum potential as a building required to satisfy the following:

- The physical needs of its occupants in terms of appropriate shelter, thermal comfort, spaces, amenities and the required mechanical and electrical infrastructure.
- The intellectual needs of its occupants in terms of providing a building and site that inspires and excites.

The Central Branch library provides a variety of library services and programming that are essential and actively enjoyed by the Oakville community. Library staff have indicated that the lack of appropriate spaces within the existing Central Branch building and other OPL library branches, has resulted in some library programming to be relocated to other Town of Oakville venues, including the adjacent building, The Oakville Centre for the Performing Arts and the black box theatre at the Queen Elizabeth Park Community

and Cultural Centre (QEPC). Some of the relocated programming includes story time, Teen Writing Contests and library lecture series.

The building tours, interviews and community surveys indicate a need and a desire by both library staff and the community to revitalize the existing Central Branch library building or provide for a new library building facility in downtown Oakville. The type of library services and programs being provided by OPL are described by library staff as very limited by the existing spaces and amenities currently provided in the existing library buildings. The staff have expressed an overwhelming desire to provide for more library services and programs and the community surveys have identified the public's need for more services, programs and enhanced library spaces. A revitalized Central Branch or new library building would satisfy these needs and desires.

7.3 Impact of a new or revitalized library building

New and revitalized library buildings are considered catalysts to local economies as they attract both pedestrian traffic and development. The downtown library in Oakville is viewed as having the potential to create a 'destination place'; an exciting and dynamic place to visit within downtown Oakville. The library revitalization in combination with the revitalization of the Oakville Centre, the Oakville Galleries and various other downtown sites can all contribute to the development of a vibrant downtown cultural hub in Oakville.

7.4 Building Program and Space Recommendations

It is important to note that a list of interior building spaces is outlined for consideration in various configurations within the described proposed development options that will follow. The proposed areas of the spaces and the quantity of each of the interior spaces are derived from comments made by staff regarding the sizes of the existing spaces provided in the OPL branches, as well as the size and type of spaces currently being provided in some of the library branches in other public library systems in North America. The sizes and quantities of rooms are only approximations and require a greater in depth review with OPL in the later stages of the proposed library building project.

The analysis of the existing library spaces in the Oakville Public Library system has derived a list of spaces that the staff and community have indicated are important and that can be considered for inclusion in a new or revitalized library building:

Prominent Entry and Customer Service Area: 1500 sf

*This area includes the main entry and foyer space/market place, customer service points (circulation and information desks), holds and future self check-out counter.

Branch Staff Work Area, Lounge, Washrooms and Offices: 2200 sf

*This area provides space for the inclusion of a future automated sortation device and does not include OPL library administration or management spaces.

Adult Area: 6500 sf

*This area includes media rooms, urban living rooms, lounges and space for collections.

Teen Area: 795 sf

*This area includes space for gaming, lounge, study and collections.

Public Computers: 500 sf

*This area includes all computers for catalogue search, internet and programming use.

Quiet Reading Rooms: 915 sf

*This area includes three group study rooms and five individual study rooms.

Local History Space: 370 sf

*This is the current area of the local history room.

Children's: 4900 sf

*This area includes space for babies, toddlers, children, interactive play spaces, a designated space for pre-teen/school age children and children's collections.

Program Rooms/Community Rooms: 1700 sf

*This area includes three rooms (possibly of different sizes) to accommodate a variety of library services and programs.

Computer E-Learning Centre: 500 sf

*This area can be used for formal training and public computer use for internet and programming.

Auditorium: 3200 sf

*This space includes seating for 200 to 240 persons.

Innovation Hubs open to main library spaces: 820 sf

*This area includes two pods at 205 sf in the Adult Area, one pod at 205 sf in the Teen Area and one pod at 205 sf in the Children's Area.

Digital/Creation/Maker Space Labs: 1500 sf

*This area includes four spaces; two at 265 sf each and two at 485 sf each.

Outside Partnership - Café: 1000 sf

*This area should not be physically separated in the library, but should share library seating space.

Building Amenities and Service Rooms: 2000 sf

*This area includes mechanical, electrical, communications, sprinkler, public washrooms, storage and custodial areas.

Oakville Public Library administration and management offices and bibliographic/technical services have been described as spaces that are not specific to any one branch and can therefore be located in any of the OPL library branches.

7.5 Development Recommendations and Options

A rejuvenation of library systems and buildings throughout Canada and the United States has been occurring steadily over the last ten years. There are several examples of new and renovated library buildings that have responded to the specific requirements of their library systems and local communities and that can serve as interesting examples for how the Town of Oakville can respond to the needs and desires expressed by their community and library staff. The following outlines two development options:

Development Option One: The Flagship Library

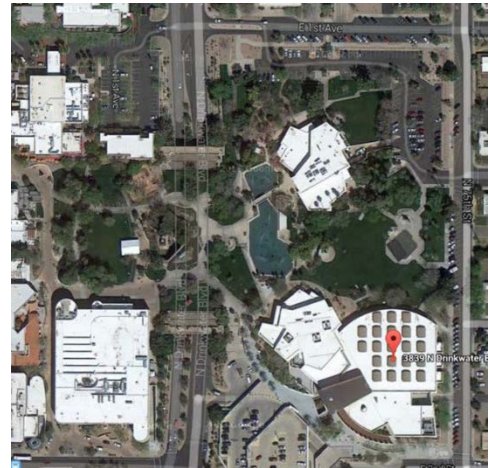
Option one recommends the development of a 30,000sf flagship library building, either as a one storey building or two storey building and as new construction or as a renovation and expansion to the existing Central Branch. A flagship library building refers to the ultimate or hub library building that provides everything for everyone thereby supporting life-long learning through the provision of a variety of spaces, services and programs all under one roof. It is a true destination place for downtown Oakville. It refers to a building that will provide the spaces, programs and services that will attract anyone from anywhere in Oakville (and perhaps outside of Oakville) to visit the library building. A flagship building is one where the public would not simply pass through the building, but would spend time there, interact and collaborate with others in the community. A flagship library building assumes the following qualities:

- Centre for collaboration and digital hub: It includes unique spaces that facilitate, foster and support social interaction, creation, innovation and community engagement. Examples of these types of spaces include maker spaces and digital innovation hubs outfitted with the appropriate technological infrastructure and equipment.
- Attractive landmark building with distinct architectural features that is a destination place.
- It successfully markets library services and programs because it is situated close to the public street and provides several windows to allow the public to see into and out of the building.
- It provides for a variety of exterior spaces (contemplative to socially engaging) that are an extension of the interior library spaces.
- It provides for accessible, flexible and versatile interior library spaces that anticipate the changing needs of the public it serves and the required changes to library services and programming in the future.
- It puts a focus on the public by providing for a variety of distinct spaces for people of all ages (spaces for children, tweens, teens, adults, seniors, quiet study, urban lounges, meeting areas).
- It provides appropriate spaces that can adequately support an abundance and diverse library program and that can be used by, shared with, booked and rented by outside organizations. This includes providing for a large multi-level auditorium (seating for 200 to 240 persons) and other spaces like computer rooms, meeting rooms, program rooms, digital hubs and maker space rooms.

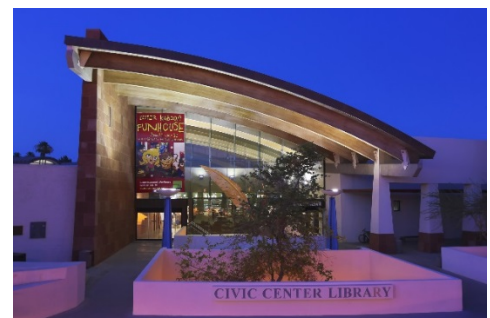
Four examples of flagship libraries include the Scottsdale Civic Center Library in Arizona, the Orillia Public Library in Ontario and the digital libraries; Taylor Family Digital Library in Calgary and the James B. Hunt Jr. Library in North Carolina.

Scottsdale Civic Center Library, Scottsdale, Arizona

The Scottsdale Civic Center Library is the library hub or headquarters for the Scottsdale Public Library system and is located in downtown Scottsdale. The original library building was constructed in 1968 by famous Arizona architect Benny Gonzalez. It is a one storey, 37,000sf library building that is located directly adjacent to a public street. It is situated on the Civic Center Plaza which is a site shared by the Scottsdale Performing Arts Centre and the Scottsdale Civic Centre, the local municipal government building. The site provides for vegetation and water features in a park setting, art on the plaza and an outdoor civic center amphitheatre. The library building captures views of both the park, plaza and the public street. The building has undergone several interior renovations beginning in the late 1980s with the last interior renovation completed in late 2012 with a budget of \$1.13M. The original building is architecturally unique with a double height entry block with curved roof structure. It provides for new automated self check-out stations and has several distinct spaces catering to people of all ages. Some of these distinct spaces include a glass enclosed Teen space called Knowasis, a castle and forest themed children's area, the Scottsdale Room providing local history resources, two study rooms and a new computer room. The Civic Center Library also provides for several interesting partnership spaces including the Beneficial Bean Café coffee shop, a library retail store operated by volunteers and the Eureka



Google map image: Scottsdale Civic Library site



Scottsdale Civic Center Library
Copyright Lembi Buchanan | Dreamstime.com

Loft. The Eureka Loft is a special partnership with the Arizona State University that provides for a working office space in the form of co-working areas and collaborative computer stations for use by the university to offer their programs. The area is free for use by the public as well. The university offers programs and help in business start-ups and business mentoring.

Refer to <http://library.scottsdaleaz.gov/>.

Orillia Public Library, Orillia, Ontario

The Orillia Public Library is the library hub or headquarters for the Orillia Public Library and is located in downtown Orillia. The library is new construction completed in

2011 and designed by Perkins and Will Architects. It is a two storey, 40,000sqft library building that is located on a corner and directly adjacent to two public streets in Orillia's downtown. It is situated on the new Market Square, a site shared by the town's old Opera House. The square was designed to include an exterior performance terrace, an exterior library square that provides for terraced gardens, a water feature, the display of public art and an exterior reading garden.

The building construction cost was \$19M. The library is described as a landmark building for its modern design and use of ornamental fritted glass. It includes a variety of spaces to cater to a variety of public needs. It provides for extensive collections, an area to display local art, quiet spaces for individual and group study, interactive exhibits, two community program rooms, a dedicated children's program room, a special area for teens, a cyber-café computer zone, a computer training room, a local history room and Information Orillia, a visitor's information centre on the ground floor level. The building also contains OPL's administration and management offices. The Orillia Public Library describes the building as a library for the 21st century where technology, space, art, discovery and dialogue converge. The building is also a 'green' library with a LEED Silver Certification and a catalyst in the revitalization of Orillia's downtown.

Refer to <http://www.orilliapubliclibrary.ca/en/>.



Orillia Public Library Perkins+Will (architect)
doorsopenontario.ca

Taylor Family Digital Library, Calgary, Alberta

The Taylor Family Digital Library (TRDL) is described as a state of the art learning and research library situated in the heart of the University of Calgary. It was

completed September 2011 and was designed by the architecture firm, Kasian. It is a LEED Gold, six storey, 24,000m² facility that cost \$205M to build. It focuses on using the most advanced technology and digital tools to encourage experimental learning, exploration and innovate ways of creating new knowledge. The library building provides for technology, an art gallery, archives and rare collections. It has an automated book return and sorting, WiFi, RFID (radio frequency identification), a multitude of electrical outlets for the

public to plug in their laptops and personal devices, vending machines that offer USB flash drives, batteries, calculators and other technological devices and 200 computer work stations. The library caters to the public by offering quiet study areas and collaborative group spaces, ergonomic furniture, 24 hour access, easy booking of rooms via touch screens and a café with digital touch tables (to browse and view collection online). Giving over the majority of library spaces for people to study quietly and gather collaboratively is made possible by consolidating and storing the material collections in one area which requires library staff to use a cherry picker boom lift to reach some collections. Changes in programs and providing the ability for the building to remain flexible and adapt to future requirements is easily



Taylor Family Digital Library Kasian (architect)
eduofc.wordpress.com

accommodated as 60% of all the partitions in the building are moveable. Work spaces include large flat screens, ceiling mounted cameras for students to play back their presentations, LCD panels with speakers, touch table lecterns, gaming areas, multimedia technology for artists, editing and shooting of film, 3D animation rendering, a special visualization room with a floor to ceiling high resolution screen. The library building is also located off of the Taylor Quadrangle, a new outdoor community gathering space immediately adjacent to the library. Refer to <http://library.ucalgary.ca/lc>.

James B. Hunt Jr. Library, Raleigh, North Carolina

The James B. Hunt Jr. Library (Hunt Library) is described as a visually and intellectually iconic building situated in the Centennial Campus of the North Carolina State University. It was completed in 2012 and was designed by the architectural firm Snohetta. It is a LEED Silver, 221,000 sf facility that cost \$115.2M to build. The building is situated on both a campus street on one side and a green space for gathering on the other side. Similar to the TDHL, it focuses on using the most advanced technology and digital tools to encourage experimental learning, exploration and innovate ways of creating new knowledge. The university has indicated that their desire was to provide for technologically stimulating environments that provide anyone with access to all the current technologies that drive our economy. The focus of the library is connect people together and to connect people to technology. In order to make this happen, the majority of the library interior includes a welcoming curved video display showing the news and current events, interactive open spaces for group work and socializing complete with white boards, flat panel displays, touch screens and video conferencing, 100 traditional quiet study rooms, technology zones that give access to interactive digital surfaces, high definition video display screens, a game lab for game design and development, a tech display area where a variety of electronic devices can be loaned for use, a maker space with 3D printer, 3D scanner and laser cutter, a creativity studio with 3D-capable projectors and moveable virtual walls, a media studio and music rooms for audio recording, creating, mixing and editing and a green screen. The library also includes a café, an auditorium for 390 people, administration and management offices and a ThinkTank; the institute for emerging issues. All of the described people centred spaces are made possible by the bookBot, an automated delivery system. A collection of two million volumes is stored in the building and is accessible only by the bookBot and staff as required. The consolidation of the volumes reduced the gross floor area of the library building, allowing for the interior library space to be allocated to technology and collaborative learning spaces.

Refer to <http://www.lib.ncsu.edu/huntlibrary>.

Development Option Two: The Specialized Library

Option two recommends the development of a specialized library as a one storey, 18,000sf to 20,000sf building, either as new construction or as a renovation and expansion to the existing Central Branch. The specialized library is a smaller but distinctive library building that specializes in providing a particular type of programming or function and that may cater predominantly to a specific client base. A specialized library building would not be the hub for the entire town, but its focus on providing certain programs and spaces would make it attractive to the local community and a destination place for downtown Oakville. It is a building that provides special spaces, programs and services that may not be found in any other library building and in such will attract anyone from anywhere in Oakville (and perhaps outside of Oakville) to visit the library building. Similar to the flagship building described in Option One, the specialized library is one where the public would not simply pass through the building, but would spend time there, interact and collaborate with others in the community. A specialized library building assumes the following qualities:

- Centre for collaboration and digital hub: It includes unique spaces that facilitate, foster and support social interaction, creation, innovation and community engagement. Examples of these

types of spaces include maker spaces and digital innovation hubs outfitted with the appropriate technological infrastructure and equipment.

- Attractive landmark building with distinct architectural features that is a destination place.
- It successfully markets library services and programs because it is situated close to the public street and provides several windows to allow the public to see into and out of the building.
- It provides for a variety of exterior spaces (contemplative to socially engaging) that are an extension of the interior library spaces.
- It provides for accessible, flexible and versatile interior library spaces that anticipate the changing needs of the public it serves and the required changes to library services and programming in the future.
- It puts a focus on the public by providing for distinctive spaces, a specific type of programming and may cater predominantly to people of certain ages.
- It provides appropriate spaces that can support a limited but focused library program and that can be used by, shared with, booked and rented by outside organizations. This includes providing for a smaller multi-level auditorium and other spaces like computer rooms, meeting rooms, program rooms, digital hubs and maker space rooms.

Three examples of distinct libraries include the Fort York Library in Toronto, the BiblioTech Bexar County Digital Library in San Antonio and the Children’s Library Discovery Centre in New York.

Fort York Library, Toronto, Ontario

The Fort York Library is the newest branch library in the Toronto Public Library system.



Fort York Library KPMB (architect)
Permission to use rendering by Toronto Public Library

The library will be completed construction in spring 2014 and is designed by KPMB Architects. It is a two storey, 16,000sf library building that is located in the west waterfront area of the City of Toronto at Fort York Boulevard and Bathurst Street. It is a glass pavilion that becomes a lantern at night and has been described as the physical and visual gateway into Fort York. The building will provide for a variety of collections and spaces for people of all ages, but it is particularly unique because it will be home to the Toronto Public Library’s second and largest Digital Innovation Hub. The hub will provide increased access to technology for research, learning, creating and recreation and will provide flexible spaces for small group work, workshops and creative collaboration. Similar to maker spaces, the digital hub will provide a place for people who want to explore and create in the digital world to come together and collaborate. The library will include two digital labs (450 sf and 250 sf), two innovation pods (at 150 sf) open to the main library space, a media learning lab (500 sf), an AV zone (250 sf) and a community room (570 sf). The hub

will include for a 3D printer, the latest computers, electronics and open source software and offer 3D design and printing, web and graphic design, computer coding and game design. The hub will also have a variety of equipment that can be loaned and used in the library including tablets, laptops and smart pens. Access by the public is free with only printing to be charged. The building also provides for sustainable features including a green roof, an outdoor reading garden and eventually patrons will have access to the future parkland to be provided in the adjacent railway lands.

Refer to <http://www.torontopubliclibrary.ca/renovations/fort-york-bathurst-branch.jsp>.

BiblioTech Bexar County Digital Library, San Antonio, Texas

BiblioTech library, like the Fort York Library, is significant as it is both a distinct library and a digital library. Like the Fort York Library, it is an example of a much smaller digital library. It is different from all of the above mentioned digital libraries in that it is the first bookless library in North America; it does not physically house or loan any material collections. The collections that BiblioTech offers is in an e-format and online.

The interior of an existing government building was renovated to provide for a 4,800sf digital library in a depressed area of Bexar County. The actual exterior of the building has no unique

architecturally features; it looks like a box store instead of a library. It opened in September of 2013 and the remodeled interior that has been described as reminiscent

of Apple stores. Like the larger digital libraries mentioned, the aim of BiblitoTech is to bridge the gap between literacy and technology, making advanced technology available to anyone 24/7. It is described as an important community space providing interactive library experiences and promoting reading as recreation. The library offers self check-out, WiFi, 48 computers, 40 ipads, 10 laptops, 4 digital surface tables and interactive wall screens and 600 e-readers. The e-readers can be loaned for two weeks, after which if they are not returned to the library will automatically go black and stop working; an incentive to return them and use the library again. The library is designed around interactive and collaborative group areas, but also offers some traditional library features like quiet study areas, computer training and information sessions, as well as children's story time.

Refer to <http://bexarbibliotech.org/>.



BiblioTech Bexar County Digital Library
wbrz.com

Children's Library Discovery Centre, Jamaica, New York

The Children's Library Discovery Centre is a two storey, 22,000sf building addition to the Queen's Central Library in New York City. It was designed by 1100 Architects

and is a green building with LEED Silver Certification. The library expansion is a distinct, white, glowing glass box that is situated directly on a street corner. It serves as a beacon at night to the surrounding community and was constructed with the intention of increasing the visibility of the central library and to foster development in the local area. It has been referred to as a cultural centre and social destination. The children's library specifically caters to children from three to twelve years in age.

The centre foster life-long learning through the inclusion of special hands-on discovery stations that focus on the weather, music and nanotechnology. The stations are designed in the form of museum-like exhibits and in such contribute to the unique quality of the library.

Refer to <http://www.queenslibrary.org/kids/discovery>.



Queen's Library Discovery Center 1100 Architects
education.rma2.org

7.6 Partnership building

The idea of partnership was discussed repeatedly. The importance of partnership to the library was described in two ways; program partnership and building partnership. The concept of outreach and connecting with the community is an active idea that the library participates in and facilitates (home bound services, at risk youth, literacy council). The idea of a building partnership was discussed as a means of potentially providing the new library with access to more physical space in order to provide for more services and programs and enhanced services and programming. The idea of sharing physical building spaces with other Town of Oakville venues was positively expressed. The following shared spaces were described; atrium, program rooms, community rooms, meeting rooms, computer rooms, auditorium, maker spaces, digital creative spaces and labs, cafés, building amenities (serveries, washrooms, storage, custodial) and service areas (mechanical, electrical, communications and sprinkler rooms).

The OPL has only one stand-alone library building in its system; the Woodside Branch. All other branches include some sort of partnership. Central Branch shares its building with the Oakville Galleries, the Glenn Abbey and Iroquois Ridge Branches are both physically connected to community centres and the White Oaks and Clearview Branches are located within public schools and have the dual role of public library and school library. These partnerships have worked out well for the most part and the concept of partnership is well understood and has been tested by the OPL several times. The physical connection to other venues is found to be an acceptable alternative when compared to having to rent out other facilities to provide for library programming. Having a library program in a non-library building is costly and does little to promote the OPL system and their branches. The connection to a larger venue was described as having the potential of bringing more people into the library. This is OPL's current experience with both the Glen Abbey and Iroquois Ridge branches.

The development of a partnership building in the form of a multi-use complex, incorporating the Flagship Library or Specialized Library in connection with other venues that are culturally significant to Oakville, would establish a unique partnership building. The building partnership would be a model for sustainable design as it would result in a smaller building footprint. In addition, through the sharing of public spaces and building services, the building partnership would promote the collaboration between the different venue programs and services. On a physical level, a multi-use hub could potentially allow for a minimum of approximately 10,000sf of shared building space and allow for a reduction in area of the built component. On a social level, the multi-use hub could provide for more opportunities for social interaction and stimulate a more engaged community life in the downtown. Further investigation through consultation with OPL and other potential venue partners would be required to review the benefits and potential for the development of a partnership building that would include either the Flagship Library or Specialized Library.

Two examples of partnership buildings include the Milton Centre for the Arts and Milton Public Library in Milton and the Halton Hills Library and Cultural Centre in Georgetown.

Milton Centre for the Arts and Milton Public Library, Milton, Ontario

Milton Centre for the Arts and Milton Public Library is a new multi-use facility that opened in January of 2012. The facility was designed by VG Architects and houses the town's performing art centre (consisting of a 3,500sf theatrical hall and a multi-level for theatre for 500 people), an art gallery, a 1,990sf art studio for a wide variety of visual media, dramatic and musical arts, programs and workshops, a 785sf community room and the town's main library. The complex is located on a corner in downtown Milton and both the performing arts centre and the library component have direct visual and physical access to the main street. The main library provides for 30,000sf on two floors. It offers an expanded children's area and children's program room, a teen designated area, public internet stations, early literacy stations (engaging digital learning centres that promote literacy through digital literacy), collaborative public workstations, several lounges for reading, socializing and for use of laptops only, both silent and group study rooms and a computer lab. All the building partners share an atrium space that doubles as a performance space, gathering space or lecture space.



Halton Hills Library and Cultural Centre, Georgetown, Ontario

The Halton Hills Library and Cultural Centre is a multi-use facility that opened in January of 2013. The facility involved an addition and renovation project and is located in downtown Georgetown with direct access to the main street. It is a multi-use facility that houses the John Elliot Theatre which provides for 267 seats for professional and community performing arts theatre, the Helson Gallery, an art gallery and rentable event space, the studio, a meeting place for 50 persons to socialize, gather and immerse in a variety of programs and workshops and the main library for Halton Hills Public Library, the Georgetown branch. The Georgetown Library is approximately 34,400 sf in size and cost \$12M to construct. It was designed by Chamberlain Architect Services Ltd. It has LEED Silver Certification and provides for geo-thermal heating and cooling and a green roof. The library component of the building contains expanded children's and adult collections, a new teen lounge, a fireplace with lounge for seniors, a large children's program room, a large multi-purpose room for renting, a local history room four quiet study rooms, WiFi and self-serve check-out stations and permanent spaces for some of their community partners.



Partnership Programs

Other partnership programs that were discussed included the implementation of a Writer in Residence program that would promote Canadian writing and literature to the community. The chosen writer would spend time mentoring emerging writers, appearing at library and community events and conducting workshops with the community. Such a program could be thought of on a grander scale in terms of an Artist in Residence program. An artist could be a writer, a dancer, a painter, a digital innovator or even a technological guru. Like the physically shared program spaces, e-learning centre, digital/creation/maker space labs and auditorium, an artist in residence program could be shared by the library and other venues like the Oakville Centre for the Performing Arts. If the program was shared by more than one venue within the same building complex, the artist could potentially use any one of the collaborative spaces and become available to the entire community and not only the patrons of each specific venue.

An example of a similar program is [Toronto Public Library's new Innovator in Residence program](#). TPL describes the Innovator in Residence program as supporting their objective to connect and support Toronto's innovators and creators by offering cultural and learning experiences that stimulate and support creativity, encourage collaboration and spark experimentation. Their first innovator in residence is 3D printing expert and fabrication artist Derek Quenneville. Library patrons have the opportunity to attend classes, demonstrations, and drop-in sessions to learn about 3D design, 3D scanning and 3D printing.

Refer to www.torontopubliclibrary.ca.

DOWNTOWN CULTURAL HUB

Appendix C - Oakville Galleries Needs Assessment and Businesss Plan

June 2014



Business Plan for Oakville Galleries

Prepared by Consulting Matrix and Ginder Consulting

FINAL
March 2013

Contents

Executive Summary	4
Section 1: Methodology, Introduction And Context	7
Methodology	7
Introduction to Oakville Galleries	7
Community Profile	9
Section 2: Research and Analysis	12
Organizational Analysis	12
Operations	12
Administration	15
Facility Issues	17
Organizational Analysis: Summary of Key Learning	18
Market Assessment Summary	18
Survey Results	18
Education Results	19
Round Table Results	21
Market Assessment: Summary of Key Learning	22
Comparative Analysis Summary	24
Approach	24
Findings from three Galleries with facility projects	24
Business for the Arts Survey Findings	26
Comparative Analysis: Summary of Key Learning	26
Why invest in a unified, downtown facility for Oakville Galleries?	28
Intrinsic Value	28
Instrumental Value	28
Institutional Value	29
Section 3: The Future	31
Artistic Plan	31
Location	32
Space Requirement	32
Proposed Space Requirements in Unified Oakville Galleries	33
Staffing Model	34
Moving Forward	35
Community Engagement Strategy	35
Revenue Generation	36
Financial Sustainability	37
Business Model Assumptions	37
Appendices	41
Appendix 1: Market Assessment	41
Appendix 2: Survey Results	41
Appendix 3: Comparative Analysis	41

Executive Summary

Executive Summary

Introduction

Contemporary art galleries have a deep and meaningful role in today's society as the interpreter of who we are now and what we aspire to become. Oakville Galleries embodies this role as one of Canada's most important small public galleries. It has a significant collection, a vibrant exhibition schedule at two locations, community programming, education activities through both formal school programming and extra-curricular education programs, and takes its place as the centre of visual arts interaction in the Oakville area.

The Galleries' potential and future growth are limited by the size and nature of its current facilities. Studies dating from 2006 have identified the need for Oakville Galleries to co-locate its storage, exhibition, administrative and programmatic space under one roof. The Town's 2009 Cultural Plan proposes the development of a Class A gallery in the downtown core and the Town is currently considering other options for the use of the Galleries' Gairloch Gardens site.

This business plan provides a framework by which Oakville Galleries can strengthen their capacity in preparation for a move to a new and larger facility. The plan was developed over six months in close consultation with Oakville Galleries staff and Board of Directors. It entailed extensive research, community consultation and analysis of the Galleries' existing operations, leading to the development of recommendations and a business model for the next three years, and the first year in a new facility.

Research

The organizational assessment revealed that OG is operating with a restricted budget and a small staff and governance team, while continuing to deliver programs of exceptionally high quality. It has three core strengths upon which to build: curatorial excellence; education program excellence; and careful management.

There is a significant problem with capacity. OG can deliver exhibitions and programs, but it is struggling to attract and build audiences, especially within the Town of Oakville itself. Money needs to be spent on marketing and to build community partnerships focused on attracting more residents of Oakville to the Galleries.

Key findings from the organizational assessment mirrored the results of the market assessment research. Through roundtable conversations, interviews and a survey, the messages were consistent: Residents of Oakville familiar with the Galleries are proud of the organization; however not enough people know about the Galleries and the programs offered. This is in part due to poor marketing. However it also reflects the reality that both spaces are invisible: The main exhibition space at Gairloch Gardens is geographically isolated from most of the residents of the Town and set well back from the street, and the smaller gallery at Centennial Square is hidden inside the entrance to the Library. Despite visibility issues, the downtown location of the Centennial Square space attracts twice as many exhibition visitors as Gairloch Gardens.

Interviews with parents and educators for the market assessment confirmed the community's appreciation of the quality of OG education programming. The survey indicated an appetite for more children's programming as well as workshops and classes for adults. In general, the public want to see exhibitions of work by artists they are interested in and to "get closer" to the art and the artists through curator's talks, artist lectures and so forth.

There are many different perspectives on how to measure the economic impact of a unified gallery in a downtown location. Municipalities and funding agencies can focus on the intrinsic and institutional value of an arts institution – the value of the cultural experience to the individual and to the community as a result of gains in measures such as public safety, social capital and citizen engagement. Without doubt a downtown gallery that is well connected to its community will deliver intrinsic and institutional value. Measuring the direct economic impact of a new unified gallery is possible but does not yield reliable results.

While measures of economic impact – or instrumental value as it is often called – might be questionable, there will be a significant economic benefit of a vibrant downtown gallery with OG’s high artistic standards. The audience for art galleries always includes tourists and Oakville receives about one million visitors annually, many of whom can be counted on for admissions to the Galleries and, significantly from the Town’s point of view, visits to nearby shops and restaurants. Equally significant is that OG’s primary activities, including exhibitions, education programs and public programs, are located in a suburban park setting where there is nothing to spend money on. There are no restaurants, stores, parking garages or even a viable gift shop to generate economic activity. A central gallery, close to other cultural, retail and food services with a well-developed marketing plan and public outreach program cannot fail to have a major economic impact.

The research phase of this study concluded with a comparative analysis of galleries of a similar size (including some whom had undertaken a capital project) which shone the light on revenue sources, resource allocation and facility needs. Not surprisingly given earlier research, visitor numbers and education participation at OG are low by national standards. Oakville Galleries receives high levels of arts council support, presumably due to the high curatorial standards. Private sector support is low relative to others – in part a reflection of the weak links between OG and the local community.

The galleries interviewed for the comparative analysis are all fully or partially owned by the Municipality and only those that were purpose-built have the controls in place for the coveted Class A designation which allows them to bring in major exhibitions from the National Gallery of Canada and other such institutions without difficulty and to accept donations of cultural property where Class A status is mandatory. Other key findings are that all the galleries interviewed are located in the downtown core of their municipalities and that gift shops and cafes do not typically result in a positive return on investment.

The Future for Oakville Galleries

Oakville Galleries has three to five years in which to plan for and execute a move to a new location. The Facility Audit Plan undertaken in 2009¹ identified that Oakville Galleries requires approximately 26,000 sq. ft. of space. A review of this Plan in the context of the Galleries’ current operations and the research findings for this business plan suggests that the Galleries can achieve all their program, administrative, collection and storage requirements with 21,000 sq. ft. in a downtown location.

In order to prepare for a capital campaign and build organizational capacity, the research has demonstrated that management and the Board must focus their efforts on two interconnected areas of activity: increasing their connection to and relevance with the people of Oakville; and raising more private sector revenue.

This cannot be accomplished with the current staff complement. The Galleries will need to invest in experienced staff who can fulfil the promise identified in this plan and expand the Board of Directors to include more individuals with the affluence and influence required to realize the Galleries’ potential.

The forecast for the budget of the Galleries when it moves into a new facility is approximately \$1.3 million, excluding special projects. With continued support from the Town of approximately one-third of the budget and leadership from the community, Oakville Galleries is positioned to offer Oakville a true reflection of itself as sophisticated, cultured and prosperous.

¹ Reich + Petch



Section 1

Methodology, Introduction And Context

Section 1: Methodology, Introduction And Context

Methodology

Oakville Galleries issued a call for proposals for two inter-related pieces of work: a Business Model and a Capital Campaign Feasibility Study. Consulting Matrix (Partner Judy Wolfe) assembled a team of consultants who were the successful proponents. Judy Wolfe and Jenny Ginder (Ginder Consulting) were to lead the business planning process. Adele Dobkowski (Philanthropy Solutions Inc) and Brigitte Mertling (Image.Scripts Communications & Marketing Inc) were to lead the feasibility study. Early in the study process it was determined that it was premature for Oakville Galleries to embark upon the feasibility study. Consequently the business planning component of the project continued and forms the basis of this report.

This business plan is founded on solid research, community insight and input from Oakville Galleries' Board of Directors and staff as outlined in the original proposal to Oakville Galleries.

Work commenced with an orientation day spent in meetings with the Gallery Director, the Board of Directors and representatives of the Town of Oakville. The day also included a tour of Oakville Galleries and a visit to some potential sites for the Gallery.

This orientation day was followed by in-depth research that included:

- A review of all background materials, such as: annual reports, financial statements and current operating budgets, the Facility Audit Plan (2009), programming history and objectives, operating grant applications, membership and attendance data, and education program results.
- A review of the Galleries' existing operations, including exhibitions, collections management, education programs, budgets and staffing.
- A comprehensive market assessment to obtain an understanding of the community's interest in the programs and services at a unified gallery. Two roundtable meetings were held, one with community and business leaders and a second with members, volunteers, donors and neighbours. Nine interviews were conducted with educators and parents to gauge interest in children's education programs. The qualitative information gathered through the roundtables and interviews was then supplemented by quantitative data obtained through an online survey exploring community interest in various aspects of the Galleries' programming and operations.
- A two-part comparative analysis to obtain qualitative and quantitative data for benchmarking and planning purposes. The first part of the analysis comprised interviews with three galleries to obtain both qualitative information and quantitative data. The second part was a comparison of Oakville Galleries' revenue benchmarks with those of similar galleries as reported in the *Business for the Arts Annual Survey*.

The research findings informed the business model assumptions which were approved by the Gallery Director and the Board of Directors. These assumptions were subsequently used as the foundation of the business model, staffing model and financial projections that are included in this plan.

Introduction to Oakville Galleries

Oakville Galleries is a not-for-profit public art gallery dedicated to contemporary art founded in 1978 with the amalgamation of two former galleries: The Gairloch Gallery (located in Gairloch Gardens) and the Centennial Gallery (located in the Central Branch of the Oakville Public Library).

Operations

Oakville Galleries is acknowledged as one of Canada's most important mid-sized public galleries. It boasts a significant collection of contemporary art, six to eight acclaimed exhibitions each year and both school and gallery-based education programs for children.

The Galleries is governed by an eight-member Board of Directors and operated by a staff of nine (FTE). The staff complement is supplemented by part-time instructors who lead OG's school-based and extra-curricular education programs. There were 24,791 visitors in 2011, including children participating in the education programs. Oakville Galleries offers children's programs in both English and French. Twice as many visitors attend exhibitions at Centennial Gallery than at Gairloch Gardens. Admission is by donation.

OG offers individual, family and youth memberships. Many of the 320 members receive discounts on OG's popular summer, March-break and PA Day camps. Adult education programs are not currently offered, and weekend and after school children's programs are frequently cancelled due to low enrolment.

The Galleries' curatorial excellence is recognized by government funding agencies, earning OG high levels of public support through both operating and project grants. Conversely, private sector support is currently low by national standards at 10% of revenue.

Facilities

Since 1978, OG has been operating from the two sites, with on- and off-site collection storage facilities. The 1,900 sq. ft. Centennial Square Gallery is owned by the Town and located at street level inside the entrance to the Library in downtown Oakville. It hosts on average five exhibitions each year, generally in rotation with exhibitions at Gairloch Gardens. The site is in downtown Oakville, where there are many shops and restaurants.

The Gairloch Gardens site is in residential southeastern Oakville, about 3 km from Centennial Square. There are no amenities on site or nearby. The main building is an 8,500 sq. ft. heritage house that accommodates four small exhibition galleries, two multi-purpose/education rooms, exhibition preparation space and administrative offices. The building cannot be adapted to incorporate the security and environmental controls required for a coveted "Class A" status, required by the federal government to accept donations of valuable artworks, and by lending galleries such as the National Gallery of Canada. Centennial Gallery is also not suitable for Class A status.

The heritage house is owned by the Town of Oakville and located in a waterfront park. Oakville Galleries has commissioned a number of site-specific outdoor installations that, along with the glorious natural setting, make the Park and OG attractive for gallery visitors, children in the education program, and the general public. There is a secondary, 1,000 sq. ft. building on the grounds that is currently used for facility rentals and occasional programs.

Neither site is visible from the street and the modest signage accentuates the challenge of poor visibility. The public parking lot for Gairloch Gardens is located near Lakeshore Road, necessitating a ten-minute walk to the exhibition space. There is on-site parking at Centennial Square, along with on-street and off-street parking located within a block or two of the site. The Centennial Square site benefits from pedestrian traffic, especially people visiting the Library.

OG's current and future operations are hampered by the limitations of its facilities. A Facility Audit Plan undertaken by Reich + Petch in 2009 noted a long list of space concerns, among them:

- The inefficiency of working in two locations
- Inadequate (size and quality) collection storage
- Low ceilings and small rooms in Gairloch Gardens restrict exhibitions to small works
- Poor building circulation for visitors and staff
- Inadequate dedicated space for education programs
- Rising damp and evidence of flooding in the basement

The Town of Oakville has indicated that the Gairloch Gardens house is in need of major repair and renovation within the next three to five years. Both OG and the Town share a desire to relocate OG's activities to a single site. The Facility Audit Plan suggested that the Galleries would need 26,000 sq. ft. (up from their current 11,845 sq. ft.) to realize its programming goals and achieve Class A status.

Community Profile

Location

The Town of Oakville is located on the shores of Lake Ontario between Hamilton and Burlington to the west and Mississauga and Toronto to the east. The Town lies within a major transportation corridor, with three 400 series highways, rail lines and two international airports. One quarter of Canada's population lives within a 160 km (100 mile) radius of Oakville. Oakville is within one hour of border crossings at Niagara Falls, NY and Buffalo, NY.

Population

The population of Oakville in 2011 was 182,520. Oakville grew more than 10% between the 2006 census and that of 2011 (twice the Canadian rate of growth).

Town of Oakville Demographics: Age distributions by broad age groups and sex, 2011 Census

Age groups	Both sexes
0 to 14	19.6%
15 to 64	67.6%
65 and over	12.9%

Town of Oakville Demographics: Mother Tongue and Language Spoken Most Often at Home, 2011 Census

Selected languages	Mother tongue		Language spoken most often at home	
	number	%	number	%
Total	181,455	100.0	181,460	100.0
English	126,225	69.6	150,715	83.1
French	3,280	1.8	1,350	0.7
Non-official language	47,930	26.4	21,785	12.0
Multiple responses	4,020	2.2	7,605	4.2

Town of Oakville Demographics: Distribution of households by household type, 2011 Census

Household type	Oakville		Ontario		Canada	
	number	%	number	%	number	%
Total private households	62,415	100.0	4,887,505	100.0	13,320,615	100.0
Couple-family households with children aged 24 and under at home	25,380	40.7	1,402,420	28.7	3,524,915	26.5
Couple-family households without children aged 24 and under at home	17,265	27.7	1,408,120	28.8	3,935,540	29.5
Lone-parent family households	6,030	9.7	535,825	11.0	1,375,450	10.3
One-person households	10,885	17.4	1,230,980	25.2	3,673,310	27.6
Multiple family households	1,460	2.3	128,660	2.6	268,060	2.0
Other households	1,400	2.2	181,500	3.7	543,340	4.1

Immigration

The most common non-official mother tongues reported in Oakville, according to Statistics Canada, are Italian, Polish and Portuguese; recently, however, over half of the immigrants who settle in Oakville have been Asian.

Economy

The key industries in Oakville are Advanced Manufacturing, Digital Media and Animation, Life Sciences and Professional Services. Many people live in Oakville and work elsewhere. The Town has a reputation as wealthier than the average national income (with incomes as much as 46% higher).

Education

Oakville is home to a major campus of Sheridan College Institute of Technology and Advanced Learning. The Trafalgar Road campus offers a wide range of programs in the arts and cultural industries, most notably the internationally renowned Bachelor of Animation.

Neighbourhoods

The heart of the Town of Oakville is located near Lake Ontario along Lakeshore Road on the east and west sides of Sixteen Mile Creek. The main shopping area, Downtown Oakville, is on the east side. Centennial Square, with the Public Library, a Theatre and one of Oakville Galleries spaces, is on the river bank. This area, known as downtown to local residents, is attractive and continues to offer a wide range of retail and dining opportunities. Many of the shops have been independently owned, although that is beginning to change with the arrival of high end national brands.

The southeastern and southwestern areas of Oakville are primarily residential, with large homes on large lots, especially south of Lakeshore Road. West Oakville recently welcomed the transformation of a former school into the Queen Elizabeth Park Community and Cultural Centre. Much of the new development in Oakville is taking place north of the QEW, including a major new building at Sheridan College.

Support for Culture and Visual Art

The Oakville Arts Council has dozens of organizations, businesses and individuals as members. It reported some 68,000 volunteer hours in its 2012 Annual Report.

The Queen Elizabeth Park Community and Cultural Centre makes space available for classes, exhibitions and performances; it was opened by the Town of Oakville in the Summer 2011.

Every year, there are hundreds of students at Sheridan College who are in training to become artists and cultural entrepreneurs.

Town of Oakville Strategic Plans

The Town of Oakville is in the process of implementing its long-term visions for economic development, for culture, and for the future of downtown Oakville; each has a strategic plan that provides a component of the framework for the future of Oakville Galleries.

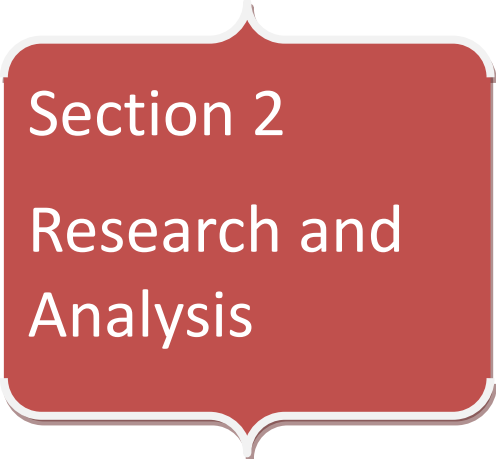
The Economic Development Strategy will position Oakville as the town of choice for doing business.

The objectives of ***Enabling Culture to Thrive in Oakville: Oakville's Strategic Directions for Culture*** (2009) are to define a guiding vision for culture, establish a mandate appropriate to that vision and develop strategic directions for the future. Specifically, the plan makes recommendations on the following:

- Enhancing places and spaces that will enable culture to thrive in Oakville
- Developing cooperative programs with arts, heritage and cultural groups and industries
- Building capacity in the cultural community
- Defining and strengthening the towns' role in culture and providing cultural services
- Strengthening culture through town plans and policies
- Creating partnership structures and leveraging investment in culture

The plan proposed the development of "a major downtown cultural facility located either on the current Centennial Square site or another downtown site" and that "a Class A art gallery should be located on this central site or elsewhere in the downtown core".

The Downtown Oakville Strategic Action Plan will guide the future of downtown Oakville over the next 20 years. The action plan outlines initiatives and other studies that will shape development and further enhance Oakville's downtown as a sustainable, well-designed and accessible area while protecting its unique historic character.



Section 2

Research and Analysis

Section 2: Research and Analysis

Three research projects have been completed. The first is a review of the programming and administrative operations of Oakville Galleries. The second is an assessment of the market for the kinds of programming that OG could offer to visitors, regional and otherwise. The third is a comparison of OG with similar public galleries across Ontario and Canada. This chapter presents highlights of the research. The complete Market Assessment and Comparative Analysis can be found in the Appendices.

Organizational Analysis

The first stage of research was a review of the current operations of Oakville Galleries, given the use of two sites, transition in leadership and a recent emphasis on controlling costs. The purpose of the review is to understand the strengths upon which Oakville Galleries will rely to develop its reputation, its relationships – and its revenues. This review assumes that the artistic mandate for Oakville Galleries will not substantially change. Indeed, the emphasis of the review is on the impact of having two locations, geographically separated from each other, in buildings that are not purpose-built, on the Galleries' activities.

The Facility Plan Audit Final Report and Appendix provide insight into the issues and challenges presented by the current spatial layout and size of Oakville Galleries. The perspective of the staff and colleagues from peer institutions is clearly documented.

The Director, the Education Coordinator and the Communications Officer have advised on what is working and what could work better.

OPERATIONS

Exhibitions – number, cost, approach, use of collection

- Intention has been to improve visitor experience while maintaining quality of programming
- Exhibitions relate directly to the physical spaces and locations as well as to the interests of a suburban audience, including pieces that are created in response to or specifically for the building at Gairloch Gardens.
- Six to eight shows are presented each year at an average cost of \$15,000 (which would be considered low for a curated exhibition of contemporary art in a public gallery). Some pieces from the collection are displayed in conjunction with an average of two shows annually, with a third generally dedicated outright to works from the collection, but there has not been enough consistency to allow residents to become familiar with the collection and to appreciate it.
- Circulating exhibitions:
 - We note that, despite the absence of a Class A facility, OG has been able to send shows on tour, and has received shows that have been developed by other galleries. This indicates that OG has a reputation for high quality programming, and is generally well-respected within the contemporary art world, especially in Canada.
 - The Curator has been with OG for more than two decades. Conversations regarding succession planning have begun, as she is likely to retire in the coming years.

Education

The Education Officer has been with OG since 2008 and in her current position since October 2011. She is restricted to working 4 days per week due to the need to have a Bilingual Program Coordinator as well.

The Education Officer notes that Parents expect a great experience for themselves as well as for their children; they want to be treated exceptionally well. Program participants are generally well educated and affluent, and have high expectations of program quality wanting the best for their children. The market expects 'name artists' as instructors.

School Programs

OG offers programs to elementary and secondary students, both on-site and at the schools. Bussing is an impediment to school groups visiting the Galleries, although the benefit of being on site is unquestioned. Some school trips are subsidized by OG's corporate sponsors. The programs have been operated on a 'cost recovery' basis; however overhead and coordination costs are not always factored into the price.

The school-based programs are challenging to operate from the current location of OG, because many if not all of the instructors are based in Toronto. Instructors must plan their schedule and transportation in such a way that they can arrive at OG to pick up their materials and get to the school in time for the class, then return the materials back to OG before returning home. While they are compensated for the extra time and travel, it is nevertheless unnecessarily burdensome on staff.

There is an opportunity for OG to strengthen its programs which use art to teach other aspects of the curriculum, such as linking art to history, geography and social studies, to demonstrate to students how art can be used as a critical tool to frame issues they are studying.

Extra-curricular Programs

In addition to education programs for school groups, OG offers a variety of theme-based art activities for children aged 6 – 12. These take the form of camps (such as March Break, one week summer camps; and one-day PA Day camps) as well as after-school and Saturday programs. Some programs are better subscribed than others: the week-long camps are well subscribed, however after school programs and some PA Day programs have been cancelled due to low enrolment. Many families become members of OG in order to benefit from the reduction in the fees for these camps (approximately 15% of the cost), so the majority of participants are OG members. Financially, the program fees cover direct costs and the salary of the Education Coordinator. These extra-curricular programs are not widely marketed; with increased marketing, these camps could not only cover all indirect costs but also become a profit centre for OG.

Francophone Programmes

OG offers children's programmes for both French-speaking families and French-immersion students. Oakville has two francophone school boards in addition to immersion programmes for non-francophones, so French programming is in demand. Funders appreciate the bilingual offerings. No additional languages are offered. New francophone marketing initiatives have been successful and are building the OG's relationship to French-speaking households in Oakville and Mississauga. A flyer outlining the children's Power Art PA Day programs, in French, was distributed to schools in the Conseil scolaire Viamonde and the Conseil scolaire de district catholique Centre-Sud, resulting in the first French language PA Day running since 2009 (that is, not only offered but delivered). Feedback from parents suggests that it is very difficult for French parents to find programs for children that are offered in French. Word of mouth has been very effective: a single committed parent was able to bring in 10 other participants by promoting the programs through her school council contact list.

Logistical Constraints

Programs for children are currently run at Gairloch Gardens in two multi-purpose rooms. A dedicated classroom would have space for storage and supplies, and for displaying children's artwork. One classroom needs to have access to water and a sink (wet room); another can be a 'dry' room. Ideally, rooms would be available and appropriate for students of different ages and ability, and children could be separated by age instead of all being in one group. At present, programming is determined by the space available. Teachers find the physical setup a challenge because it is hard to control.

Adult Education

OG currently invests little in public programming and not surprisingly audiences are small. The most successful programs are those that are produced in partnership with the Library – when there is an author tie-in with an exhibition, for example. They also operate the ARTbus that brings art lovers from the Toronto area four times each year. There is demand for art-house cinema in Oakville but screenings have generally lost money.

Community Engagement

Having just completed a three-year community outreach project funded by the Ontario Trillium Foundation, OG has determined that there is an appetite for community-driven programming. Programs that took place outside of OG included free drop-in workshops for children in lower-income neighbourhoods, collaborative art projects held in seniors' residences, and targeted art programs for newcomers and adults with disabilities. The programs were satisfying to produce and were well received by the participants, but they did not have a measurable impact on the number of visitors to OG. The Trillium-funded programs included:

- Starting Oakville Galleries Youth Council, made up of local high school students
- Mail Art Exchange project and exhibition with Oakville Galleries Youth Council, Workers Arts and Heritage Centre, Oakville YMCA and the Oakville Public Library
- "Do You Read Me" - a book published by Oakville Galleries Youth Council with the Art Gallery of Ontario Youth Council, Bronte Youth Centre, and the Oakville Public Library, which won the 2012 OAAG award for Art Publication of the Year
- Teen Zine Fair at the Oakville Public Library -Oakville Galleries Youth Council participated in the Wing Ding Zine Fair at Xpace in Toronto
- Harbourside Organic Farmers Market drop-in art workshops for children, for 3 summers
- Free art workshops at each branch of the Oakville Public Library for children, several times annually for two years Clearview Neighbourhood Community Garden
- A community garden in partnership with local community organizations, including public gardening workshops, including the art program for children called "Art in the Garden"
- The "Grow Cook Learn Eat Share Halton Food Map" in partnership with the Oakville Sustainable Food Partnership
- A series of lectures called Landscapes in Contemporary Art at the John R. Rhodes Seniors Citizens Residence
- A mural with special needs adults at Community Living Oakville
- The Seniors Portrait Project, which was created with seniors at John R. Rhodes Seniors Citizens Residence, was screened as a documentary, and is being exhibited at the Queen Elizabeth Park Community and Cultural Centre this winter.

OG did not measure how many visitors came to gallery events as a result of the free programs in the community, though year-over-year comparisons do not suggest any notable increases. OG currently runs a free, year-round after-school art program for kids in partnership with Art House called Red Fish Blue Fish in various community centres. The Education Officer leads workshops for children and the public at events like Midnight Madness and Random Act of Kindness Day. OG recognizes that it is important for the gallery's profile to remain active in the community so will continue external activities, even after the Trillium funded initiative has been completed.

Collections management

The Galleries' collection is stored primarily at Centennial Square in two separate storage spaces, one of which is a former gallery converted into storage. These spaces are currently at capacity, significantly limiting the kinds of work the Galleries can collect. Large-scale or sculptural acquisitions are rare, for example. These spaces also lack the necessary environmental conditions for OG to qualify for Category A designation through the federal Cultural Property Export Review Board, which restricts the Galleries' ability to accept donations of artwork. Dozens of important (and valuable) donations have been refused in recent years as a result. Furthermore, the current storage spaces are not suitable for research purposes.

ADMINISTRATION

Cost structure

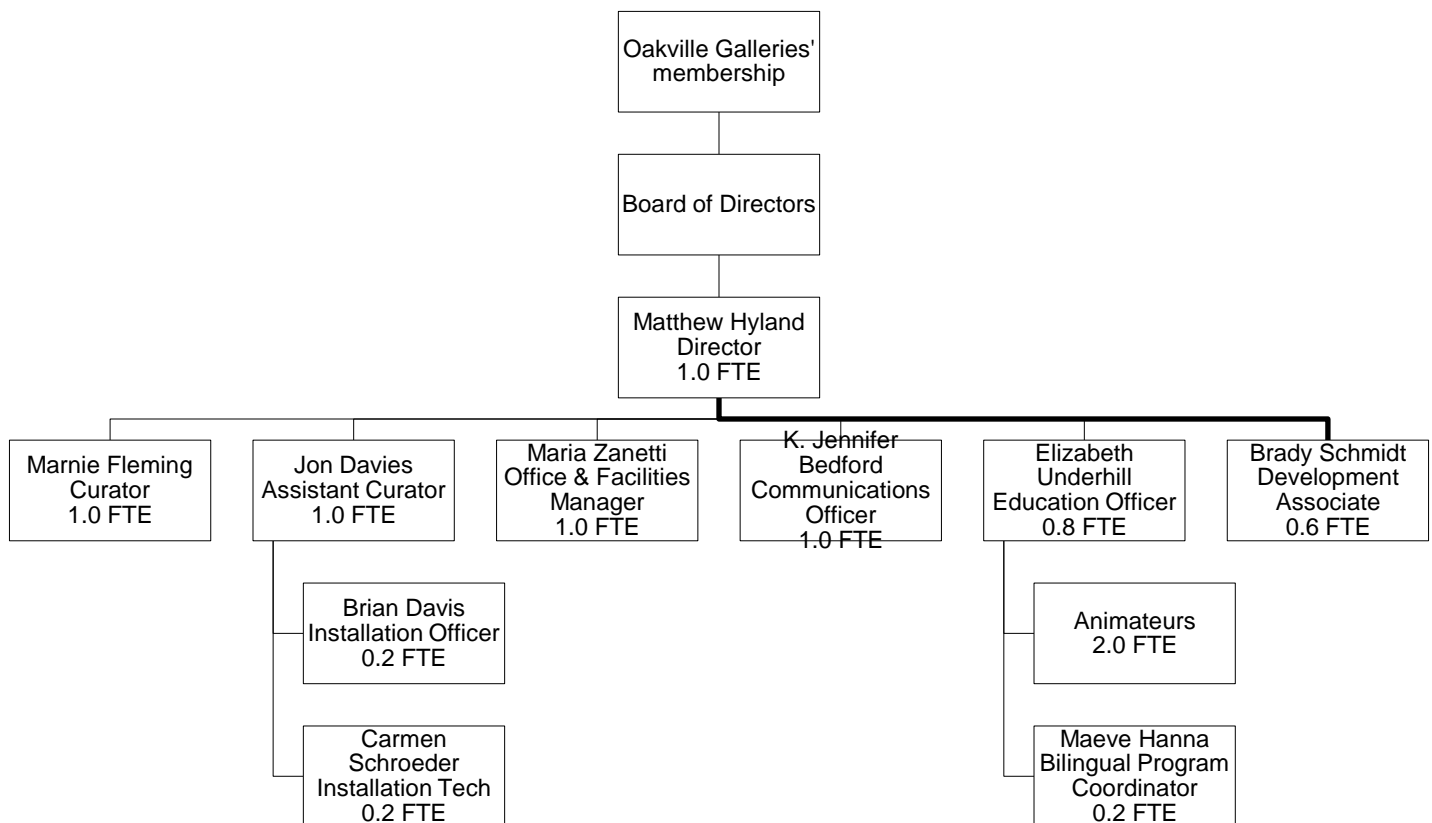
- Overall costs of the Galleries have declined or held steady since their peak in 2008. Personnel costs are projected to be more than 60% of the total budget in 2012 (\$578,209 / \$929,466). While some salaries have risen in recent years, the salaries are still within the range for comparative positions in similar-sized institutions.
- The cost to rent the Centennial facility is listed at \$17,900 each year (paid to the Library); occupancy cost at Gairloch Gardens is \$20,000. Total occupancy cost is therefore approximately 4%; this is very low, thanks to the in-kind support of the Town of Oakville.
- Most costs have declined somewhat or significantly since 2010. With the move away from publication of exhibition catalogues or books and other economies, the Materials, Supplies and Utilities line is under \$80,000. The Director notes that it is difficult to deliver the current level of programming on the budget available.
- The advertising budget is surprisingly low. The low spending on marketing and communications has repercussions for the awareness of OG among local residents.

Current sources of revenue

- The only significant sources of revenue are three levels of government and children's programming.
- Admission is by donation. This is unsurprising, given the current small size of the galleries, and the separation of the two sites.
- OG has a track record of attracting sponsors and donors but fundraising is inconsistent. A recent Fundraising Audit by Genovese Vanderhoof has been completed and is being reviewed by the staff and Board. A Philanthropic Assessment will be started early in 2013 which will inform future directions for private sector revenue generation.
- Art classes and camps are run at a profit. School program revenue covers direct costs, however the cost of full-time staff and other overhead are not included.

Staff structure

- Staff includes five full-time positions (Director, Curator, Assistant Curator, Office & Facilities Manager, Communications Officer) and a part-time Development Associate. The Education Officer position is full-time, but is currently occupied by two part-time people because of the need to have a French-speaking person to work with francophone schools, teachers and parents. There are twelve people filling three Animateur and Art Instructor roles and two very part-time installation staff. The current Organizational Chart is presented below.



- The salary levels are consistent with salaries at other regional galleries. Given that many people working for OG are part of the Toronto arts and culture labour market, the salaries may not be high enough to be competitive.
- In the past OG had Director-level positions in development and marketing, plus education and programming, however this is no longer the case. These two positions are occupied at mid-range operational levels. The absence of senior staff in these two areas may provide short-term cost-savings, but the void in developing and delivering on the OG Brand is costly in the long-run.

Marketing and Communications

The current Communications Officer started at OG in March 2012.

Exhibition and Overall Marketing

OG uses standard forms of marketing to announce its upcoming exhibitions: brochures, website and Akimbo. The Galleries has dramatically reduced the production of exhibition catalogues in order to reduce costs. This is, regrettably, consistent with the approach being taken by galleries across the country. Many galleries are also cutting back on paper brochures, as OG has done; we heard in the community, however, that local residents respond to flyers that are delivered to their door. Local radio has not proven to be a worthwhile vehicle either for advertising or editorial support. The local paper is of modest value. The issue is that the advertising cost is quite high given the potential return. Editorial support, while limited, is not without some value however.

Neither of the two Galleries has a street-front presence or any roadside visibility. One is hidden within Gairloch Gardens and the other is hidden within the Oakville Pubic Library. More could be done to erect signage to both promote the Galleries and to assist in wayfinding for first-time visitors.

The website is due to be upgraded shortly.

The Facebook page has recently been launched; it has over 700 'friends' as at 1 December 2012. Social media allows for broad, rapid, frequent reach and could be very useful in future.

Education Marketing

The OG education program brand positioning and differentiation are based on:

- a) using professional artists as instructors;
- b) learning inside an operating gallery;
- c) teaching that empowers critical thinking and creativity rather than being didactic or repetitious ('productive play');
- d) high prices compared to the Town, although competitive with private schools; and
- e) park setting.

The main 'competitor' for school programs is the AGO, which offers an extensive array of programs for children, youth and adults. Local competitors for art classes and camps include the Oakville Art Society, which provides technique-driven classes. OG taps into the imagination; it does not offer courses along the lines of 'how to paint like Monet' or 'how to use watercolours'. Local private schools also offer competition in the form of week-long summer and March break programs for children.

Word of mouth is a primary means to promote programs. Social media is starting but adoption isn't wide in Oakville. Advertisements in the community newspaper have not been prudent given the cost. Parents generally find out about OG by searching on the web for programs for their children.

FACILITY ISSUES

Some issues identified during the 2009 Facility Audit have been addressed. Some would be addressed by consolidation in one location; some can only be addressed by consolidation and relocation.

The distance between the two facilities has not changed:

- Installing / striking exhibitions in two places at once continues to be difficult
- Collections storage at multiple sites presents a range of challenges

Conservation and environmental controls are still concerns:

- Cramped and crowded collections storage presents long-term conservation issues
- Collection growth limited due to space constraints and an inability to receive gifts of certified cultural property (Note that cultural property designation requires completion of a 13 page form found at <http://www.pch.gc.ca/pgm/bcm-mcp/frm/fei-fef-2010-eng.pdf> , which is also used any time that a gift or exhibition is to be received.)

- Loans of high-profile artworks and exhibitions from larger institutions are a challenge to secure with the existing HVAC system.

Issues that can only be addressed by a new, integrated space include:

- Configuration of space for optimal use by the public, researchers and staff
- Size and utility of exhibition spaces
- Washrooms and other public amenities
- Infrastructure: electricity, HVAC, storage, fire safety, occupant load
- Shared use of spaces, especially education facilities
- Staff offices of appropriate size, configuration and location away from public areas

ORGANIZATIONAL ANALYSIS: SUMMARY OF KEY LEARNING

While OG is operating with a restricted budget and a small team, it continues to deliver programs of exceptionally high quality (as indicated by critical response and parent feedback as part of the Market Assessment). It is struggling to attract and build audiences, especially within the Town of Oakville itself. The spaces available to the Galleries are restrictive and are not visible to potential visitors.

There are strengths on which to build:

- curatorial excellence;
- education program excellence;
- careful management.

There is a significant problem with capacity. OG can deliver exhibitions and programs, but it cannot promote them adequately so attendance is lower than it could be. There are organizations that would be pleased to partner with OG if there was someone who was systematically reaching out and working with them, such as the Business Improvement Area, Oakville Tourism Partnership and local cultural organizations.

Market Assessment Summary

Objective

The purpose of the Market Assessment was to determine the level of interest in contemporary visual art and related programming in Oakville. The findings from the Market Assessment inform the business model of Oakville Galleries. This is a high level summary of the full market assessment report that can be found in Appendix 1.

Methodology, including quality of data

Quantitative data were gathered through an online survey conducted during October 2012. Qualitative data were obtained from two Round Tables with members of the community as well as telephone interviews with school teachers and School Board representatives, and with parents of children attending extra-curricular educational programs. We believe these data to be reliable indicators of current behaviour. Future behaviour will be shaped by external events as well as the actions of OG2.

We also spoke to the Town of Oakville's representative on the Tourism Partnership, who provided valuable insight into the potential for visits and revenue from the Town's target tourism markets.

SURVEY RESULTS

There was a very robust response to the survey with 240 responses. This is a very respectable result, especially as no incentive was offered. About 140 of the respondents live in Oakville, while half of the remainder live in Toronto and almost all of the others live elsewhere in the Golden Horseshoe (St Catharines to Vaughan). The complete survey with the results can be found in Appendix 2.

Survey Results: Motivators for Attending Oakville Galleries

What type of experience is most likely to attract you to visiting the Galleries? Please select all that apply.	Families with children interested in art classes	Residents of Oakville	Non-Residents of Oakville
Exhibitions about a specific artist or topic of interest to me	68.3%	75.2%	90.4%
An opportunity to relax in a peaceful setting and think about art and/or myself	63.3%	54.3%	38.3%
A new experience that will spark my curiosity and engage my intellect	60.0%	70.5%	64.9%
An opportunity to learn from an expert, listen to a concert or watch a film	53.3%	45.0%	24.5%
An opportunity to spend meaningful time with friends and/or family	46.7%	33.3%	18.1%
Events where I'm going to see and be able to talk with a lot of people	16.7%	19.4%	13.8%

Location

Over half of the Oakville residents responded that the location of the Galleries made a difference to their decision to visit. More Oakville residents live closer to Centennial Square than to Gairloch Gardens. Survey results indicated that east-end residents are more likely to frequent Gairloch Gardens than those in west end, so there is likely a selection bias in this question. 41% of Oakville residents who responded would prefer to attend an exhibition at a downtown location vs 18% at a south-eastern Oakville location. Over 70% of non-residents prefer a downtown location.

Location is important to families with children. 75% of the Oakville residents who responded to this question indicated that their interest in participating in children's programs at Oakville Galleries is influenced by location within the Town. The preferred locations were downtown (33%), southeast Oakville (31%) and near downtown (19%). The three most important factors are that the location be: close to home, in a natural setting, and in a place where there is something else to do at the same time.

Other Programs

There was significant interest in adult programming in general. Among the 200 plus people who responded to this question, there was strong support for talks by individuals connected to current exhibitions:

Are you interested in participating in any of the following adult programs? Please select all that apply.	Residents of Oakville	Non-Residents of Oakville
Talks by exhibiting artists	62.9%	86.1%
Art history lectures	55.6%	43.0%
Film screenings	51.6%	36.7%
Talks by curators	50.0%	81.0%

Local residents were demonstrated modest interest in taking studio classes for adults. Ninety residents – about two-thirds of the Oakville respondents – indicated that they were interested in at least one form of adult education. (About one-quarter of the non-residents were also interested.) Location was a factor for many: respondents were fairly even divided between downtown, near downtown and southeast Oakville as a preferred location for adult education and programs.

EDUCATION RESULTS

Interviews were undertaken with parents and educators to obtain a clearer perspective on the value of the education program and opportunities for growth.

Parent Perspective

We interviewed four parents in depth. There are two aspects of OG's education programs that all four parents in OG's extra-curricular education programs appreciate the most. The first is the park setting, and how the site is used to both stimulate the children's interest in art and provide an outdoor camp experience. The second is the quality of the instruction provided by the staff and the structure provided in the camp experience. Also mentioned by one respondent was the thematic variety in the camps.

Parents understand the value that an art gallery brings to a community. Two commented that they do not think there is enough art in Oakville, and two also mentioned how few art programs are available to children in the community. Only one parent had enrolled their children in other art programs (at the Town and a private operator) and commented that OG's price is comparable to the Town, and cheaper than the private operator. She rated OG's program as much better than the Town (both content and structure), and similar quality to that offered privately. There is excellent support for the programs that are offered in French (whether or not those programs include art!).

Educator Perspective

Two Anglophone teachers were interviewed each with over 20 years experience as visual arts specialists within the school system. The aspects of the OG that the teachers appreciate the most mirror those of the parents: the quality of the instruction and the opportunity for the students to interact with art outdoors in the park setting. One teacher thinks that the instructors deal with the students at the right level, even when they are rambunctious. The other teacher believes that there could be improvement in this area and suggests coaching on how to engage with teenagers. The knowledge of the Gallery instructors is greatly appreciated, as is their ability to lend a richness and depth to the students' experience.

Both teachers spoke of the challenges of bussing, plus the cost and the paperwork involved with field trips. They note that the students have to be charged for field trips (unless the school has raised the funds) and that when admission/workshop fees, bus rental and supply teacher costs are calculated this can amount to \$25 per student. The educators see no solution to this dilemma, unless the Gallery can obtain sponsorship to underwrite some of the cost.

While getting students to the Gallery is a challenge, both teachers believe that the students have a richer, more profound experience when they go to the Gallery than when an OG instructor visits the classroom. They note the way that the students respond to seeing the work first hand, whether it is an exhibition within the Gallery walls or in the park.

The arts co-ordinator at the school board takes a cost/benefit approach, pointing out that the cost of bringing an artist into the classroom for a day provides many more students access to art instruction than using the same funds to visit the Gallery. Ultimately, the decision rests with the school principal and teacher.

The education workshops are seen to be very relevant to the curriculum. While knowing the focus of OG is contemporary art, one teacher observed that it would be helpful to connect with the historical aspect of the art curriculum. The connection with global issues is valued as part of the English curriculum but the teacher suggests this connection could be promoted specifically to English teachers.

The Francophone educator who was interviewed had a similar perspective. The educator appreciated programs that are offered at the Galleries, provided they are linked to the curriculum. Reference was also made to the limitation on the number of field trips that can be made in a school year, and the cost of transportation:

C'est certains que les élèves profitent davantage d'une sortie que d'une activité en salle de classe si cette sortie est bien structurée par rapport au curriculum. La barrière est souvent le coût (l'atelier et le transport) et la possibilité pour les enseignants de planifier une sortie (programme chargé). On ne peut pas faire plus qu'un certain nombre de sortie éducative par année.

The Francophone educator made particular note that the school board would appreciate programs that were delivered in the classroom, if the cost was reasonable. The Francophone School Board is willing to contribute to the cost of programs.

The Interview Protocol for Parents and Educators can be found in Appendix II.

ROUND TABLE RESULTS

Two Round Table conversations were held, first with members of the Oakville arts community and second with community, neighbourhood and business leaders. Both were very positive. The list of participants is attached in Appendix 1.

There was agreement that Oakville Galleries delivers significant value to the town. On the other hand, awareness of the Galleries and its programming is weak.

Community residents and leaders alike see Oakville as a place that has a sense of heritage and culture, with a strong connection to the past and many active artists and cultural groups. People stressed the importance of family connections: many people who move away to school or to start a career move back to Oakville to be close to family and to raise their own family. They enjoy the closeness to nature and especially the lake. People spoke of Oakville as having great potential: it is walkable, it is livable, it has trees.

Participants in the Round Tables were familiar with OG and appreciate its international reputation, its cutting edge offerings and its leadership status in the community. All agreed that OG enhances Oakville. OG is especially important to artists and art students, setting an example of excellence and giving them something to which they can aspire. Some pointed out that having OG means not having to go to Toronto for education and engagement in the arts. (They agreed that OG has made Gairloch Gardens into an iconic location.)

There were concerns: participants felt that the sites are not accessible (location, hours) and that distribution of information to residents about exhibitions and programs is inadequate.

Relevance to the community

Both groups were asked for their thoughts on how the Galleries could be more relevant to the community. Participants can see significant potential for Oakville Galleries, especially in a move to downtown. (One participant wanted to ensure that the Town continued to operate a facility in Gairloch Gardens and advocated for OG to continue there.) Connection with and among communities was stressed.

- Identify the Galleries with Oakville: strengthen the connection with Oakville's history and heritage while maintaining OG's place as the most contemporary of spaces. Work could be done to market and communicate about these connections more effectively.
- Sheridan College is an internationally recognized post-secondary institution that specializes in visual art and media, including animation. Be explicit in communications about the connections that already exist between OG and Sheridan: classes, tours, lectures and exhibitions by faculty and graduates, for example.
- Locate downtown: downtown is full of people on the weekend. There is lots of foot traffic, it's vibrant. It would be great to have OG close to other amenities; it could contribute to what attracts people to come downtown. It could generate more evening activity and bring more diversity.
- Create sense of affiliation: there are few things that say 'Oakville'. Build pride in OG, the collection and the quality of exhibitions. Have branded items that people can buy (eg mugs that say 'Oakville'). Make OG a place for social activity as well as a place for contemplation. Encourage people to join the conversation and to engage actively with art. Bring different communities together to respond to the exhibitions.
- Education: offer dedicated education space, space for kids to engage with art; strengthen the connection with schools' existing programming and curriculum

Additional Information about the Market for Cultural Amenities in Oakville

One million visits are made to Oakville each year, most on day trips to visit family and friends according to Rebecca Edgar of Tourism Development at the Town of Oakville. An additional amenity that would give people something to do on those visits would be very welcome. In addition to day visitors, there are a sizable number of people who

are in Oakville for extended periods of time to work, residing in hotels and always looking for something to do, especially at traditionally quiet times (Sunday; Monday evenings). While Oakville is renowned for its sporting activities, there are spouses who attend events who would appreciate a cultural activity, especially if accompanied by a dinner in a fine restaurant, or a luxury shopping opportunity.

In terms of amenities, there was general agreement that a Gallery in Oakville's downtown should not compete with existing businesses; partnerships would be most effective. One amenity that would be welcomed is an event venue that would accommodate 200-500 people, as such a space does not exist in Oakville.

MARKET ASSESSMENT: SUMMARY OF KEY LEARNING

Market potential

People in Oakville are proud of Oakville Galleries. They want to see it thrive as a cornerstone of a revitalized downtown. They want to know what is going on there. They see the OG filling many functions while maintaining its existing mandate: a place for learning, for contemplation, for the exchange of ideas. The potential markets include:

- Families – children in education and extra-curricular programs
- Residents – once or twice a year on visits to downtown; more often to show off Oakville to visiting family and friends
- Visitors – on day trips, specifically to visit OG, and while on business

Ability to reach market potential

A thoughtful, strategic, sustained marketing campaign is required – starting now – to build awareness of Oakville Galleries, of contemporary art, the education and social experience that the Galleries offer and of their significance to the quality of life in Oakville.

Location

With very few exceptions, there is strong support for the consolidated Oakville Galleries to be located in close proximity to downtown.

Partnerships

There are many opportunities to build products or programs that will be of interest to audiences, and that will therefore attract financial support:

- With the Downtown Oakville Business Improvement Association to develop experiences that will keep visitors to Oakville occupied for half a day or an evening
- With the Tourism Partnership, and the hotels
- With local arts and community organizations – reaching beyond the groups that have traditionally been interested in the Galleries to bring in new audiences
- With galleries in communities along the shore of Lake Ontario – Hamilton, Burlington, Mississauga, Toronto – to create an identity for day visitors, tourists and local art lovers

Memberships

There is an existing suite of membership categories that was recently reviewed. However the benefits of these categories could be revisited to ensure they are financially viable for the Galleries while delivering real benefits to members. The majority of memberships are currently purchased by parents to obtain discounts for children's classes. Corporate memberships exist to encourage businesses and event operators to send their executives, visitors and spouses to the Galleries, as well as to encourage substantial (annual) contributions to the operation of the Galleries. More marketing effort can be put into selling family and the corporate memberships.

Visits

"Exhibitions about a specific artist or topic of interest to me" are mostly likely to attract residents and non-residents to visit the Galleries. Both are looking for experiences that spark their curiosity and engage their intellect.

A strong exhibition program that showcases art and artists of national and international significance will encourage visitors from Oakville and beyond.

Survey respondents were not asked about their willingness to pay to visit the Galleries. Theoretical research on museums demonstrates that visitors are not very sensitive to price: that is, galleries and museums have more flexibility to raise admissions than they usually believe². Residents, as well as visitors, may well be prepared to pay to see high-profile exhibits that showcase a well-known artist or group of works. (Such exhibits require substantial marketing support – flyers in mailboxes, ads in local and national newspapers, media coverage – in order to build audience awareness and to justify an admission charge.)

Enrolment in Children's Education

There is an established market for all forms of classes that are currently offered by Oakville Galleries. The most popular are:

- Classes in English for children aged 6 - 8
- English camps
- Classes in French
- French camps

The programs in English have competition from the Town and from private schools, but the quality of the programs stands out. The current strategy – to offer the programs at a premium price – should be continued. Programs should continue to be offered at Gairloch Gardens for as long as that is possible, to enable the balance of outdoor and indoor activities to continue. At a consolidated location in downtown Oakville, there will still be an opportunity to design programs that take advantage of the Town's waterfront location.

School-age Education

Partnerships are in place with the local Boards of Education. Educators at all levels will always want to bring art-interested students to the Galleries to be exposed to the art on display and to learn more about it. Success will depend on attracting financial support for transportation from corporate or other sponsors.

Adult Programming

124 residents of Oakville and 79 non-residents indicated in the survey that they would be interested in one or more form of adult programming. From talks by exhibiting artists and curators to lectures on art history and guided tours of exhibits, there is a desire to learn more at Oakville Galleries. Local residents also expressed interest in more specialized activities, such as film screenings and visits to the homes of local collectors.

Benefits to the Town

When Oakville Galleries is located in a single, visible, accessible building in downtown Oakville, it will be able to offer the community:

- A place to experience culture
- A place that enhances the quality of life for adults, children and families
- A place that will increase visits to downtown, which will enhance the viability of local retail and hospitality businesses

² Bruno S. Frey and Stephan Meier, *The Economics of Museums*, Handbook of Art and Culture, Vol. 1 Elsevier Press, 2006

Comparative Analysis Summary

APPROACH

The consultants had proposed a comparative analysis with three galleries that had undertaken a capital project, to learn from their experiences. After discussion, the OG Director selected two galleries that had completed a capital project in the past several years (Southern Alberta Art Gallery and Art Gallery of Windsor) and the Kitchener-Waterloo Art Gallery that is about to embark upon a capital project. Valuable quantitative and qualitative information was gathered on these three galleries from interviews with the three Directors, as well as a review of their 2011 annual reports.

The Consultants recommended that a broader sector-wide comparison with other galleries would also be helpful. Thus the *BFTA 2010 Survey of Public Museums and Public Art Galleries* was mined for additional data. This is a high level summary of the full comparative analysis report which can be found in Appendix 3.

FINDINGS FROM THREE GALLERIES WITH FACILITY PROJECTS

The three galleries that were the subject of this comparison - Southern Alberta Art Gallery (SAAG); Kitchener-Waterloo Art Gallery (KWAG) and Art Gallery of Windsor (AGW) are located in cities with populations ranging from 84,000 to 220,000 (compared with Oakville at 183,000). SAAG and KWAG have operating budgets similar to Oakville Galleries, at approximately \$1.1 million, while AGW has a budget twice that size. SAAG's size is similar to Oakville Galleries currently, while KWAG, with a similar budget, is over twice the size.

As noted above, the three galleries were chosen as comparators because they have recently undertaken a capital project (or will do shortly). The galleries are all public, regional galleries in small to mid-size urban settings. We note that their mandates are not identical, which will have an impact on their use of space and on the composition of their revenues and operating budgets.

Demographic and Facility Data

Demographic and Facility Data	Southern Alberta Art Gallery	Kitchener-Waterloo Art Gallery	Art Gallery of Windsor	Oakville Galleries
Population	83,517	219,153 (city)	210,891	182,520
Median family income	52,122	77,040	69,480	92,594
2012 Facility Data				
Total square feet	12,300	27,000	71,000	11,845
Total exhibition area	4,357	6,000	16,019	3,000
Total education area	680	2,800	1,600	1,495
Total event rental area	2,607	1,500	2,000	0
Collection storage area		3,090	5,000	1,660
Pieces in collection	300	4,000	4,000	1,200
Ownership	Municipality	Municipality & Centre in the Square	AGW in process of sale to municipality	Municipality
Purpose built	No	Yes	Yes	No
Designation	Category B	Category A	Category A	Category B

Table 1: Demographic data from Statscan 2011; Facility data from interviews

The following table provides information on size (in square feet) and revenue sources for the three comparator galleries³. In reviewing this data, it should be noted that each gallery is operating within a unique environment which effects programming choices and financial results. Oakville has a strong level of government operating and project revenue, in part due to the extremely high quality of the artistic programming. OG has a low level of private sector revenue, an area for future growth.

Comparative Analysis: Size of Galleries and Revenue Sources

Principal Revenue Sources	Southern Alberta Art Gallery		Kitchener-Waterloo Art Gallery		Art Gallery of Windsor		Oakville Galleries	
Total square feet	12,300		27,000		71,000		11,845	
Total revenue	1,126,141		1,087,671		2,009,797		1,028,991	
Municipal revenue	202,900	20%	360,874	33%	450,000	22%	316,300	31%
Provincial revenue	189,767	17%	111,000	11%	211,579	11%	134,865	13%
Federal revenue	150,000	13%	82,500	8%	154,000	8%	200,000	19%
Total government operating revenue	542,667	48%	554,374	51%	815,579	41%	651,1650	63%
Project grants	24,616	2%	31,000	3%	13,000	1%	207,408	20%
Fundraising, sponsorship, donations and memberships	412,782	37%	366,493	34%	915,900	46%	105,396	10%
Earned and other	146,076	13%	135,804	12%	265,318	13%	94,387	9%

Table 2: Principal Revenue Sources from 2011 annual reports and Oakville Galleries

The most useful insight from the review of these three galleries is the lessons they have learned from their facility projects. SAAG added 2,500 sq. ft. of new space to their building in 2010, all of which was dedicated to expanding their public programming (children and adult education) and event rental capacity with a view to increasing earned revenue. They did not expand the exhibition space as they knew they could not afford to program it.

Earned income from space dedicated to education programming, community events and meetings seems to be on the increase. KWAG is completing plans for a 5,000 sq. ft. pavilion that will solely serve as an event venue. And as AGW downsizes they are reconfiguring their space to maintain function rooms that can be used for event rentals which net them a small surplus.

Less successful has been other earned revenue initiatives. KWAG started out with a 1,500 sq. ft. gift shop that failed, and was subsequently converted into a cafe which also failed. Likewise at the AGW a ground floor cafe, gift shop and art rental business all failed due to lack of traffic.

Two-thirds of all of Oakville Galleries' exhibition visitors are attending shows at Centennial Square. The ratio of Oakville Galleries' visitors to population is very low (25,000 visitors in 2011 with a population of 185,000, a ratio of approximately 1:7). This compares to KWAG which has a ratio of 1:6 and SAAG with a ratio of 1:4. While SAAG has the highest ratio of visitors to population, it is also the only gallery that charges for admission (\$5 adult). Admittedly SAAG only reopened two years ago and might still be in an attendance "bubble". However the visitor numbers are likely also a result of a major public awareness campaign they launched in 2010. The campaign with a

³ We note that there are other revenue models among regional art museums in Ontario. Gallery Lambton (Sarnia), the Robert McLaughlin Gallery (Oshawa) and the Varley Art Gallery (Markham) are all in purpose-built and/or recently expanded facilities and receive strong operating support from their respective municipalities.

logo “I ♥ SAAG” featured photographs of gallery members of all ages holding the new logo. This campaign changed the public perception of the gallery by showing the faces of participants.

Another potential growth area that emerged from the comparative analysis is education. Oakville’s school programs reach very few students compared to those in the other three centres. The other galleries largely report strong enrolment for their extra-curricular education programs, especially the summer camps. On the adult education front, AGW hosts free lectures and symposia around each exhibition that are very well attended. Meanwhile KWAG brings adults into the gallery through “Creative Thinking” workshops sold to social clubs or employee groups, where refreshments are served, a tour of the gallery is provided followed by a creative activity where participants can take home their creation.

In contemplating the most successful aspects of their facility projects, both SAAG and AGW noted the ability to integrate more fully into community life. In the case of SAAG, this was achieved through opening the back of their building onto a park, increasing visibility. For AGW, it was the move into a mall where they were able to stay in sight. Looking at the least successful aspect of their projects, both galleries commented on the unexpectedly high HVAC costs, both installation and operation.

BUSINESS FOR THE ARTS SURVEY FINDINGS

Thirty-nine public art galleries participated in the 2009/2010 Business for the Arts (BFTA) survey. This annual survey captures revenue sources, and some membership and exhibition data, but does not delve into operating expenses.

We analysed the data in the BFTA survey of revenue sources for 31 public galleries (all those in the survey except provincial agencies or galleries with budgets in excess of \$5 million). The findings from this analysis show that on average these galleries generate approximately 56% of their revenue through fundraising and earned income. Within this group, there are three galleries with floor areas of 22,000 sq. ft. to 25,000 sq. ft., comparable to the size proposed by Oakville Galleries Facility Plan Audit in 2009. These three galleries (MacLaren Arts Centre (Barrie), Kitchener-Waterloo Art Gallery (Kitchener) and the Moose Jaw Museum and Art Gallery (Moose Jaw)) generate on average 53% of their revenue from private sector fundraising and earned income.

The analysis of these data thus indicates that on average:

- Government operating revenue is between 45% and 50% of all revenue
- Project grants are up to 5% of all revenue
- Fundraising revenue fluctuates widely, but averages out to around 30% of revenue
- Earned and other revenue is on average around 15% of revenue.

While each gallery has a unique history and operating model, these numbers do provide a useful indication of the direction for OG business planning.

COMPARATIVE ANALYSIS: SUMMARY OF KEY LEARNING

As noted at the beginning of this Comparative Analysis, each of the galleries operates in a unique environment and many factors contribute to the data summarized in this report. The data presented coupled with the qualitative information provided by the gallery directors interviewed, provide a useful starting point and benchmarks for the business model to be developed for Oakville Galleries.

The following summarizes the information gathered from the three galleries studied in depth.

Facilities

- All the galleries are in some way either fully or partially owned by the Municipality. The most effective building management likely resides outside the gallery, at a municipality or other entity with appropriate expertise.
- The only galleries with Category A designation were purpose-built.
- All the galleries are located in the downtown core of their municipalities. Exhibition attendance at Oakville Galleries' downtown Centennial Square site is twice that of the suburban Gairloch Gardens site.
- A cafe and a gift shop do not typically result in a positive return on investment.

Budgets and Size

- Of all the galleries studied, the Kitchener-Waterloo Art Gallery has a 2011 budget closest to that of Oakville Galleries although they are significantly larger spatially.

Exhibitions

- OG presents fewer exhibitions each year in their own space (as opposed to any exhibitions they send on tour) than comparable galleries (although other galleries might be mounting small exhibitions in lobbies and hallways).
- There is a relationship to be explored – and maintained -- between the high level of Arts Council and government support for OG and the artistic and curatorial excellence of their exhibitions.

Attendance and Participation

- The number of visitors to OG is low relative to population compared to the other galleries. OG's visitor numbers were 67% of those of KWAG in 2011 (72% in 2010), which has the closest population base to draw from. However, KWAG presents almost twice as many exhibitions.
- Likewise participation in school-based education programs is very low at OG.

Revenue Sources

- Gift shops and cafes have not proven to be revenue generators for these galleries.
- Spaces that can be used for gallery programming and as rental venues have the potential for positive net benefit.
- OG revenue sources are different from those of other galleries, demonstrating a higher reliance on public sector funding and a lower reliance on both earned and contributed revenue.

Why invest in a unified, downtown facility for Oakville Galleries?

Numerous studies undertaken across North America have demonstrated the importance of the arts to the quality of life and economic health of communities large and small. How to appropriately measure the value of the arts is a subject of much debate.

John Holden, a Professor at City University in London, England wrote extensively about the value of culture during his years at Demos, a think-tank on power and politics. He identified three elements of cultural value:

1. Intrinsic value: the value of the cultural experience to the individual, typically measured qualitatively and emotionally by how it makes the participant feel or respond;
2. Instrumental value: this is often referred to as the economic impact, or the spin-off effects based upon employment or tourism, frequently measured by quantitative impacts or outcomes.
3. Institutional value: which is created when arts organizations engage with the public and their own employees, it is rooted in moral values and concern for putting the public first. This is measured by the social capital generated, by safety in public places and citizen engagement.

He argues that the public does not care about the instrumental value, and would not make the connection with the institutional value. The public's interest is the intrinsic value of the cultural experience. This is where the power of art lies, the challenge is finding ways to promote this intrinsic value and encourage citizens to partake of a cultural experience whether as a participant or as an observer – an area where OG knows focus is required. Governments, however, are more typically interested in the hard numbers in the instrumental value.

If North American experience and studies are layered upon John Holden's framework for cultural value, we have one method of assessing the effectiveness of OG both now and in a new downtown location.

INTRINSIC VALUE

A recent study by Hill Strategies looked at the relationship between health and other social indicators and participation in cultural events in Canada. Compared with those who did not visit an art gallery in 2010, art gallery visitors are much more likely to report that they have very good or excellent health (60% vs 47%) and are much more likely to volunteer (50% vs 31%)⁴. This is the demographic that visits OG and will value relocation to a more centralized location where they can be active participants in the full cultural life of their community.

The Statistics Canada General Social Survey of 2010 presents interesting information on the cross-over of individuals who visit art galleries and attend performing arts events. Across Canada, fully 78% of those who attend classical music and 59% of theatre audiences attend art galleries. This has been seen to some extent already in Oakville where the number of OG visitors at the Centennial Square gallery is double that of the Gairloch Gardens gallery, in large part because of the proximity to another important cultural institution, the Town Library. This cross-over also bodes well for Oakville as the Town considers the creation of a downtown cultural hub which will be an important focal point for creativity and cultural vitality.

Oakville residents are high-income earners who understand and appreciate the intrinsic value of the artistic experience. The survey undertaken for this business plan demonstrates that residents want this experience for themselves, for their children, and prefer a downtown location.

INSTRUMENTAL VALUE

Drawing on Statistics Canada General Social Surveys for the last 18 years, a report commissioned by the Department of Canadian Heritage and the Ontario Arts Council identified that Ontario residents increasingly desire to participate in arts activities. In fact the number of Ontarians over the age of 15 who have visited an art gallery at least once a year nearly doubled between 1992 (18.9%) and 2010 (35.8%)⁵. Overall, 5.3 million people (almost half of all Ontarians) visited an art gallery or museum in 2010.

⁴ <http://www.hillstrategies.com/content/arts-and-individual-well-being-canada>

⁵ http://www.hillstrategies.com/sites/default/files/Cultural_activities_Ontario2010.pdf

These numbers are highly encouraging, and reinforce the need demonstrated in this business plan for OG to capture a greater share of this keen, gallery-going public. What is harder to measure with any accuracy is the economic impact of the Town's investment in OG where it is now, and if it was in a downtown central location. John Holden would argue that trying to measure the economic impact is a waste of time as no accurate measures exist. Likewise a study by the Alberta Foundation for the Arts states "...no amount of money will accurately reflect the reactions, impressions and sensations of actively participating in and experiencing the arts".⁶ That study concluded that when considering the direct, indirect and induced impact of the investment by Alberta, the province received a 12:1 return on their investment to the arts through the Alberta Foundation for the Arts.

Provincial analysis includes the economic impact of tax levies. In large metropolitan centres typically a different measure is used. In Winnipeg every dollar of investment by the municipality attracts another \$18.23 of support from other levels of government and the private sector⁷ while in Toronto the municipal dollar leverages \$17.75 in revenue from other sources. Tourism studies suggest that every local attendee at an event generates an average of \$24.6 in addition to the cost of admission, as compared to tourists who spend \$39.96⁸

Without reliable and consistent data on the return on municipal investment in the arts, practical thought comes into play. Currently OG's main activities, including exhibitions, education programs and public programs, are located in a suburban park setting. There is nothing to spend money on. There are no restaurants, stores, parking garages or even a viable gift shop to generate economic impact. A central gallery, close to other cultural, retail and food services with a well-developed marketing plan and public outreach program cannot fail to have a major economic impact. Who goes to a gallery without meeting a friend for lunch before or after? Who doesn't want to take advantage of some retail therapy while the car is already parked?

INSTITUTIONAL VALUE

Cultural facilities are valued for the way they enliven downtown streets, encourage community engagement and generally add "quality of place" to "quality of life". Tucked away at Gairloch Gardens, OG has not been able to fulfill that part of its promise to the residents of Oakville.

A study by Phoenix Strategic Perspectives for the Department of Canadian Heritage in 2012 noted that "agreement was strong and widespread that arts and culture make a community a better place to live (92%), arts are an important way of helping people think and work creatively (92%), and exposure to arts and culture is important to individual well-being (90%)."⁹ This is echoed by an Environics Research Group study for the Ontario Arts Council which identified that more than 90% of Ontarians believe arts activities help enrich the quality of our lives, including two-thirds who express strong agreement with this view.¹⁰

A revitalized OG in the heart of downtown will be a very different institution than it is today. It will continue with its highly regarded contemporary art programming while having a lively outreach program for adults, seniors and children, that draws residents and visitors through the doors every day. The visibility of the gallery coupled with its proactive community engagement strategies will enable OG to fully realize its potential to deliver intrinsic, instrumental and institutional value to the Town.

⁶ http://culture.alberta.ca/arts/research/Final_Report.pdf

⁷ http://www.creativecity.ca/database/files/library/WAC_EconomicImpactStudy.pdf

⁸ <http://ontarioartsfoundation.on.ca/blogs/5>

⁹ <http://www.allianceforarts.com/files/enet/pdf/13/01/Canadian%20Heritage%20Nov%202012%20report.pdf>

¹⁰ www.arts.on.ca/AssetFactory.aspx?did=6236



Section 3

The Future

Section 3: The Future

Artistic Plan

In any successful cultural facility, form follows function. The spatial design, room dimensions and size of the new Oakville Galleries must reflect the artistic goals that the organization has established.

Oakville Galleries has an enviable national reputation for curating and presenting highly acclaimed contemporary art exhibitions. During the Galleries' remaining years at its two current locations, the challenge will be to maintain that high artistic quality while generating new support from the community, manifested through increased attendance, more members and new donors.

Exhibition

For the next three years, the Galleries' exhibition program will remain constant, with six to eight temporary exhibitions each year. Once relocated to a purpose-designed building, the Galleries will have three exhibition spaces. One will be devoted to the permanent collection and the other two will be devoted to temporary exhibitions. In a typical year, the exhibition program will comprise:

- One curated show from the permanent collection which will be on display for one year.
- Six to eight temporary exhibitions per year. These exhibitions will comprise:
 - A mix of accessible shows with more challenging shows.
 - The majority of these exhibitions will be curated in house, of which one or two each year will be co-produced with one or more other art galleries and/or be created with a view to touring.
 - One to two exhibitions rented from other Galleries, of which one will ideally be a high-profile exhibition borrowed from somewhere like the National Gallery of Canada.

Thoughtful partnerships with local festivals such as World of Threads and educational institutions such as Sheridan College will be explored for creative content and value-added participation. When artists are selected, OG will explore the potential for meaningful community collaborators who might wish to partner with OG on the exhibition in some way (e.g., audience development; supplementary education or contextualization).

Collection

Oakville Galleries maintains a permanent collection that not only serves as a legacy for the Oakville community but encourages the public to regard art as an integral part of their lives. The collection contains 1,200 works of art from national and international artists working in all media. Within this collection are site-specific installations located on the grounds of Gairloch Gardens.

As noted earlier in this report, the portable collection is stored in cramped, sub-par facilities which has hampered collection growth. Once sufficient, climate-controlled storage is available the plan is to grow the collection carefully but significantly, largely through donations of Cultural Property. A significant number of artworks of considerable value have been offered to the Galleries in recent years, which will be available once suitable storage space exists. The Galleries will also expand its acquisition program to include larger-scale works in two- and three-dimensions.

Education

There is significant room for growth in the adult and children's education program. Adult programming (lectures, artist talks, studio classes) has been dormant and the Market Assessment Survey indicates an interest in such adult activities. Children's camps (summer, March break and PA days) sell well and the plan in both the short and long term will be to increase the number of programs offered. Revamped Saturday and after-school programs will be offered in the new space when a central location and improved marketing will draw these opportunities to the

attention of Oakville residents. Growth is also anticipated for programs offered in French. Elementary, secondary and post-secondary students will continue to be interested in visits to the Galleries providing an opportunity to recruit a major corporate sponsor.

Location

While site selection was not included in this study's mandate, the consultants were asked to suggest where within the Town would be the preferred location for a unified OG. The research findings support the general principal that art galleries as important as Oakville Galleries should have prominent visibility in the downtown core of their municipality.

The galleries interviewed for the comparative analysis are located in the downtown core of their communities. Their renovations and expansions have been driven not only by their need for more space, but also to give them even greater presence within their City. Municipalities are increasingly using galleries and other cultural spaces as drivers of economic development to revitalize and sustain downtown neighbourhoods.

The market assessment demonstrated that many OG patrons, especially those with children in the education program, value the park setting of the Gairloch Gardens location. The vast majority of the residents of Oakville, however, do not know that the Galleries exist, have never been there, and the east end location is inconvenient for most. Increasing visitor numbers – for exhibitions and ancillary programs - is essential and that will only happen when the Galleries are located in a **single, visible, central downtown location**. The remainder of this report is based on this key success factor.

Space Requirement

Oakville Galleries *Facility Plan Audit* from November 2009 proposed that a new Oakville Galleries would require 26,000 sq. ft. of space to accommodate its artistic plan.

Oakville Galleries and the Town of Oakville asked the consultants to review this Audit and recommend the total gross area to be used for business planning purposes.

The findings from the research undertaken for this study and discussions with the Director of Oakville Galleries lead the consultants to conclude that a gross area of approximately 21,000 sq. ft. would meet the Gallery's needs. The **Space Requirements in a Unified Oakville Galleries** table below includes the current space allocation; the space proposed in the Facility Plan Audit; and the space requirements that have emerged through research for this business plan.

The consultants are not gallery designers or architects. The recommended space allocation is based on the square footage in the Facility Plan Audit, updated to reflect the following findings from this study and certain assumptions.

1. A large main entrance not only provides a sense of arrival, but also, when combined with secondary spaces, can be attractive event rental space. The Market Assessment has indicated a demand for special space for corporate events, so a large main entrance when combined with adjoining education spaces could generate earned revenue and visitors for the Gallery.
2. The education space has been increased to accommodate a third instruction room. The two "dry" education spaces could be considered multi-purpose rooms and rented for community use, and/or combined with the main entrance as noted above for larger events.
3. Gallery retail shops rarely produce net earned revenue. With an abundance of excellent shopping in downtown Downtown Oakville, a retail store is not recommended.
4. Best practice suggests that a café or restaurant is not a good investment in a Gallery, especially in a downtown location. While a café has been removed, an allocation remains for a catering kitchen. Again, there are many fine restaurateurs and caterers who would be pleased to partner with the OG to serve local demand for high quality events in a beautiful space, including the Galleries' own special events

Proposed Space Requirements in Unified Oakville Galleries

Functional Area	Current	Proposed Nov 2009	Proposed Nov 2012
	Sq. ft.		
Visitor Services			
Main entrance	325	1,200	1,200
Exhibition Space			
3 galleries (1 permanent, two temporary)	3,000	5,000	5,000
Education Space			
Three spaces, 1 wet and 2 dry (multipurpose)	1,495	1,600	2,500
Administration			
Offices @ 1,000 sq. ft.	1,735	3,000	1,200
Meeting room and resource centre	290	850	600
Collection			
Storage	620	3,300	3,300
Workshop and art handling	1,040	1,800	1,800
Technical			
Building operations	765	1,200	1,200
Catering kitchen	0	1,350	600
Other			
Retail, artist studio	1,550	1,250	0
Sub total	10,820	20,550	17,400
Gross up	1,025	5,450	3,360
Total Square Feet	11,845	26,000	20,760

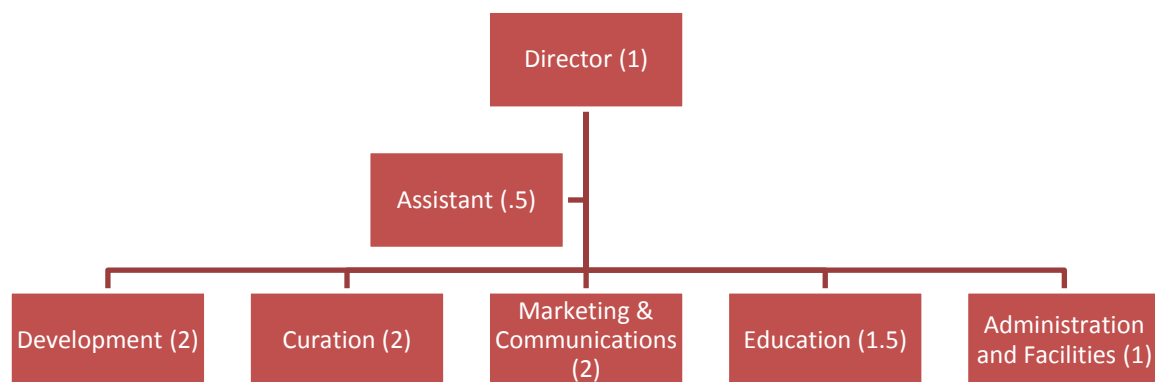
Staffing Model

Over the next several years, the staff complement of Oakville Galleries will need to increase. Emphasis will need to be placed on activities that build awareness and relationships with the Town.

We suggest adding approximately 1 FTE per year. We note that the most urgent needs are in Marketing and Development. Below is the current organizational structure:

The target budget for total salaries and benefits will be approximately \$775,000, after a review of current salaries and the establishment of appropriate salary ranges for new hires. Instructors and installers are not included in this chart. (The Instructors line needs to be managed along with education and programming to ensure that the revenues do cover all direct costs (and some indirect costs, if possible). The installation line will remain constant until the move into a new facility; for the first year, at least, while the new facility is being tested, we assume that there will have to be a significant increase in the installation line.)

When the move has been completed, Oakville Galleries' organization will have approximately 10 FTEs, organized as follows:



Moving Forward

For the purposes of this chapter, we assume that Oakville Galleries will be preparing to move into a central, visible, accessible location in downtown Oakville. The Pro Forma budget does not place a firm date on when a new space would be occupied.

Community Engagement Strategy

How can cultural institutions reconnect with the public and demonstrate their value and relevance in contemporary life? I believe they can do this by inviting people to actively engage as cultural participants, not passive consumers. As more people enjoy and become accustomed to participatory learning and entertainment experiences, they want to do more than just “attend” cultural events and institutions.¹¹

Community engagement is the foundation on which Oakville Galleries will build loyalty and a sense of affiliation in the community. Once Oakville Galleries becomes something in which people in the community feel a sense of pride and ownership, it will become possible to develop successful annual individual giving campaigns while maintaining the support of the municipality. Corporations will also want their brand to be associated with that of Oakville Galleries.

The exact nature of the community engagement approach that Oakville Galleries chooses to undertake is beyond the scope of this study. However, a logic model with suggested inputs, outcomes and impacts is provided as a starting point for discussion (see chart below). Activities could include co-creation of exhibits and programming; active participation in learning about and interpreting the exhibitions in partnership with community organizations; and engaging more residents of Oakville in exhibitions and programmes.

Logic Model for Community Engagement

Inputs (e.g., \$, Staff time, expertise, facility, presentation or other resources)	Participation (e.g. Partners, Registrants)	Outcomes	Desired Impact		
Leadership from the Board of Directors, Gallery Director and other managers Part-time Community Engagement Coordinator	Community arts organizations	Goals, strategies, tactics	Short	Medium	Long
	Ethno-specific organizations Business organizations Ratepayer organizations Targeted schools and parents		Awareness of OG Attendance at OG events, especially at the galleries	Increases in membership Increases in participation in programs Better awareness of OG in broader community Council and Mayor generally positive toward OG	Enthusiasm for and understanding of OG and its contribution to Oakville Co-creation of programs that bring in more friends and community
					OG is seen as an asset, a jewel, for Oakville that deserves significant Town support. People feel attached to OG and want to contribute to its future (financially, by renting space, by participating in programs)

¹¹ <http://www.participatorymuseum.org/preface/>

Whatever model or approach is selected, Oakville Galleries will need to be:

- Conscious of the specific nature of the Oakville community and demographic shifts
- Deliberate in its approach, with well thought-out goals, strategies and tactics
- Proactive and consistent
- Patient, because change will take years, not months, to become obvious
- Open to suggestions

Oakville Galleries will also need to put a data collection, tracking and analysis system in place so that it has the means to build on and extend relationships with organizations and individuals. The strategy will require human resources, and support in the form of marketing and communications.

Revenue Generation

Research for this business plan has demonstrated that Oakville Galleries' revenue sources are historically different from those of other galleries, demonstrating a higher reliance on public sector funding and a lower reliance on both earned and contributed revenue.

The only significant source of earned revenue is children's programming. While OG has been able to attract some sponsors and donors, fundraising has varied from year to year.

This is an area in need of significant attention by the staff and Board.

A fundraising plan was not part of the business planning process as the Galleries will be embarking upon a fundraising feasibility study early in 2013. This future study will include capacity building for the board, prospect identification and a strategy that will empower OG to build fundraising capacity prior to the start of a capital campaign.

Financial Sustainability

The core assumptions that will be used in developing a business model for Oakville Galleries are based on the current operating environment at OG, best practices in gallery management, and the findings from the comparative analysis of galleries of similar size and budget undertaken by the consulting team.

The financial pro-forma will reflect three periods of time:

1. The current environment which includes 2011 actual, 2012 budget and 2013 forecast already prepared by OG staff;
2. The transition period through 2014/2015 as the Galleries builds its community profile and relationships and prepares for a capital project; and
3. The first year operating in a single location of approximately 21,000 sq. ft. in downtown Oakville.

Business Model Assumptions

Core assumptions: Revenue

Government Revenue: On a cash basis, operating grants from the two senior levels of government will increase very slightly. Support from the town will reflect modest increases during the transition period and growth once OG is operating in a new downtown facility in recognition of the gallery's contribution to economic development and quality of life. Project grants will continue to fluctuate and are not included in forecasts as they are tied directly to project expenses.

Revenue from Special Events: High profile shows often command a premium admission price. They are also expensive to obtain and to promote, so the net amount would have to be considered before committing to such an exhibition. Other special events would include self-produced fundraisers.

Facility Rental Revenue: Evidence suggests there is a market for a high-end venue for corporate events. Facility revenue will only be included if the building architecture and design can accommodate public events of this size and a suitably sized and equipped catering kitchen. There may also be demand for corporate training or meeting space. (Square footage of about 8,500 would include lobby, flexible multi-purpose space leading to gallery, catering kitchen; classroom space could also be made available when not used for education programs.) Rental income has been held constant throughout the transition and launch periods.

Education Program Revenue: Children's extra-curricular programs (after-school, camps, and PA days) will break even when all costs (including staff, instructors, overhead) are included, which entails increasing the number of programs and the number of participants. School-based programs will be expanded and are expected to contribute at least as much as they do now. Adult education programs will be introduced and be offered on a cost-recovery basis in the first three years. These programs will be priced competitively with program partners wherever possible. Education rooms at 600 sq. ft. each can be used for daytime and evening programs, as well as for meetings in different configurations.

Membership Fees: As the Galleries increases its visibility in the community, the number of members will increase by 5% per year in the years leading to the move, and then 10% for the first two years after facility opening, before returning back to the levels of the first year in the new space.

Admission Fees: Admission will remain by donation only until the move into a new building. At that time, an admission fee of \$5 will be charged reflecting the value of the institution and the importance of the exhibitions. There will be discounts for seniors, youth, residents of the Town and members.

Other Earned Revenue: No café or gift shop is planned in the new building. Partnerships with downtown Oakville businesses (shops, restaurants) can be explored to generate member benefits. Caterers may be expected to share revenue if the venue is successful as a rental. Rather than have a shop in the gallery, the gallery could advertise

interesting art or craft and indicate where in the neighbourhood the items can be purchased – in exchange for a contribution or payment to the gallery from the retailer.

Donations/Sponsorships Revenue: There must be significant increase in private sector revenue, which ideally would reach 30% of total revenue by Year 3 of the transition period, and remain at that level in the new facility. While 30% is the ideal, OG's track record of private revenue would suggest that 20% is a more realistic goal for the transition period, leading to 30% in the new facility. The pro forma budget forecast represents a more conservative approach that would lead to donations becoming 20% of non-specific funds (i.e. not tied to a project or exhibition).

Core Assumptions: Expenses

Staff: Staff costs are currently 60% of budget with a skeleton staff of 8 FTE. The Galleries will need at least 11 FTE plus part time assistance once operating in a 21,000 sq. ft. space, at a cost of approximately \$670,000. In the years leading to the new space provision has been made to for one additional FTE per year to strengthen marketing and development.

Occupancy: OG is currently paying approximately \$19,000 in rent to the Town plus \$20,000 in utilities. In a new space, the Gallery must negotiate a rent-free agreement (including maintenance). Utility costs will at least double in a Class A gallery.

Exhibition: The proportion of the budget allocated to exhibition costs will remain approximately 10% in the new facility.

Marketing: Oakville Galleries must significantly enhance its profile within the Town of Oakville starting immediately. A distinct marketing and communications strategy and budget will be required for the capital project commences. Once in the new facility, the marketing budget will stabilize at 4% of expenses.

Pro Forma Income Statements 2013 – move

	2011 Actual	2012 Budget / Actuals	2013 Budget	2014 Projected	2015 Projected	First Year in New Location Projected	New Location % of Revenue
Revenue							
Operating Grants							
Municipal	316,300	323,200	329,600	336,192	342,916	450,000	33
Provincial	105,500	105,500	105,500	106,555	107,621	111,925	8
Federal	200,000	200,000	200,000	202,000	204,020	212,181	16
Self-Generated Revenue							
Special Events	22,690	7,125	31,400	50,000	75,000	100,000	7
Exhibition Rentals	16,500	6,000	21,000	20,000	20,000	20,000	1
Program Registration	62,886	53,864	55,300	55,300	55,300	100,000	7
Facility Rentals	4,893	6,700	3,000	3,000	3,000	10,000	1
Membership Dues	3,500	4,530	5,000	5,250	5,513	11,797	1
Recoveries	8,886	8,909	2,000	5,000	5,000	5,000	
Entrance fees	-	-				10,000	1
Fundraising							
Individual donations	4,255	17,375	15,000	50,000	60,000	100,000	7
Corporate Sponsors	23,896	24,641	40,000	50,000	60,000	100,000	7
Foundations/Sponsorships	-	-	5,000	10,000	10,000	100,000	7
Project Grants ¹²							
Provincial	7,996	10,377	12,800				
Federal	22,149	20,724	22,000	20,000	20,000	20,000	7
Other	1,280	-	12,500				
Other							
Catalogue sales	1,220	472	1,500				
Investment interest	3,127	1,981	800				
TOTAL	805,078	791,398	862,400	913,297	968,369	1,350,903	100

¹² Only staffing grants are included in this pro forma; grants to cover exhibitions and other programmes are excluded for the purpose of this forecast.

	2011 Actual	2012 Budget / Actuals	2013 Budget	2014 Projected	2015 Projected	New Location Projected	New Location % of Revenue
			\$				
Expenses							
<i>Personnel</i>							
Salaried Employees	294,456	284,536	331,800	380,000	420,000	575,000	
Benefits	72,118	86,863	114,600	131,248	145,063	198,599	
Part-time Employees	180,883	159,642	140,000	140,000	140,000	175,000	
<i>Overhead</i>							
Office/Operating Costs	78,533	68,583	61,200	61,200	61,200	65,000	
Occupancy Costs (Fuels/Utilities+Land/Bldg Rent)	42,349	42,671	43,200	43,200	43,200	80,000	
Tel + Office Services	30,273	29,385	28,600	28,600	28,600	40,000	
Professional Fees	41,762	50,439	43,300	43,300	43,300	55,000	
Advertising	14,510	13,560	12,200	20,000	20,000	60,000	
<i>Exhibitions</i>							
Freight + Delivery	13,062	17,424	16,800	17,000	17,000	25,000	
Exhibition + Artist Fees	22,753	24,076	36,200	30,000	30,000	40,000	
Artist travel & accommodation	2,382	2,173	13,000	6,000	6,000	10,000	
Guest Curators' Fees	4,000	7,500	4,000	5,000	5,000	10,000	
Installation Costs	9,601	4,270	7,500	7,500	7,500	15,000	
Total Expenses	806,682	791,122	852,400	913,048	966,863	1,348,599	
Revenues - Expenses	1,604	276	10,000	249	1,506	2,304	

Appendices

Appendix 1: Market Assessment
Appendix 2: Survey Results
Appendix 3: Comparative Analysis

DOWNTOWN CULTURAL HUB

Appendix D - DCH Planning Study

June 2014



DOWNTOWN OAKVILLE **CULTURAL HUB** PLANNING STUDY

June 2014



OAKVILLE

TABLE OF CONTENTS

1.0 Introduction and Purpose	05	6.0 Analysis	20
2.0 Site and Surrounding	06	6.1 Rationale for Proposed DCH Height Increases	20
2.1 Downtown Oakville	06	6.2 Downtown Growth Targets	22
2.2 The Subject Sites	06	6.3 Required Planning Amendments	22
2.3 Recent Development Surrounding the Subject Sites	08	6.4 Bonusing	23
3.0 The DCH Development Options	09	7.0 Conclusion	23
3.1 Centennial Square	09		
3.2 Fire Hall	09		
3.3 Open Space Opportunities	11		
4.0 The Regulatory Framework	12		
4.1 Provincial Policy Statement	12		
4.2 Growth Plan for the Greater Golden Horseshoe	13		
4.3 Region of Halton Official Plan	13		
4.4 Town of Oakville Official Plan	14		
4.4.1 Growth Area Policies	15		
4.4.2 Central Business District	15		
4.5 Town of Oakville Zoning ByLaw	16		
4.4.1 Conservation Halton Regulated Areas	16		
4.6 Other Planning Regulations and Considerations	16		
4.6.1 Heritage Conservation District	16		
4.6.2 Conservation Halton Regulated Area	18		
4.6.3 Cultural Master Plan	19		
4.6.4 The Livable by Design Manual	19		
5.0 Supporting Studies	19		
5.1 Transportation and Site Servicing	19		



IMAGE OF THE EXISTING LIBRARY AT CENTENNIAL SITE

1.0 INTRODUCTION AND PURPOSE

Urban Strategies Inc. (USI) and N. Barry Lyon Consultants Limited (NBLC), in association with Culture Capital, were retained by the Town of Oakville to undertake a Downtown Cultural Hub Study (DCH) to assess development opportunities on town-owned properties within the downtown. The study explores the options for accommodating cultural programs including a performing arts centre, a major gallery, a library, and creative space for digital and new media in downtown Oakville. It examines the best locations for these activities, looking at the Centennial Square site, the Fire Hall site and the former Canada Post office building (collectively, the “sites”), and the options for combining these cultural facilities with residential and office uses to help finance their development.

The sites are located in downtown Oakville and are designated as part of the Central Business District (CBD) in the Town of Oakville Official Plan (‘Livable Oakville’), and new comprehensive Zoning Bylaw 2014-014. Building heights in the CBD are restricted to a maximum of four storeys. The DCH development themes for the Centennial Square and Fire Hall locations propose new buildings above the permitted height limit in the CBD. Amendments to the Town’s Official Plan and Zoning Bylaw would be required to permit an increase in height and density on these sites. While the Post Office site is being considered for a cultural facility, it would be limited to four storeys given the building’s character and its location within the heritage conservation district.

This report provides a planning justification for height increases at the Centennial Square and Fire Hall sites. It aims to demonstrate that the development themes and proposed heights for the sites are appropriate, support the overall policy objectives for the downtown, and represents good planning.

This report includes the following:

- a description of the subject lands and surrounding areas;
- a description of the proposed development;
- a review of relevant planning policies governing the subject lands; and
- recommendations for planning amendments.

2.0 SITE AND SURROUNDING

2.1 Downtown Oakville

Downtown Oakville encompasses the area between Lakeshore Road E, Sixteen Mile Creek and Allan St. The downtown is organized around a traditional main street, Lakeshore Rd E, which acts as the central retail spine and attracts the largest number of visitors into the downtown. A range of boutique and chain retailers along with service providing businesses can be found on Lakeshore Rd.

A mix of housing types including historic homes, lakefront estates, condominium apartments and executive townhomes are also located within the downtown. Residents of this area have access to a number of public amenities including the Towne Square and Centennial Square which currently houses the Central Library Branch, Oakville Galleries, Centennial Pool and the Oakville Centre for the Performing Arts.

One of the major public amenities in the area is the Sixteen Mile Creek which wraps around the north and west side of the downtown. The creek area provides a variety of recreational amenities including sail and power boats facilities and a cycle route that extends south towards Lake Ontario. Busby and Navy Flats Park also sit at the northern periphery of the downtown.

2.2 The Subject Sites

Centennial Square

The Centennial Square site is a rectangular shaped parcel of approximately 1 ha (2.5ac), located at the northwest corner of Navy St and Lakeshore Rd E and municipally known as 130 and 120 Navy St in downtown Oakville. The site is a large block of land when compared with the block pattern of the surrounding area. It is bounded by Navy St on the east, the Sixteen Mile Creek valley lands to the west and the road bridges of Lakeshore and Randall. The sites' primary frontage along Navy St is 145m. The rear of the site features a downward slope towards the Sixteen

Mile creek, representing a grade change of approximately 145 metres from Navy St to Water St. The southern portion of the site forms part of the valleylands which are regulated by Conservation Halton.

The Centennial Pool, Oakville Centre for the Performing Arts, the Central Library branch, and Oakville Galleries are presently located on the site. The Centennial pool has presented a number of barriers to users in its current location and is expected to be demolished and relocated to the Oakville-Trafalgar Memorial Hospital Lands.

Two surface parking lots are located at the rear of these facilities and can be accessed from Water Street.

Town records also indicate that eight trees were dedicated on the site through the White Oak Centennial Tree Trust in 1967. Perseveration of these trees must be considered as they contribute to the cultural heritage of the district.

Fire Hall Site

The 0.5 ha (1.4ac) Fire Hall site is located at 125 Randall St. This irregularly shaped site has a frontage of 85 metres on Navy St and 72 metres on Randall St. The site is positioned at the top of a sloping terrain and falls largely within the valleylands.

Oakville Fire Station #3 currently occupies the site, however, it is anticipated that the fire station will be relocated to the Oakville Arena site at the intersection of Rebecca St and Kerr Ave.

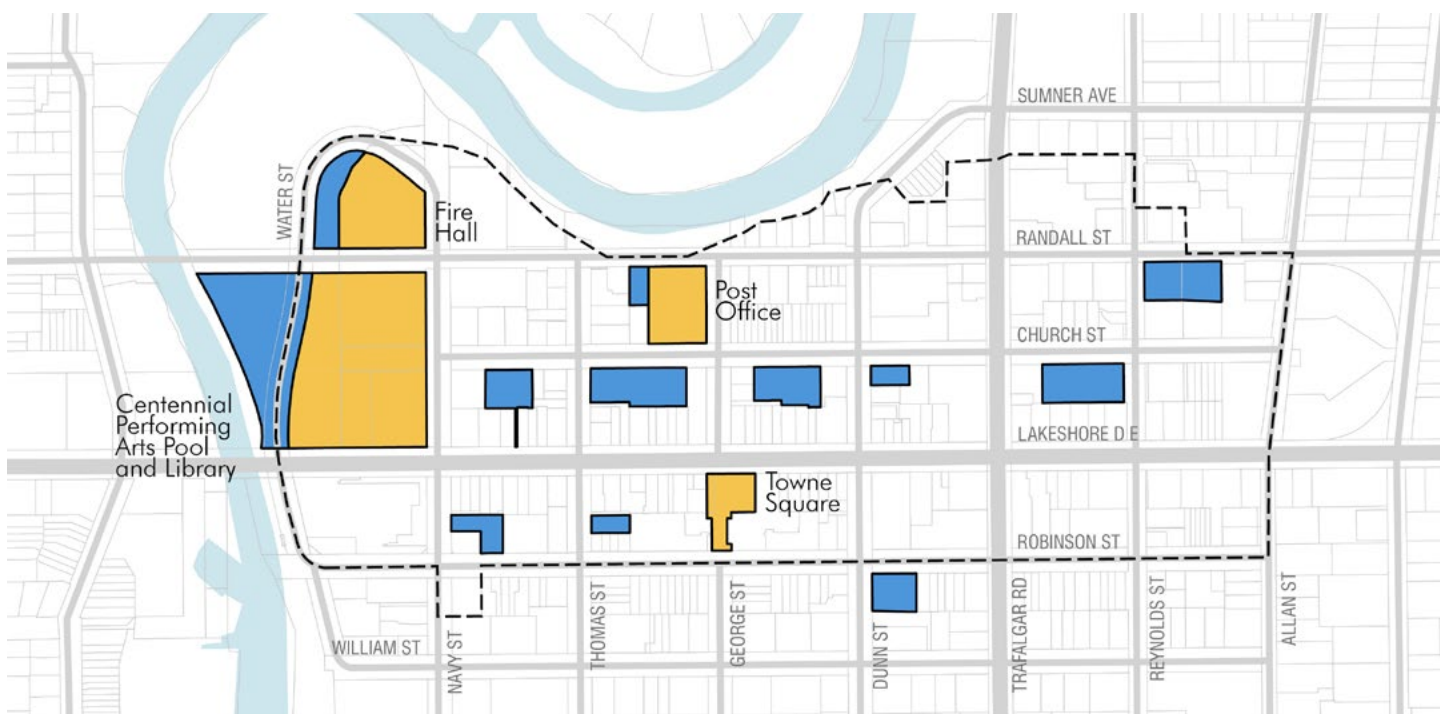


FIGURE 1: TOWN OWNED SITES CONSIDERED IN STUDY

2.3 Recent Development Surrounding the Subject Sites

The subject sites are located within one of the most established communities in the Town of Oakville. Household income and housing prices in the downtown rank amongst the highest in the province. As a result, demand for real estate in the area is considerably high. Given the desirability of this location, a number of new residential developments have occurred in the areas within and surrounding the downtown. The table below outlines the recent development activity.

As indicated in the table some of these recent residential developments were approved through an Ontario Municipal Board (OMB) hearing and/or required additional bonussing provisions to permit their development.

Project Name/Developer	Address	Status	Storeys	Units	Details
One Eleven Forsythe – Daniels Corporation	111 Forsythe Street	Standing Inventory	12	68	Approved by OMB
Randall Residences – Rosehaven Homes	300 Randall Street	Pre-construction	4	36	Approved by OMB
The Chelsea Queens Gate Homes	150 Randall Street	Pre-construction	4	24	
The Coventry Legend Homes	Trafalgar Rd and Church St	Complete	4	12	
Rain Condominium North Town (Phase One) – Empire Communities	Speers Rd & Kerr St	Under Construction	21	288	Approved by OMB
Rain Condominium South Tower (Phase One) – Empire Communities	Speers Rd & Kerr St	Pre-Construction	19	255	Approved by OMB
OpArt Lofts – Neilas Inc	60 Shepherd Rd	Pre-Construction	10	104	Permitted with bonussing
Princeton Manor North Green Hill Homes	Kerr St & Washington Ave	Under Construction	4	16	
Princeton Manor South Green Hill Homes	Kerr St & Washington Ave	Under Construction	4	23	

TABLE 1: RECENT DEVELOPMENT ACTIVITY
REALNET CANADA, N. BARRY LYON CONSULTANTS LTD

3.0 THE DCH DEVELOPMENT OPTIONS

The Town of Oakville is moving forward with a program of renewal that will provide for the next 50 years of Oakville's recreational and cultural needs. The Downtown Cultural Hub Study (DCH) explores options for accommodating cultural programs in the downtown and provides a vision for how these spaces should look and function.

Four development themes have been designed that represent the full spectrum of opportunities for the downtown. These themes range from modest upgrades and modernization of existing facilities to complete redevelopment that allows for a greater mix of uses and more significant development in the downtown. The themes consider the potential to cluster the program elements on the Centennial Square site or to disperse the program offerings within the downtown. Non-cultural elements including office and residential spaces have been incorporated to help better support the downtown and as a potential revenue source for the development. Each option also assumes that the existing Centennial Pool and Fire Hall station are re-located.

Though the programs and sizes of facilities will vary in each option, the anticipated uses of the sites will generally be common to all themes. A description of the proposed uses for the Fire Hall and Centennial Square site is provided below.

3.1 Centennial Square

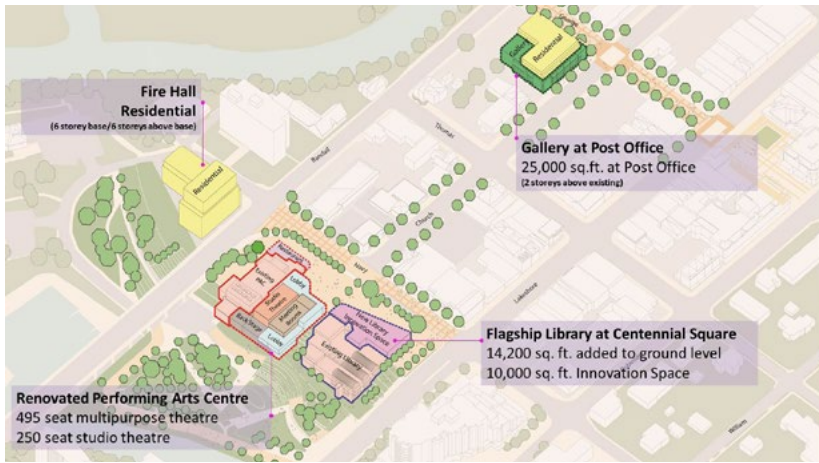
The development proposal on the Centennial Square site will accommodate either modernized or new cultural facilities including a performing arts centre, library and gallery. The development framework for the site will also allow for the introduction of a new residential/office building alongside the cultural facilities.

The building will include a six storey podium with office development at the base, and an additional two storeys of residential development above the podium.

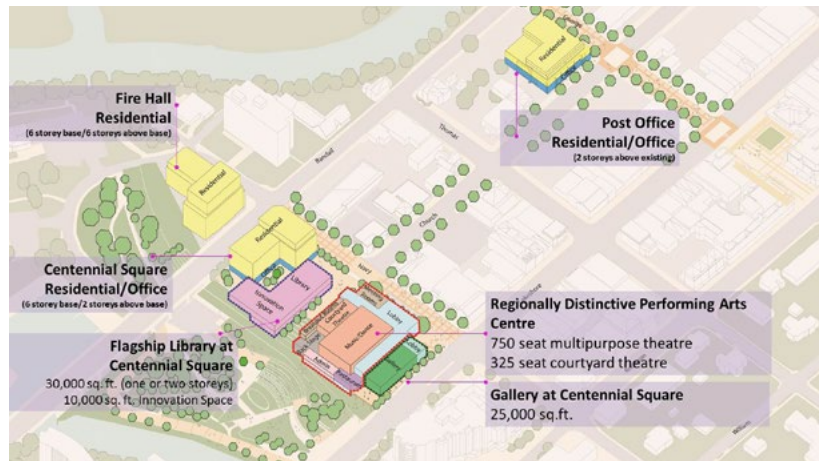
3.2 Fire Hall

The development framework proposed for the Fire Hall site includes a mid-rise residential building fronting Randall and Navy St, a development form common to all themes. The building would include a six storey podium and an additional six storeys of residential above.

The development themes for the three sites have been designed by Urban Strategies with input from Webb Management, Diamond Schmitt Architects, Ward99 Architects, the Oakville Galleries, Town staff from various departments, and in consultation with Oakville residents.



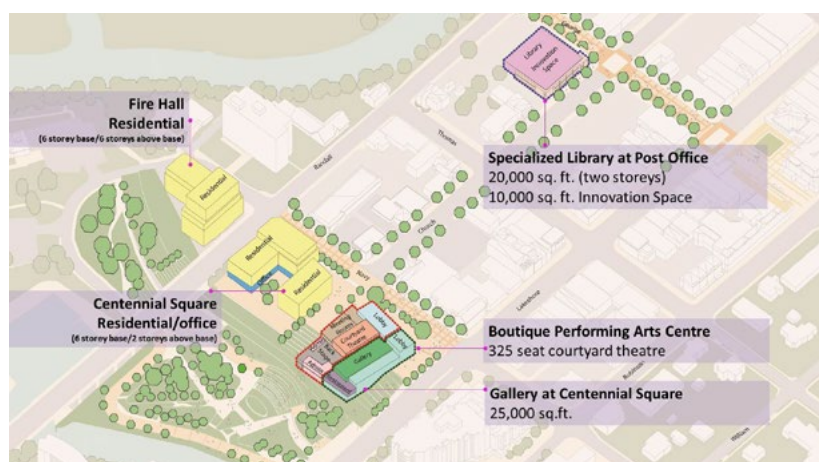
THEME 1: ADAPT EXISTING FACILITIES



THEME 2: CENTRALISED CULTURAL HUB AT CENTENNIAL SQUARE



THEME 3: DISPERSED HUB IN THE DOWNTOWN



THEME 4: BOUTIQUE CULTURE

3.3 Open Space Opportunities

A network of new open space areas is also contemplated as part of a full development of the sites. These public open spaces are identified on Figure 2 and include: a redeveloped Centennial Square and Navy Square; Outdoor Amphitheatre; Urban Gardens to the Creek; New Waterfront Promenade; and New 16 Mile Creek Park. These spaces will be an important resource for the new and existing community in the downtown, and will be designed to a standard that is consistent with the Town's urban design guidelines and policies for parks and open spaces.

Where possible, open space areas will be fully integrated with the new cultural facilities to enhance and support a range of activities. The extent of open space will be dependent on the level of development. For example, where minimal changes are anticipated all or a portion of the existing parking areas may still be required for the cultural facility, limiting the achievement of full open space.



FIGURE 2: OPEN SPACE NETWORK (LOOKING NORTH EAST)

4.0 THE REGULATORY FRAMEWORK

4.1 Provincial Policy Statement

The 2014 Provincial Policy Statement (the PPS) takes effect on April 30, 2014 and applies to planning decisions made on or after this date. The new PPS replaces the 2005 Statement and was issued by the province to provide greater direction on matters of Provincial interest as it relates to land use planning and development. The intent of the PPS policies is to help secure the long term prosperity, environmental health, and social well-being of the Province by encouraging Ontario's municipalities to build healthy, livable and safe communities through intensification and directing development to areas that are currently well serviced. Planning decisions in Ontario are required to be "consistent with" the policies of the PPS.

Policy 1.1.3.2 encourages intensification and redevelopment to support growth objectives and urban vitality. This policy further states that land use patterns shall be based on densities and a mix of uses that efficiently use land, resources and infrastructure, and that considers a range of use and opportunities for intensification and redevelopment.

Policy 1.1.3.3 states that planning authorities shall identify appropriate locations and promote opportunities for intensification and redevelopment where this can be accommodated taking into account existing building stock or areas with suitable infrastructure and public service facilities.

Policy 1.1.3.7 states that new development shall have a compact form, mix of uses and densities that allow for the efficient use of land, infrastructure and public service facilities.

Policy 1.4.3 encourages an appropriate range and mix of housing types and densities to meet projected requirements of current and future residents. This policy also directs the development of new housing towards locations where appropriate levels of infrastructure and public service facilities are or will be available to support current and projected needs.

Policy 1.7.1 states that long-term economic prosperity should be supported by optimizing the long-term availability and use of land, resources, infrastructure and public service facilities and by maintaining and, where possible, enhancing the vitality and viability of downtowns and main streets.

The DCH development proposal is supportive of the policies outlined above. The proposal represents intensification of underutilized sites with existing infrastructure to support additional growth. The themes proposed are compact in nature and include additional cultural and commercial uses that will support the Central Business District.

4.2 Growth Plan for the Greater Golden Horseshoe

The Government of Ontario released the Growth Plan for the Greater Golden Horseshoe under the terms of the provincial Places to Grow Act in 2006. The Act states that all decisions made by municipalities under the Planning Act shall conform to the Growth Plan. The Growth Plan outlines a 25-year vision for growth in the region. It is intended to promote revitalization of downtown areas, the creation of complete communities, greater choice in housing types, and protections that limit sprawl while preserving farmland and green spaces.

Section 2.2.2 of the Plan outlines policies for Managing Growth. This section states that growth shall be accommodated by: directing a significant portion of new growth to built-up areas through intensification (2.2.2.1.a); reducing dependence on the automobile through the development of a mixed-use, transit supportive, pedestrian-friendly urban environment (2.2.2.1.d); providing convenient access to intra-and inter city transit (2.2.2.1.e); and encouraging cities to develop as complete communities with a balance of jobs and housing, both in the city and surrounding area (2.2.2.1.g).

Section 2.2.3 provides policies for General Intensification. This section states that all intensification areas will be planned and designed to provide a mix of land uses including residential and employment uses (2.2.3.7.b), and support transit, walking and cycling (2.2.3.7.d).

The DCH proposal conforms to the Growth Plan policies by contributing to residential and non-residential growth within a built-up area, and by optimizing the use of the existing land supply in the downtown.

4.3 Region of Halton Official Plan

The Region of Halton Official Plan (ROP) provides land use planning guidance for cities and towns in the Halton region. The ROP was recently approved in principle following the 2006 Sustainable Halton update. It sets out a framework to direct the long term vision for Halton's physical form and community character and provides a set of goals and objectives to pursue this vision. Official Plans and Zoning Bylaws of Burlington, Oakville, Milton and Halton Hills are required to be consistent with the policies described in the ROP.

The subject sites are located within the lands identified in the ROP as the Urban Area where urban services are or will be made available to accommodate existing and future urban development and amenities.

Policy 72(2) states that Urban Areas should support a form of growth that is compact and supportive of transit usage and non-motorized modes of travel, reduces the dependence on the automobile, makes efficient use of space and services, promotes live-work relationships and fosters a strong and competitive economy.

Policy 72(3) encourages a range of identifiable, inter-connected and complete communities of various sizes, types and characters, which afford maximum choices for residence, work and leisure in Urban Areas.

Section 72(10) states that Urban Areas are to provide for an range of and balance of employment uses including industrial, office, retail and institutional uses to meet long-term needs.

The DCH proposal is consistent with and conforms to the policies outlined in the ROP. The development proposal introduces new cultural, residential and office uses within the Urban Area to create a more diverse and active downtown.

4.4 Town of Oakville Official Plan

The Town of Oakville's Official Plan ('Livable Oakville') was adopted by Oakville council in June 2009. The Plan was later approved with modifications by Halton Region in November 2009, and subsequently approved by the Ontario Municipal Board in May 2011. The Plan, which applies to all lands within the town, with the exception of the North Oakville East and West Secondary Plan areas, guides all land use planning decisions in Oakville. It establishes the desired land use pattern for lands within the town and coordinates land use and infrastructure requirements to ensure that anticipated growth can be accommodated over the longer-term.

The Plan designates the downtown as one of six Growth Areas in Oakville. It is expected that the majority of intensification and development within the Town is to occur within the Growth Areas. The subject sites are further designated as part of the Central Business District (CBD) in Schedule Q – Downtown Oakville Land Use. Areas with this land use designation shall accommodate new retail, service commercial and residential uses through intensification.

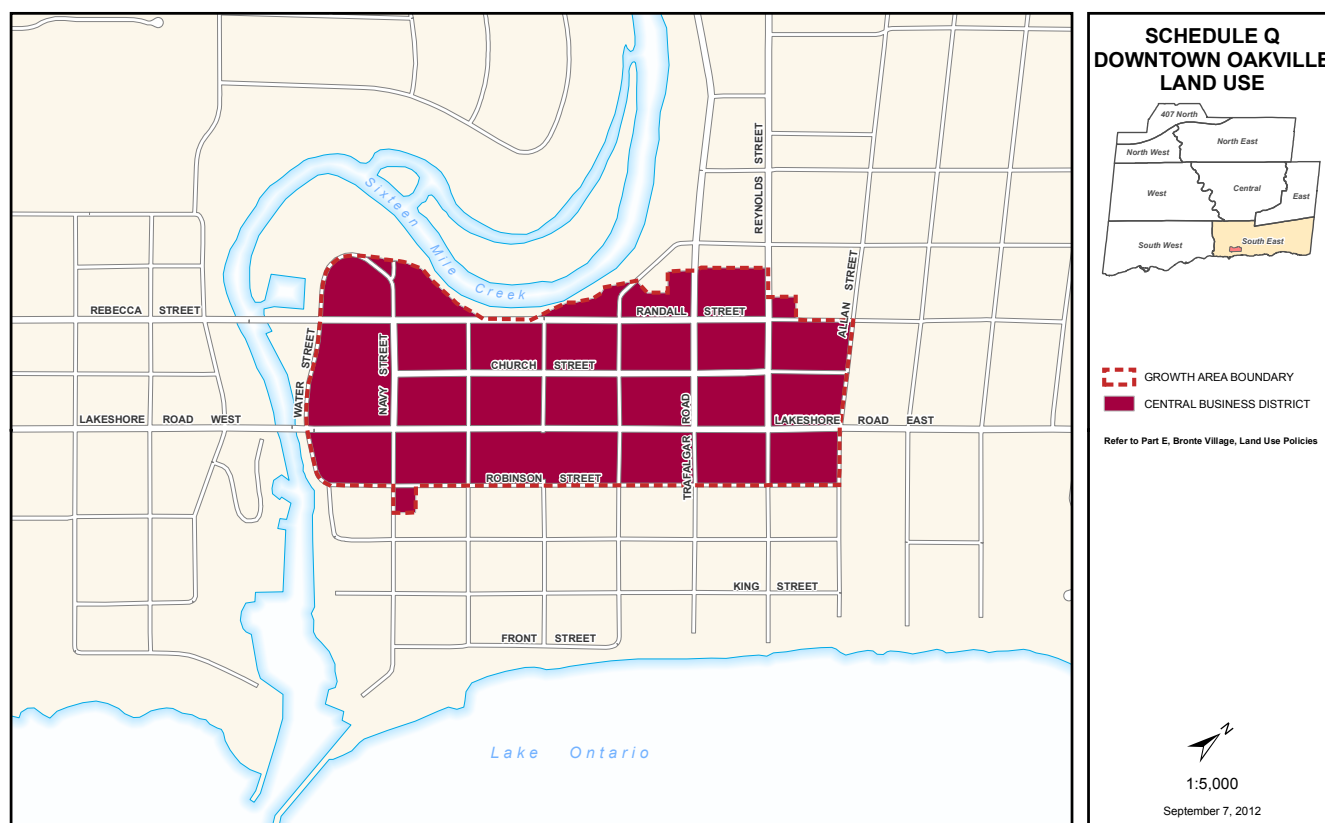


FIGURE 3: SCHEDULE Q - DOWNTOWN OAKVILLE LAND USE

4.4.1 Growth Area Policies

The Town's Livable Oakville Plan represents Oakville's approach to managing growth under the Provincial Policy Statement and Growth Plan for the Greater Golden Horseshoe. Livable Oakville has established a growth hierarchy consisting of primary and secondary growth areas. Midtown Oakville, the Uptown Core and Palermo Village are categorized as primary Growth Areas, which will accommodate the highest level of intensification. Bronte Village, Kerr Village and Downtown Oakville are identified as secondary growth areas and will be developed as mixed use centres with viable main streets. Specific objectives for the Downtown are set out in Section 25 of the Livable Oakville Plan.

Policy 25.1 states that Downtown Oakville will remain a major downtown area for the Town, providing a broad variety of commercial, office, entertainment, cultural and residential uses.

Policy 25.2.1 states that downtown should continue to be a vibrant pedestrian-oriented mixed use centre by providing a mix of employment, shopping, leisure and residential opportunities and encouraging mixed use buildings to promote day and evening activity.

Policy 25.2.3 encourages the protection and enhancement of the historic character of the downtown by protecting, conserving and enhancing cultural heritage resources and integrating them with new development; requiring development to be compatible and complementary with adjacent residential neighbourhoods, cultural heritage resources and cultural heritage landscapes; and minimizing impacts of new development.

Policy 25.4.2 states that the maximum building height shall be four storeys; and all development within Downtown Oakville shall be a

high quality design that considers the integration of new and existing buildings, as well as building façade and treatment.

Policy 25.4.4 states that Downtown Oakville can accommodate an additional 80 residential units.

Policy 25.6.2 permits the Town to consider additional building height through an Official Plan amendment and in accordance with section 28.6 of the Plan.

While the DCH development proposal is generally in conformity with the policies outlined by these plans, further investigation will be required to determine the proposals impacts on the downtown urban context and the overall growth targets for the downtown.

4.4.2 Central Business District

Section 13.2 of the Plan outlines policies related to the Central Business District (CBD).

Policy 13.2 states that the CBD is intended to function as a downtown main street. It is to provide for a mix of permitted uses to maintain the viability and vitality of the downtown. Permitted uses in the CBD include a range of retail and service commercial uses appropriate to a main street, pedestrian-oriented function. Offices, hotels and convention centres, entertainment and recreation uses and similar functions may also be permitted.

As outlined above, Growth Areas are appropriate locations for intensification. However, the DCH proposal does not comply with the maximum four storey building height in the CBD.

4.5 Town of Oakville Zoning Bylaws

In February 2014, Oakville council approved the new comprehensive Zoning Bylaw 2014-014. The new bylaw will implement the policies of the Town's Livable Oakville Plan and will reflect the key policies outlined in the 2012-2014 Strategic Plan. Bylaw 2014-014 has been appealed to the Ontario Municipal Board. Development applications on lands subject to the bylaw will need to comply with this bylaw as well as former Zoning bylaw 1984-63, as amended.

4.5.1 Zoning Bylaw 2014-014

The sites are zoned Central Business District (CBD) under bylaw 2014-014. This zoning category extends across the entire downtown. A range of uses including residential, retail, service commercial, office, community uses, and open spaces are permitted under this zoning category (Section 8.2). Building heights in the CBD are restricted to a maximum of four storeys.

4.5.2 Zoning Bylaw 1984-63

Under Zoning Bylaw 1984-63 the sites are designated part of the Central Business District. The western portions of the Centennial Square and Fire Hall site are also zoned 01 – Public Open Space and 03 – Semi Public Open space. Building heights are restricted to a maximum of four storeys.

Both the in-effect and appealed zoning bylaws do not permit the building heights outlined in the DCH development proposal.

4.6 Other Planning Regulations and Considerations

4.6.1 Heritage Conservation District

The Heritage Conservation District encompasses the lands west for Navy Street to Dunn Street, and north of Randall Street to Robinson Street. A 40m buffer zone around the district has also been established to ensure that development applications within the immediate vicinity respect the policies of the district.

The south-east portion of the Centennial Square site sits adjacent to the Heritage Conservation District. New development at this location will need to consider heritage impacts to adjacent properties. In addition, the intersection of Lakeshore Road and Navy Street represents an important entranceway to and from the downtown heritage district. A gateway feature such as a landscaped open space or public art may need to be explored at this location when more detailed design considerations are contemplated.

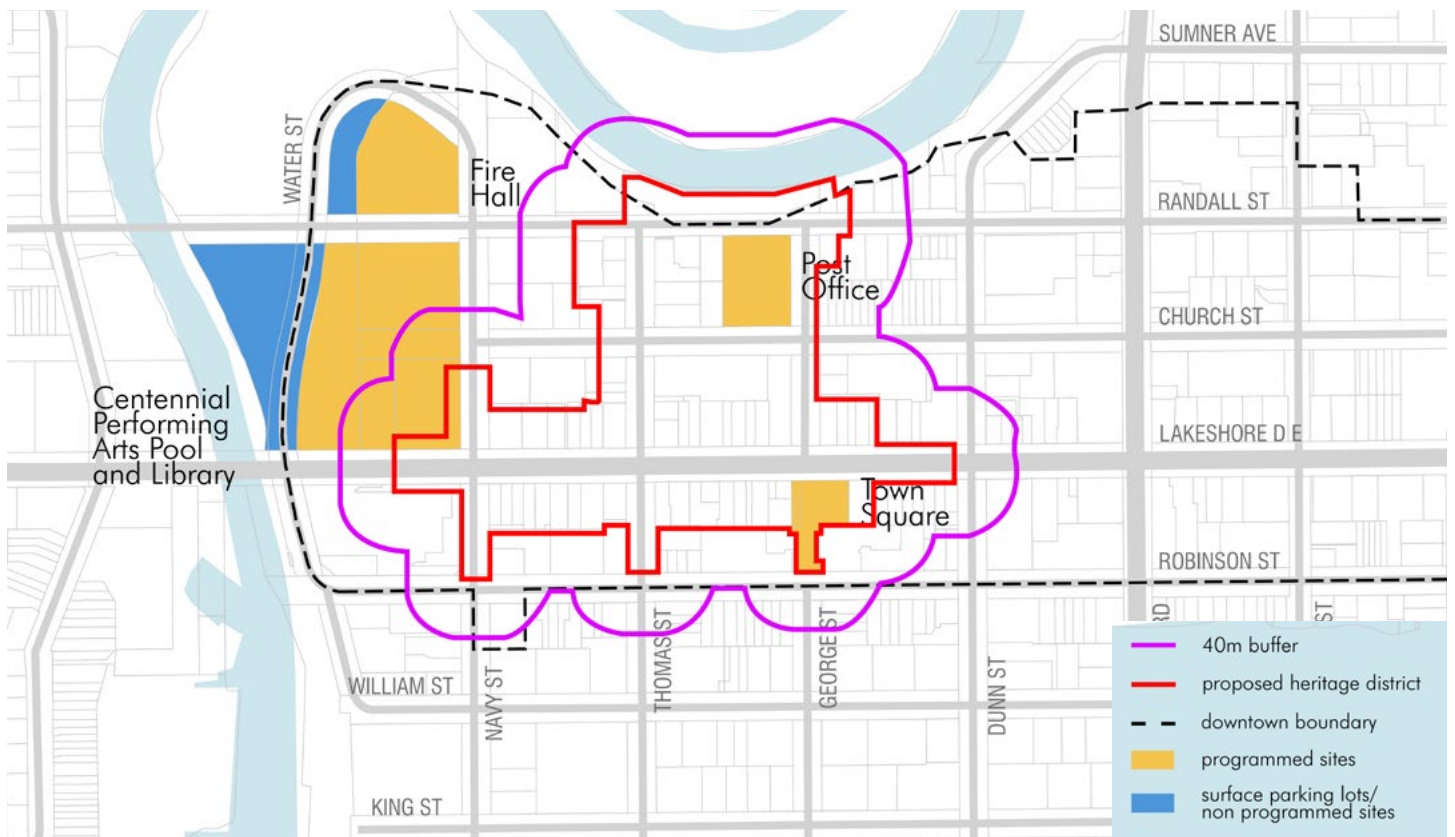


FIGURE 4: HERITAGE CONSERVATION DISTRICT BOUNDARY

4.6.2 Conservation Halton Regulated Areas

The sites are located either adjacent to or within the valley system associated with the Sixteen Mile Creek. These lands are regulated by Conservation Halton pursuant to Ontario Regulation 162/06. Policy 3.35 (major valley system), Policy 3.37.1 (replacement) and Policy 3.37.2 (additions) of Conservation Halton’s Policies and Guidelines for the Administration of Ontario Regulation 162/06 of Land Use Planning Document must be reviewed against the proposals.

A policy memorandum supporting the DCH development proposal has been issued to Conservation Halton authorities under separate cover.

- AMEC Long Term Stable Top of Bank
- Floodplain
- Proposed New Building Footprints
- Conservation Halton Regulatory Limit (15m from stable top of bank)



FIGURE 5: NATURAL HAZARD MAPPING

5.0 SUPPORTING STUDIES

4.6.3 Cultural Master Plan

The Town's Cultural Master Plan was approved by Council in 2009. The plan identifies a series of strategies to support cultural facilities and events in Oakville. Strategy A3 of the Plan recommends that the town "Explore the potential for a new creative hub in the downtown". As part of this strategy, a major new downtown cultural facility located either on the current Centennial Square site or another downtown site was recommended. This facility would form part of a larger mixed use development plan and would incorporate housing and retail space.

4.6.4 The Livable by Design Manual – Urban Design Direction

New development within the downtown must also have regard for policies and directions outlined in the Livable by Design Manual (LBDM). The Manual provides detailed direction for development that is consistent with the design objectives of the Livable Oakville Plan. Section three of the LBDM provides guidance for the design of built form. Six guiding design principles are outlined in the LBDM which include:

- Sense of Identity – creating distinct and vibrant communities
- Compatibility – fostering compatibility and context-specific design
- Connectivity – enhancing connectivity and accessibility
- Sustainability – integrating sustainability and resiliency
- Legacy – preserving built heritage, cultural and natural resources
- Creativity – inspiring creativity and innovation

The ultimate design of the Cultural Hub shall consider these design principles.

5.1 Transportation and Site Servicing

In support of the DCH Study, a transportation analysis is being developed that identifies the traffic impact and access requirements for parking and loading of cultural and related development on the Centennial Square, and Fire Hall sites.

A site servicing study is also being developed to estimate the requirements including water demand and sewer infrastructure upgrades for the development themes at a high level overview. Specifically, the study will consider the location of municipal services including stormwater management facilities, potential overland flow directions and floodplain limits to determine grading issues and trunk storm, sanitary and water servicing requirements.

6.0 ANALYSIS

6.1 Rationale for Proposed DCH Height Increases

The four storey height limit in downtown Oakville was first introduced when the CBD was identified in the 1973 Official Plan. The intent of the low-rise height limit was to ensure that new development reflects the scale of the existing downtown which primarily includes buildings of four storeys or less. While there are several older taller buildings in the downtown, more recent development within the downtown has generally observed this height limit with the exception of the Granary, a 12-storey luxury condominium building built in 1989, located at 100 Lakeshore East, immediately south of the Centennial Square site.

The DCH development proposal includes 12 and 8 storey residential buildings respectively for the Fire Hall and Centennial Square site. These proposed building heights will exceed the four storey maximum for lands in the CBD. An Official Plan Amendment would therefore be required to create a site specific exemption, permitting the additional floors on these sites. A mirror of that amendment would also be required under Zoning Bylaw 20014-014.

In our view, an increase in the permitted height limit on the sites is appropriate for the following reasons:

a) Mid and high rise development surrounds the downtown

The area immediately surrounding the downtown is transforming. New development, in the form of mid and high-rise residential buildings,

has occurred over the last several years. Figure 6 illustrates the number of buildings above four storeys to the immediate west and east of the downtown. The DCH development themes propose heights that are similar in nature to the residential development to the south and north-east of the sites. These adjacent buildings establish a context of building height within which the proposed DCH options are appropriate for the sites and become part of this higher density transition in areas surrounding the downtown.

While both sites are designated as part of the CBD, and subject to the four-storey height limit, their historical land use and built form context differs significantly from that of the surrounding area. Unlike the area of the downtown along the Lakeshore Road spine, the lands bordering Sixteen Mile Creek were at one point industrial in nature and over time have included such activities as a ship building, customs houses, a tannery, a steam machinery factory and a sawmill, resulting in a hub of activity around the creek area. This former use pattern, combined with the site's existing function as a community use area, suggests that the creek edge lands are appropriate locations for exceptions to the planning standards adopted for the balance of the downtown and that the consideration of additional building heights beyond the currently permitted limit is warranted.

The Lakeshore/Navy and Randall/Navy intersection also form important gateways into the downtown. Positioning additional

taller buildings at these locations will help establish an urban design approach whereby higher buildings frame the downtown at both the east and west ends. Future phases of the DCH project will explore specific design consideration that will ensure the proposed new buildings respect the low-rise CBD communities in the downtown and recognize adjacency to the heritage district.

b) The Centennial Square and Fire Hall sites are currently underutilized and well positioned to support intensification

The Centennial Square and Fire Hall sites are particularly unique locations within the downtown. The sites are positioned on relatively isolated and underutilized properties at the far west end of the downtown. They are also bordered on the west side by the Sixteen Mile Creek. The creek edge location along with the sites position away from the close knit fabric of the historic district, suggests that new higher intensity development at these properties will have little adverse impact on the surrounding area.

Development on these sites will also be necessary to improve the existing conditions of the downtown. There is currently a very limited supply of available properties in the downtown that are both unencumbered and are of sufficient size to accommodate any form of infill development. As with most historic downtown areas, the pattern of development originated with small lots, often with narrow frontages, to maximize the value of heavily travelled retail streets. As a result, a fragmented pattern of ownership complicates land assemblies. As publicly-owned lands, these sites will play an important role in revitalizing the downtown. The introduction of new uses on the site will serve to enhance the vibrancy and attractiveness of the downtown, by providing additional housing options for Oakville residents, and by supporting the downtown restaurant and retail base. Appropriate revenue generating development on publicly-owned lands will also help achieve a project at the core of the downtown renewal strategy, the Cultural Hub.

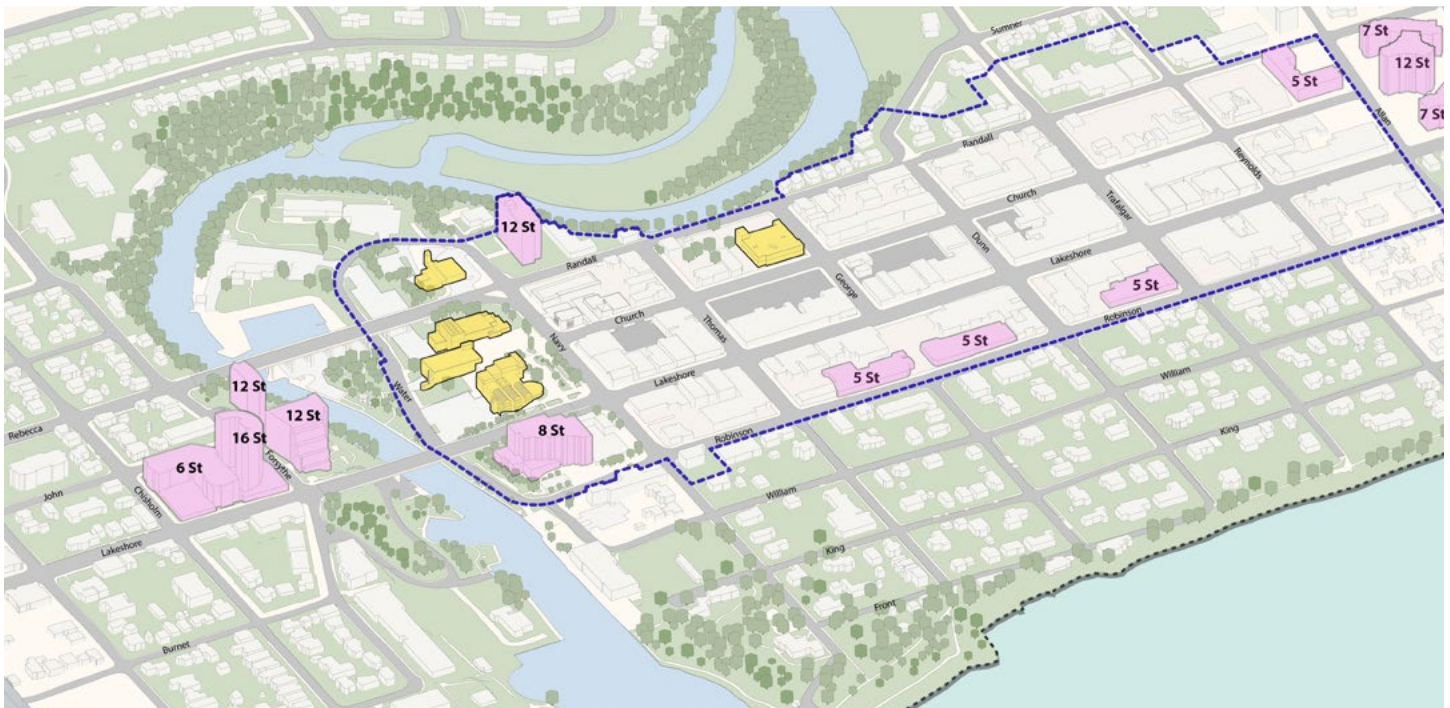


FIGURE 6: HEIGHT CONTEXT

6.2 Downtown Growth Targets

Policy 25.4.4 of the Town's Official Plan states that Downtown Oakville can accommodate an additional 80 residential units. This target is meant to serve as a minimum estimate for new growth in the downtown. This modest growth increase was established to recognize the limited number of available sites for intensification and in accordance with the 4-storey height limit in the downtown.

The projected number of new residential units as part of the Downtown Cultural Hub is approximately 105 units at the Fire Hall Site and 90 units at the Centennial Square site.

Within the central downtown, the promotion of intensification and redevelopment must be reconciled with regard to other matters of Town interest including the preservation of historic districts. The DCH proposal directs new growth towards the periphery of the downtown, away from the Heritage Conservation District. This approach best optimizes the lands outside of the heritage boundary for new residential and office development to help meet broader downtown development and renewal objectives.

6.3 Required Planning Amendments

As noted above, the Centennial Square and Fire Hall sites are currently designated as part of the CBD in the Official Plan. To enable the DCH proposal this study recommends that the Town consider the creation of a site specific height exception for the Centennial Square and Fire Hall sites. An Official Plan Amendment to maintain the CBD designation and add a site specific height exception in Section 26 of the Plan would be required. Details of the proposed exception are outlined below.

Schedule G (South East) Exceptions

On the lands designed Central Business District on the west side of Navy Street, between Lakeshore and Randall Street (Centennial Square):

- Residential uses will generally be located on the northern portion of the lands facing Navy Street;
- Notwithstanding the four storey height limit in the Central Business District, the lands may be permitted to develop to a maximum of 8 storeys;
- The following specific criteria will also apply:
 - o A minimum of XX square metres of building floor area should be devoted to institutional/cultural uses;
 - o The location and form of residential uses will be subject to the Downtown Cultural Hub Master Plan;
 - o The maximum height limits shall be conditional upon a developer entering into an agreement for the provision of public benefits under Section 37 of the Planning Act and in accordance with the Town's bonussing policies in Part F, Section 1.3 b of the Official Plan.
 - o Applicable urban design guidelines will also apply to ensure appropriate design objectives are achieved.

7.0 CONCLUSION

On the lands designed Central Business District on the west side of Navy Street, between Randall Street and Sixteen Mile Creek (Fire Hall):

- Residential uses will generally be located outside of the valleylands;
- Notwithstanding the four storey height limit in the Central Business District, the lands may be permitted to develop to a maximum of 12 storeys;
- The following specific criteria will also apply:
 - o The maximum height limits shall be conditional upon a developer entering into an agreement for the provision of public benefits under Section 37 of the Planning Act and in accordance with the Town's bonusing policies in Part F, Section 1.3 b of the Official Plan;
 - o Applicable urban design guidelines will also apply to ensure appropriate design objectives are achieved.

Recognizing that the Town will be undertaking its five-year municipal comprehensive review in late 2014, the Town should consider this amendment to the Livable Oakville Plan to place the proposed height increases on the Centennial Square and Fire Hall site within that broader review process.

6.4 Bonusing

Given the extent of public benefits that will result from the DCH project, specific bonusing policies that apply to the Cultural Hub lands and all associated development will be important. The ultimate DCH development option will create two gateway intersections at Lakeshore/Navy and Randall/ Navy. These locations are best positioned to accommodate increased heights. This report recommends identifying these sites as lands eligible for bonusing within the downtown in exchange for specific public benefits.

Further study will be required to determine priority matters with regard to bonusing on these sites.

The concentration of boutique retail locations, access to the waterfront, and proximity to Sixteen Mile Creek's marinas make Downtown Oakville a highly marketable community for new intensified development. The limited supply of redevelopment opportunities in the downtown and the existing mid and high rise residential buildings immediately surrounding the sites presents a compelling case for changes to the permitted height limit.

The recommendations outlined in the report are based on the preliminary design work undertaken in Phase Two of the DCH study. In the absence of detailed urban design parameters, or additional design studies such as sun shadow study, the ultimate impact of the DCH proposal cannot be fully evaluated. As part of future phases of the DCH project a Master Plan for the DCH will be developed. The Master Plan will provide a planning and design framework to guide the development of the new buildings proposed. A vision for the new Cultural Hub, including how new buildings and open spaces will fit within the existing and planned context will be included in the Plan.

This report concludes that the development proposal for the DCH is appropriate for the sites, supports the overall policy objectives for the downtown, and represents good planning.

DOWNTOWN CULTURAL HUB

Appendix E - Financial Model Assumptions

June 2014

FINANCIAL MODEL ASSUMPTIONS

Following are key assumptions used in the capital cost estimates:

- Any additional costs relating to cultural facilities ‘going dark’ or having to temporarily relocate during construction have not been contemplated.
- All existing parking spaces, or their equivalent, must be retained through a redevelopment. Additionally, all new and replacement parking spaces would be constructed below grade, in a surface lot, or in a new parking structure. It is assumed that the construction cost for underground parking stalls is \$36,000 per stall. Parking yield estimates are as per Hatch.
- For the purposes of this analysis, it is assumed that no extraordinary environmental or geotechnical costs are present on the subject properties which might increase costs or limit land value.
- New performing arts and outdoor cultural program space estimates and costs have been provided by Webb and DSAI. Costs provided include hard costs and features, fixtures and equipment (FFE). Soft costs have been assumed at 25% of hard costs.
 - In the required maintenance theme, theatre renovation and expansion costs are assumed to be \$269 and \$375 psf, respectively (as per MHPM).
 - New performing arts space costs vary in each theme but generally range from \$500 to \$600 psf excluding FFE.
- Library costs have been derived collectively by NBLC and MHPM through precedent research of recent comparable library developments provided by Ward99. Index costs are representative of total project costs and include FFE including I.T. equipment and a physical collection.
 - In the required maintenance theme, library renovation costs are assumed to be \$305 psf.
 - Flagship library branch project costs are assumed to be \$501 psf including FFE.
 - Specialized library branch project costs are assumed to be \$605 psf including FFE.
- Gallery costs have been derived collectively by NBLC and MHPM through precedent research of recent gallery developments in Greater Vancouver provided by Oakville Galleries. These costs have been adjusted to reflect likely construction costs in the GTA. For the purposes of this analysis, gallery project costs area assumed to be \$500 psf including FFE.
- Costs with respect to new riverfront park space and the Navy streetscape improvements have been provided by Strybos Barron King Landscape Architects and are representative of total project costs including budget for consulting fees and contingency.
- Soft costs are estimated at a rate of 25% of hard costs in cases where the inputs provided do not include an allowance for soft costs.

- A budget placeholder in the order of \$5.7 million is included in all themes to cover the cost of relocating the fire hall to the Oakville Arena site.
- No construction cost escalation has been incorporated into the estimates herein.
- Given to the order of magnitude level of analysis being conducted, costs are illustrated as ranges within a 25% variance.

The following assumptions are employed in the pro forma analyses of potential land sale opportunities:

- No environmental remediation costs are incurred by a developer;
- A developer's profit of 15.0% of gross revenues;
- A discount rate of 10.0%;
- A cost and revenue inflator of 2.0% per year;
- A gross to net floor space efficiency ratio of 85% is used in the analysis;
- Additional costs for components relating to any heritage preservation are unknown and have not been included in the model. However, a contingency equivalent to 5% of total hard costs has been assumed;
- Soft costs, including development charges, building permits, provincial land transfer taxes and the Harmonized Sales Tax (HST) have been incorporated into the financial analysis;
- Total hard construction costs, based on the Altus Group Construction Guide Cost 2014 are estimated as follows, and include cost inflation; landscaping, contingencies and servicing are calculated separately; and,
- Following are other specific assumptions suggested for condominium apartment units on the subject site:
 - Average net unit size: 1,000 square feet
 - Average index revenue per square foot for residential units: \$825
 - Average end price per residential unit: \$825,000, including parking
 - Ground floor office space index price: \$20 psf at a 7% capitalization rate
 - Hard construction cost (PSF): \$200
 - Parking construction cost (below grade, PSF): \$90
 - Projected absorption rate (sales per month): 3 to 5
- Parking space ratios are as per Hatch and assume 1.44 spaces per residential unit, 0.2 spaces for visitor parking and 0.24 office parking spaces per 1,000 square feet of commercial development. It is also assumed that all parking can be accommodated below grade, and that no extraordinary costs are incurred in the construction of the underground parking facility;

- All planning and zoning provisions are secured and that marketing begins in 24 months;
- All units are sold as market-rate condominium apartments, and that the developer is not required to provide affordable housing units on the site; and,
- As with the capital cost projections in this stage of the analysis, results are illustrated as ranges within a 12.5% variance.

DOWNTOWN CULTURAL HUB

Appendix F - Description of Potential Procurement Models

June 2014

DESCRIPTION OF POTENTIAL PROCUREMENT MODELS

Traditional Procurement

In a traditional procurement strategy, the Town has maximum control over the process, but also assumes maximum project risk. Traditional procurement strategies are typically utilized in relatively small scale, straightforward projects where the municipality has the internal capacity to manage the project from design to construction; an example would be road construction.

In this approach, the Town would retain separate teams to design and construct the DCH. The Town retains expertise as it is required, typically through a competitive bidding process. The entire project would be managed and financed by the Town. In more complex projects, the major disadvantage to traditional procurement strategies is the lack of a direct linkage between design, construction and operations teams. Significant internal Town resources would be required to effectively manage a DCH project using this strategy of procurement.

Design-Build

The design build approach to procurement provides for a single entity that is retained to undertake the design and construction of a project. This approach has the key benefit of mitigating problems between the designers and the construction team. Based on a performance specification developed by the Town, a single entity composed of the necessary design and construction personnel would be selected through a competitive bid process. The Town's role in project management can be significantly reduced and many risks associated with design and construction by transferred to the design-build partner.

The disadvantage of a design-build scenario is that the designer-builder's incentive is to complete the project to the required standard. The risks associated with the building's operation and maintenance are assumed by the Town. The greater complexity of the project, the greater the operating risks. While some of these risks can be managed through the requirement of durable designs and operating systems, the Town is ultimately on the hook for long term operating costs.

P3 Strategies

Public Private Partnerships, or P3s, are a method of transferring risk in the construction and operation of public projects to the private sector. There are many variations and financial strategies that are associated with P3's; this report highlights the Design Build Finance Operate and Maintain (DBFOM) strategy. In simple terms, the private sector assumes the capital costs, including the risks for delays and cost overruns, along with the long term operation and maintenance of the facility, or infrastructure in question. In return, this strategy offers the public a guaranteed cost and operational certainty for an extended period of time, typically 20 to 30 years.

The benefits of the P3 strategy are increased efficiencies in having a single contract for design, construction and operation with the private sector's capital at risk for poor performance. In this

strategy, risks are typically transferred to those best capable of managing them over the long term. It is a key advantage in this theme that the private sector is incented to perform well and innovate in order to reduce their long term lifecycle costs. The Town also benefits from having long term cost certainty for the project.

The challenge in a P3 is the complexity of establishing the long term project agreement at the outset. Part of this involves a proper assessment of the risk value. This can be a complex exercise and a significant amount of time and analysis is required to properly determine its value. For this, and other matters, including the long term nature of the agreement, procurement processes tend to be more expensive and time consuming than other procurement strategies. The time required to pull these agreements together can often have political implications if the negotiation process straddles election periods.

Joint Venture with Residential Developer

Joint venture partnerships between the Town and a development partner can also be explored in the implementation of the DCH redevelopment in themes which include opportunities for integrated residential development or the sale of land. Rather than simply selling the land to a developer, the Town of Oakville could invest its land into a development with a private sector partner. This private sector partner might pay the Town a portion of the land's value upfront. The remaining value would be invested in the project, reducing the private sector partner's equity requirements, which in turn would require them to pay out a portion of the project's profit to the Town upon completion.

It is likely that the total land value and profit payout from a joint venture would significantly exceed that of a simple sale of land or development rights. However, it should be noted that this would expose the Town to the same market risks as those of the development partner, and the potential of not realizing any proceeds if the project were unable to obtain the required pre-construction sales to obtain construction financing.

A joint venture agreement could be included as a component in any of the DCH themes where residential development is considered.

DOWNTOWN CULTURAL HUB

Appendix G - Conservation Halton Memorandum

June 2014

An aerial photograph of a river and surrounding urban area. The river flows from the top left towards the bottom right. On the left bank, there are residential houses, a swimming pool, and a tennis court. On the right bank, there are more houses, a parking lot, and a marina with many boats. A large white circle is overlaid on the right side of the image, containing the title text. Several smaller white circles are also overlaid on the image, highlighting specific features like a swimming pool and a tennis court.

DOWNTOWN CULTURAL HUB **CONSERVATION HALTON JUSTIFICATION MEMO**

MAY 2014

This Justification Memorandum was prepared in support of the Downtown Cultural Hub Study (DCH). The development scenarios discussed in this document have been designed by Urban Strategies with input from Webb Management, Diamond Schmitt Architects, Ward99 Architects, the Oakville Galleries, and Town staff. The development scenarios also reflect feedback from key stakeholders and the public.

Prepared For

Conservation Halton

Prepared By:

Urban Strategies Inc.

**URBAN
STRATEGIES
INC .**

MEMORANDUM

Background

Built in about 1967, the existing downtown cultural facilities at Centennial Square are beginning to near the end of their functional lifespan. In addition, the programming requirements first envisioned over 40 years ago were planned for a town a fraction of Oakville's current size. Since then the Town's profile, in terms of both its demographics as well as its economy including the role of the downtown, has changed considerably. Recognizing this shift, the Town of Oakville is moving forward with a program of renewal that will provide for the next generation of Oakville's need.

Significant upgrades to the Oakville Library and Performing Arts Centre are required to simply address structural, technical and legislative needs. Preliminary studies of these sites have concluded that renovation of the facilities offer limited opportunity to respond to community needs for expanded or enhanced service or to enhance the property as a whole and expand/enhance the environment that complements these public facilities. To fully understand the needs of the community, and how we can best position these needs within the downtown public land holdings respecting that there will be both opportunities and constraints, the Town has commenced a Downtown Cultural Hub Study (DCH) to resolve this community project.

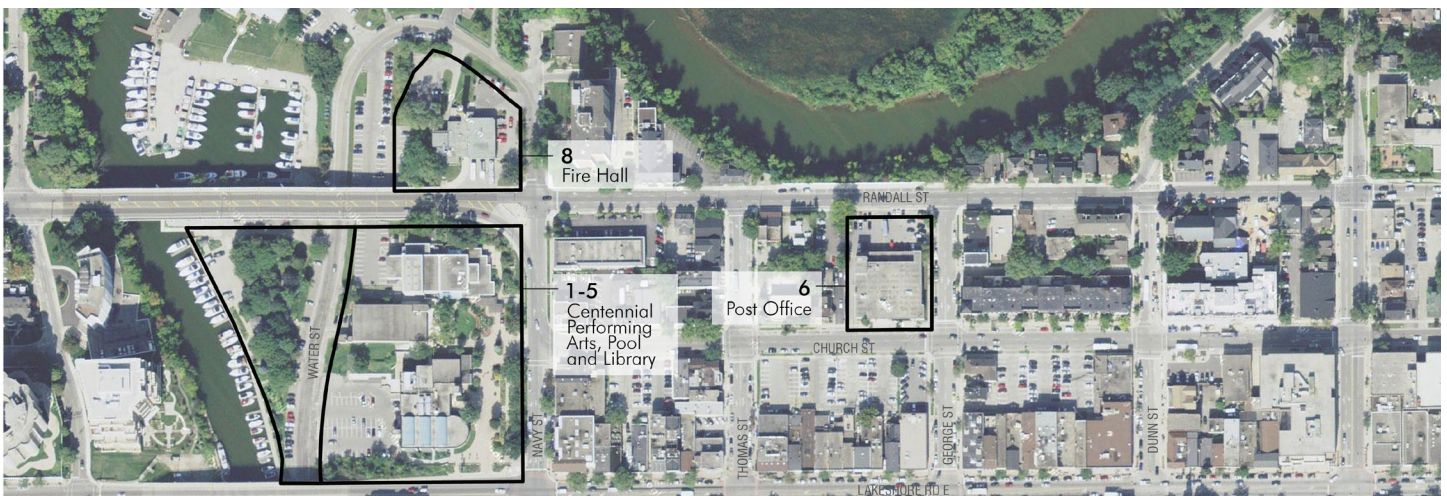
The Town has also identified that the renewal of these facilities needs to create a focus of cultural activities for the Town as a whole – a cultural hub. A cultural hub would allow the Town to achieve the objectives of the Town's Official Plan, the Cultural Master Plan, the Parks, Recreation and Library facilities Master Plan and the Downtown Strategic Action Plan.

The overall objectives of the DCH Study are to:

- Contribute to a successful economically vibrant downtown;
- Create a cultural focus for the town;
- Provide facilities and infrastructure that meet the existing and future needs;
- Protect and enhance the natural environment and the historic importance of downtown;
- Develop solutions within a financially affordable framework; and
- Create a sense of place that is recognizable to a broad audience.

Through the DCH Study, the Town has identified three sites in which these objectives could be achieved; the Centennial Square site, Fire Hall site and the former Post Office site. Each of these sites fall within Conservation Halton's regulatory area. While the Post Office site is being considered for a cultural facility, it will be limited to the existing building given the buildings character and its location within the heritage conservation district. We recognize that the existing building resides outside the stable top of bank of Sixteen Mile Creek, however it's most likely positioned within the 15m setback area regulated by Conservation Halton.

The Centennial Square site and the Fire hall site are currently fully developed with structures located on and within the valley slope and adjacent to and within the floodplain of the creek. All parking for the facilities are primarily located within the valley lands and within or immediately adjacent to the floodplain.



MAP 1: DEVELOPMENT SITES

Downtown Cultural Hub Study (DCH)

Existing on the Centennial site are the following:

- Library located at the southern edge of the site. This structure requires additions based on the Parks, Recreation and Library Facilities Master Plan.
- Oakville Galleries facility which is located within the Library building. We seek to consolidate this facility with that of the Gairloch Gardens site just east of the downtown.
- Centennial Pool facility which will be removed and relocated to the Trafalgar Memorial Hospital site.
- Oakville Centre for the Performing Arts located at the southwest corner of Randall and Navy Street is in need of renovation at a minimum to addresses accessibility standards.
- Fire Station No. 3 located at the north end of the Centennial Square site is proposed to be relocated to the intersection of Rebecca St. and Kerr Ave.
- Municipal parking lots, passive parks and Water Street.

The Town has not identified any other lands within the downtown in order to accommodate these cultural facilities and as a result has explored with Conservation Halton the ability to continue to accommodate these facilities on these sites. In addition to the cultural facilities, the Town is exploring the opportunity of adding mixed use facilities, including residential, office and retail uses, in order to support the viability and attractiveness of the culture facilities and in order to generate revenue (beyond that of simply the tax base) to fund these facilities. Along with the need for community structures/space and the potential for residential/retail buildings upon these lands, the Town is looking at opportunities to improve the natural environment in Sixteen Mile Creek Valley which encompasses these land holdings.

Given the Town's needs identified through various studies and the objectives the DCH Study, the Town and it's consultants have been in discussions with Conservation Halton in order to understand what would be the limitations on any additions or new buildings for these lands, noting that under any option we would be looking to improve the sustainable position of and use on these lands. It is on this basis that the following analysis has been undertaken.

The DCH Study assesses redevelopment opportunities on town-owned properties within the downtown and explores the options for accommodating cultural programs including a performing arts centre, a major gallery, a library, and creative space for digital and new media in downtown Oakville. The study critically examines the best locations for these activities, looking at the Centennial Square, the Fire Hall and the Post Office sites and the options for combining these cultural facilities with residential, office and retail to help finance their development and to support the population base for downtown business and retail activities.

The sites are located either adjacent to or within the valley system associated with the Sixteen Mile Creek. As a result, the properties are regulated by Conservation Halton pursuant to Ontario Regulation 162/06. The DCH Team initially met with Conservation Halton staff in July 2013 to discuss opportunities and constraints on the subject sites. A follow-up meeting was held later in the month to present and review preliminary design concepts for the Cultural Hub, and to discuss the specific policies governing the subject sites. At this time, the preliminary development proposal for the Fire Hall site included a new building footprint that extended further into the valley than the existing Fire Station. It was determined through these discussions that a top of bank walk to stake the natural heritage features and physical top of bank on the Fire Hall site would be necessary to determine the ultimate development potential. A top of bank walk was carried out on July 29, 2013. The findings revealed that without more detailed study the limit of development on the site should be consistent with the stable top of bank boundary outlined in Conservation Halton's regulatory mapping. The development yields on the site were subsequently revised to reflect these findings.

Since these initial rounds of meetings, the DCH project has moved into the second phase of work which involves more detailed analysis and project development. As a part of this work a Preliminary Geotechnical Investigation of the sites was conducted by AMEC Environment & Infrastructure. The DCH Team has also continued to discuss the project with Conservation staff. On March 18, 2014 an update meeting with the DCH Team and Conservation staff was held to discuss the refined development scenarios in relation to the policies governing the site. To assess the development scenarios, Conservation staff requested that a justification memo be prepared addressing Ontario Regulation 162/06 and outlining areas of compliance and non-compliance with the criteria established for valleylands (policy 3.35) and existing development (policy 3.37).

Overview of Redevelopment Proposals

A series of development scenarios have been prepared for the sites that represent the full spectrum of opportunities for the downtown. These scenarios range from modest upgrades and modernization of existing facilities to complete redevelopment that allows for a greater mix of uses and more significant development in the downtown. Each of the scenarios being contemplated assumes that the Centennial Pool will be demolished and that the Fire Hall will be relocated.

Though the programs and sizes of facilities will vary in each scenario, the anticipated uses of the site will generally be common to all options. A description of the proposed uses for each site as envisioned in the redevelopment scenarios is outlined below.

Centennial Square

The redevelopment proposal on the Centennial Square site will accommodate either modernized or new cultural facilities including a Performing Arts Centre, Library and Gallery. The redevelopment of the site will also allow for the introduction of new residential uses and/or a mixed use building with office or retail at the base and residential above.

Fire Hall

The redevelopment proposal on the Fire Hall site includes a mid-rise residential building fronting Randall and Navy St.

Open Space

A network of new open space areas are also contemplated as part of a full redevelopment of the sites. These public open spaces are identified on Map 3 and include a redeveloped Towne Square; Centennial Square and Navy Square; Outdoor Amphitheatre; Urban Gardens to the Creek; New Waterfront Promenade; and New 16 Mile Creek Park. These spaces will be an important resource for the new and existing community in the downtown, and will be designed to a standard that is consistent with the Town's urban design guidelines and policies for parks and open spaces. Where possible, open space areas will be fully integrated with the new cultural facilities to enhance and support a range of activities. The extent of open space will be dependent on the level of redevelopment. For example, where minimal changes are anticipated all or a portion of the existing parking areas may still be required, limiting the achievement of full open space.

Policy Review

The regulation currently administered by Conservation Halton is Ontario Regulation 162/06. Pursuant to this Regulation, permission is required from Conservation Halton prior to development or redevelopment in regulated areas. Section 3 of the Regulation grants Conservation Halton the ability to permit development adjacent to or within valleylands provided that the control of flooding, erosion, dynamic beaches, pollution or the conservation of land will not be affected by the development. The proposed redevelopment of the subject sites must be consistent with Ontario Regulation 162/06 and the policies in place pursuant to the Regulation.

Conservation Halton has established policies to administer Ontario Regulation 162/06 which also apply to the subject sites. These policies were established to ensure a consistent approach to development within or in close proximity to natural hazards. The sites are identified as areas within the Major Valley System and are subject to Policy 3.35. The redevelopment scenarios are also, in some instances, more extensive than the previously existing conditions on the sites. As such, both Policy 3.37.1 (replacement) and Policy 3.37.2 (additions) must be reviewed against the proposals.

A summary of the applicable policies contained in Conservation Halton's Policies and Guidelines for the Administration of Ontario Regulation 162/06 and Land Use Planning Policy are outlined below.

Policy 3.35 Major Valley Systems states that:

3.35.2 Where buildings and structures already exist within 15 metres of the stable top of bank of major valley system, and a 7.5 metre publicly owned access is not provided adjacent to the stable top of bank the following policies will apply:

3.35.2.1 Any replacement (same size and use) or additions, the existing buildings and structure may be permitted subject to the following:

- a) the replacement or addition does not encroach any closer to the stable top of bank than the existing development at its closest point;*
- b) even if existing development is closer than 6 metres to the stable top of bank, no new development is permitted within 6 metres of the stable top of bank in order to provide for an erosion access allowance as per the Provincial Policy Statement;*

c) a geotechnical assessment by a qualified engineer (at the expense of the applicant), may be required to determine the location of the stable top of bank and to determine if the proposed development would have a negative impact on slope stability;
d) In cases where the building or structure can be reasonably relocated outside of the setback the application will be encouraged to do so.

c) If the building or structure is located within the regulatory flood plain or within 15 metres of the regulatory flood plain, Policies 3.22.2, 3.25.1, 3.27.1 will also apply; and,
d) If the building or structure is located on a valley wall, a professional geotechnical engineer must complete a geotechnical study to determine the risk of the proposed work. The study will include an assessment of the stability of the valley wall, rate of erosion or recession of the valley wall (over a 100 year period), access issues and an assessment of the construction and construction technique on the valley wall. The study must be carried out, at a minimum, in accordance with the documents referenced in Section 5. The design of any works must ensure that the long-term stability of the valley wall is maintained and that no risk to life or property damage is anticipated.

Policy 3.37 Existing Valley Development states that:

3.37.1 Where buildings or structures (including private access roads) already exist on a valley wall or in a valley, replacement may be permitted subject to the following criteria:

- a) Best efforts must be undertaken to relocate the existing building or structure outside of the valley and associated regulated tableland area;*
- b) The buildings or structures are of the same size and use, and contain the same number of dwelling units;*
- c) The buildings or structures are located no further into the valley or closer to a watercourse than the existing building or structure;*
- d) If the building or structure is located within the regulatory flood plain or within 15 metres of the regulatory flood plain, Policies 3.22.1, 3.25.1, 3.27.1 will also apply; and,*
- e) If the building or structure is located on a valley wall, a professional geotechnical engineer must complete a geotechnical study to determine the risk of the proposed work. The study will include an assessment of the stability of the valley wall, rate of erosion or recession of the valley wall, (over a 100 year period), access issues and an assessment of the construction and construction technique on the valley wall. The study must be carried out, at a minimum, in accordance with the geotechnical documents referenced in Section 5. The design of any works must ensure that the long-term stability of the valley wall is maintained and that no risk to life or property damage is anticipated.*

3.37.2 Where an existing building or structure already exists on a valley wall or in a valley, additions to the existing building or structure, that are minor in nature, may be permitted subject to the following criteria:

- a) The addition extends no further into the valley or closer to a watercourse than the existing building or structure;*
- b) There is no change in land use and no increase in the number of dwelling units;*

Redevelopment Analysis

The redevelopment scenarios have been designed to ensure the following protective measures of Ontario Regulation 162/06 are not negatively impacted:

1. Control of Flooding - New development will be located to the furthest extent possible outside of the flooding hazard. In accordance with policy 3.17.2 Flooding Hazard, floodproofing measures will be incorporated into the design of the future development during the detailed design and construction phases. In addition, it is expected that the Centennial Pool which extends into the floodplain will be relocated outside of the downtown. The relocation of this facility and the redevelopment of the site with new buildings positioned further away from the creek will help further reduce any potential risk of flooding.

2. Erosion – The redevelopment proposal has been designed in a manner that ensures the footprint areas of the proposed new facilities do not exceed the footprint areas of the existing buildings plus 50%, and that all proposed residential and commercial areas are located beyond the stable top of bank to ensure the protection of life and property. In support of the proposal, detailed slope stability analyses were performed as part of a Preliminary Geotechnical Investigation carried out by AMEC. This investigation notes that the risk of erosion on the subject sites is mitigated by the bend in the creek, and any potential risk associated with stream erosion could be feasibility addressed and managed through the detailed design and construction phases.

3. Dynamic Beaches - Not applicable in this instance.

4. Pollution – The redevelopment scenarios involve the replacement of some surface parking areas with new public open spaces. In addition, the anticipated relocation of the Centennial Pool will allow for generous open space areas to be developed on the western side of the Centennial Square site. Along with increasing the safety and attractiveness of the subject sites, the renaturalization of these spaces will create a net environmental benefit.

5. Conservation of Land – The redevelopment scenarios have been designed to incorporate new and protect existing natural features. The removal of the existing pool and the replacement of surface parking areas with new public open spaces will serve to reinvigorate the Centennial Square site. The proposal also considers the relocation of Water Street towards the creek and the transformation of the street into a more pedestrian oriented thoroughfare.

Compliance with Policies for the Administration of Ontario Regulation 162/06

Policy 3.35.2.1a and 3.37.2a states that additions or replacement of buildings should not encroach any closer to the stable top of bank or valley than the existing building or structure. The redevelopment envisioned on the Centennial Square site is not anticipated to extend beyond the western edge of the existing Oakville Library. As illustrated on Map 2, the proposal is roughly aligned with the rear of the existing facility. In addition, the new building footprints proposed are located closer to the eastern portion of the site, away from the flooding hazard setback. The existing Centennial Pool, which extends significantly into the flooding hazard area, will be relocated to a site outside of the downtown. The relocation of this facility will result in a reduction of building volume in the hazard area and will allow for a generous open space area to be developed on the western portion of the site. The proposal for the Fire Hall site also involves the construction of a new residential building no closer to the stable top of bank than the existing development. As demonstrated on Map 2, the proposal better optimizes the lands on the eastern side of the site, outside the hazard zone.

Further, the redevelopment proposal for areas within the erosion hazard will not exceed the footprint of the existing cultural facilities plus 50%. The existing footprint of the Fire Hall, Performing Arts Centre, Pool and Library is roughly 50,000 square feet. This footprint including the permitted 50% addition is approximately 75,000 sq.ft. The options being explored are well within this policy limitation.

However, the redevelopment scenarios do not comply with policy 3.37.2 b) as residential uses are also proposed for the sites. While additional dwelling units will be developed on the site, the units will be positioned outside of the stable top of bank hazard zone and will have frontage onto an access.

In support of policy 3.37.2 c) a Preliminary Geotechnical Investigation of the sites was conducted by AMEC Environment & Infrastructure in February, 2014. This report has been circulated to Conservation Halton staff for review and comment.

Summary

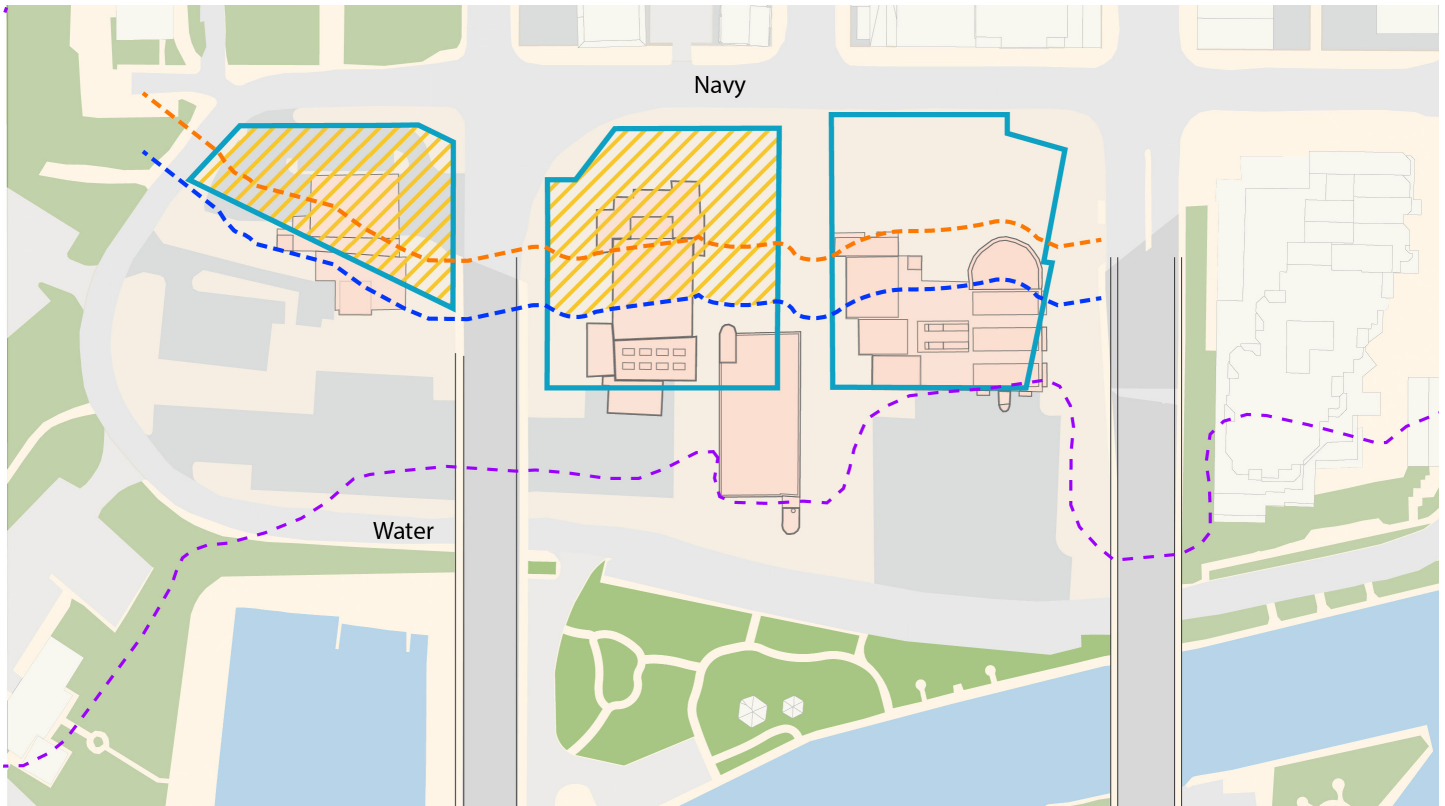
Town of Oakville Official Plan

The Town of Oakville Official Plan incorporates Conservation Halton's Valleylands policies in Section 16.1.9 of the Plan. Subsection "H" of this section permits the Town, in consultation with Conservation Halton, to consider modifications to the setbacks from Sixteen Mile Creek valley where appropriate and/or warranted given the location of existing development within and immediately adjacent to the valleylands.

Based on the above analysis the proposed redevelopment scenarios will, in part, meet Regulation 162/06 and the principles of Conservation Halton policies. Specifically, five major principles will be achieved:

- a) The replacement of the cultural facilities will be no closer to the hazard zone than the existing facilities;
- b) Proposed additions/new development on the sites will be positioned along Navy St beyond the stable top of bank;
- c) New residential development will be positioned entirely outside of the hazard zone with access and egress on a public street;
- d) New open space areas will be incorporated to replace surface parking areas and to mitigate potential hazard risks; and
- e) The redevelopment proposal will not exceed the total footprint areas of the existing buildings, plus 50%.

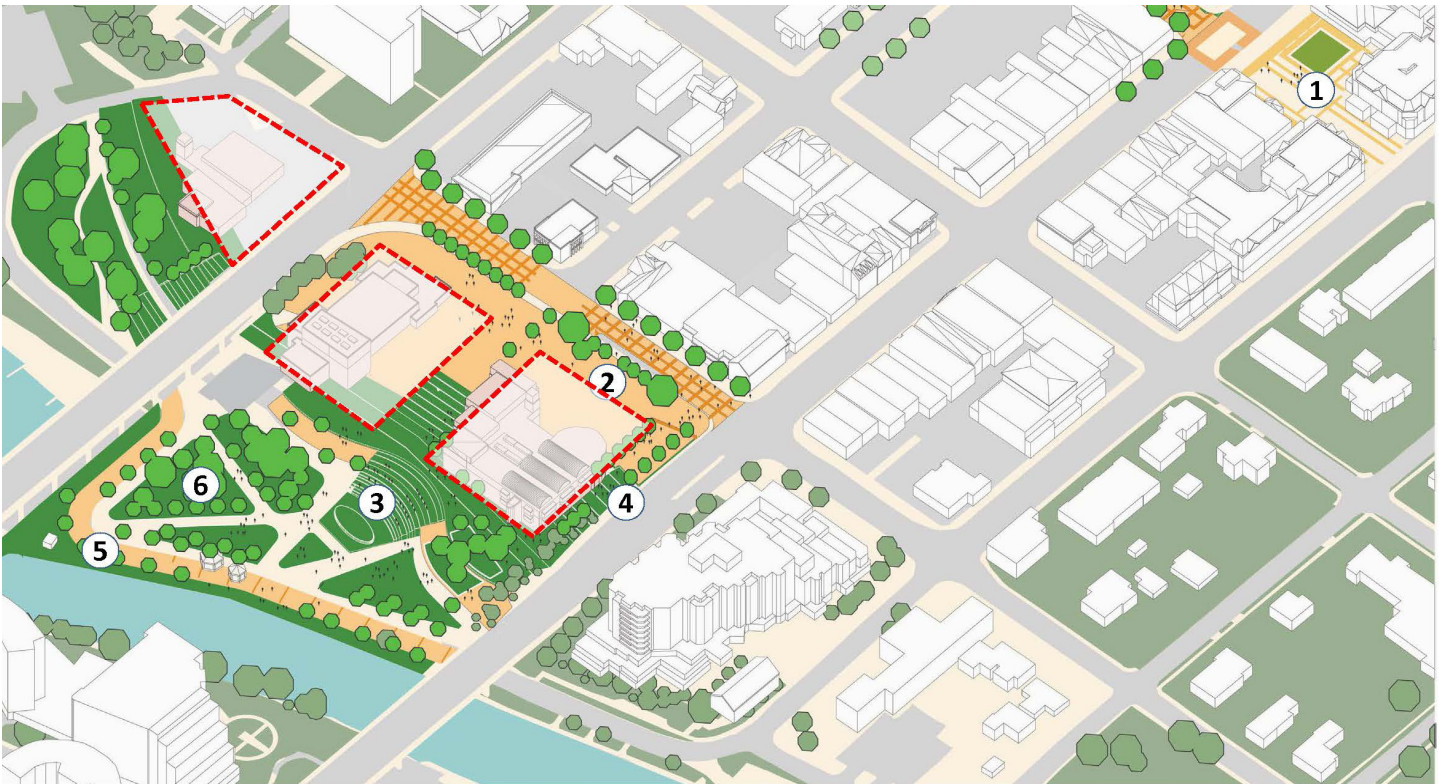
The DCH Team including Town of Oakville Staff and Urban Strategies welcome further discussion on how, in the context of the proposed development, we can ensure the enhancement of the valley corridor.



MAP 2: NATURAL HAZARD MAPPING

Using Conservation Halton's Floodplain Mapping an illustrative diagram of the existing site conditions and the building footprints of the proposed new buildings was created.

- AMEC Long Term Stable Top of Bank
- Floodplain
- Proposed New Building Footprints
- Conservation Halton Regulatory Limit (15m from stable top of bank)



MAP 3: PROPOSED OPEN SPACE AREAS

- | | |
|--------------------------------------|------------------------------|
| 1. Redeveloped Towne Square | 4. Urban Garden to the Creek |
| 2. Centennial Square and Navy Square | 5. New Waterfront Promenade |
| 3. Outdoor Amphitheatre | 6. New 16 Mile Creek Park |

DOWNTOWN CULTURAL HUB

Appendix H - Conservation Halton Board Report

June 2014

**CONSERVATION HALTON
CHBD 05 14 01**

REPORT TO: Board of Directors

FROM: Barbara Veale, Manager, Planning and Regulation Services
905-336-1158 x 2273

DATE: May 22, 2014

SUBJECT: Proposed Policies and Principles for Revitalizing
Oakville's Downtown Cultural Hub
Town of Oakville
CH File #: MPR 658

Recommendation

THAT the Conservation Halton Board of Directors approve staff's recommendation that the following site-specific policies and principles be implemented, in principle, for the Town of Oakville's Downtown Cultural Hub:

1. The footprints of all replacement buildings are located outside of the floodplain limits and relocated to the extent possible on the tablelands abutting Navy Street beyond the stable top of bank.
2. The footprints of all replacement buildings extend no further into the valley or closer to the watercourse than the existing buildings.
3. Within the erosion hazard, the footprint areas of all replacement buildings do not exceed the total footprint areas of the existing buildings, plus 50%.
4. All residential and commercial spaces are located beyond the stable top of bank on the tablelands portion of the site abutting Navy Street.
5. Safe access and egress is available.
6. Accesses to underground parking structures are located beyond the stable top of bank.
7. A six-metre access allowance is maintained wherever possible.
8. A geotechnical study to determine the risk of any proposed work on the valley wall is completed by a professional geotechnical engineer. The study will include an assessment of the stability of the *valley* wall, rate of erosion or recession of the *valley* wall (over a 100 year period), access issues and an assessment of the construction and construction technique on the *valley* wall. The study must be carried out, at a minimum, in accordance with the documents referenced in Section 5 [of the *Policies and Procedures Guidelines for the Administration of Ontario Regulation 162/06, August 11, 2011*]. The design of any works must ensure that the long-term stability of the *valley* wall is maintained and that no risk to life or property damage is anticipated.
9. All non-habitable structures and landscaping for public open space is subject to a Conservation Halton permit where construction and/or grading and filling in amounts that exceed those indicated in Policy 3.29 is proposed.

AND FURTHER THAT the Conservation Halton Board of Directors endorse staff's recommendation that these site-specific policies and principles be included in the next revision of *Conservation Halton's Policies and Guidelines for the Administration of Ontario Regulation 162/06 and Land Use Planning (August 11, 2011)*.

Strategic Plan

This report pertains to the following Strategic Directions in Conservation Halton's Strategic Plan:

- 1.2 Develop, enhance and sustain a natural heritage system for the watershed;
- 1.5 Deliver watershed management programs and services to ensure the protection of life and property from natural hazards;
- 1.6 Integrate environmental planning with community growth based on an environment-first approach; and,
- 1.7 Foster strong relationships with partner municipalities, other orders of government, non-government organizations, and private organizations.

Policies, Procedures and Process Pertaining to this Report

Reference is made to Ontario Regulation 162/06, Conservation Halton's *Policies and Guidelines for the Administration of Ontario Regulation 162/06 and Land Use Planning* (August 11, 2011) and Conservation Halton's *Landscaping and Tree Preservation Guidelines* (April 2010).

Background

The Town of Oakville's historic downtown area is located adjacent to Sixteen Mile Creek where it enters Lake Ontario. Lands within the downtown are being considered by the Town for redevelopment and revitalization as part of the Downtown Cultural Hub study. The pertinent area being considered is bounded by Navy Street to the east, Lakeshore Road to the south, and Sixteen Mile Creek to the west and north (refer to the attached memo from the Town of Oakville for a map of the subject lands). For greater clarity these lands currently support the following public elements:

- Oakville Public Library (main branch) including the Oakville Galleries
- Centennial Pool
- Oakville Centre for the Performing Arts
- Fire Station No. 3
- four (4) municipal parking lots
- two (2) passive public parks (Hillmer and Busby Park)
- Water Street (municipal road)

Much of the available parking for these facilities is located within the floodplain of Sixteen Mile Creek. The existing site is fully developed, with buildings, asphalt parking surfaces and little green space.

The Library is currently located in the building closest to Lakeshore Road and is almost wholly within the erosion hazard of Sixteen Mile Creek. The floodplain extends across the current parking lot and to the southwest limit of the existing building.

The Centennial Pool is located between the Library and the Performing Arts Centre and is totally within the erosion hazard of Sixteen Mile Creek. The limit of the floodplain currently hugs the southwest corner of the building and extends along the southwest wall.

The Oakville Centre for the Performing Arts is located adjacent to Navy Street and Randall Street. The current structure is partially located within the erosion hazard of Sixteen Mile Creek, but is situated well outside the floodplain limit.

The Firehall is located on the northeast corner of Randall and Water Streets. The current structure is partially within the erosion hazard of Sixteen Mile Creek, but is situated well outside the floodplain limit.

In July 2013, the Town of Oakville initiated discussions with Conservation Halton staff to explore the opportunities for creating cultural hub within this area of the historic downtown. The current structures are almost fifty years old and are in need of renovations and updating. The Town is interested in providing multi-unit residential space on the Firehall site and revitalizing Centennial Square such that the cultural facilities would be combined with mixed uses including residential and commercial space. This approach is necessary in order to support the cultural venues, help finance the redevelopment, support a population base for downtown business and retail activities, maintain the economic viability of the downtown area and strengthen social and cultural opportunities for residents. At the same time, the Town would like to remove public parking from the floodplain, restore natural heritage features and develop a public open space and walkway along the river. This step is in keeping with the Town's support for growing the Greenbelt along urban rivers. The Town also proposes to remove the Centennial Pool and relocate it to another site outside of the Downtown.

Overview

In 2011, the Conservation Halton Board of Directors approved revised policies and guidelines for the administration of Ontario Regulation 162/06 (*Policies and Guidelines for the Administration of Ontario Regulation 162/06 and Land Use Planning (August 11, 2011)*). A number of policies apply to the subject area, notably those associated with existing valley development (Policy 3.37), major valley systems – development within 15 metres of stable top of bank (Policy 3.35), existing development within 15 metres of flood plain (Policy 3.25), and landscaping (Policy 3.29). Strict adherence to the current policies would severely restrict options available to the Town for redevelopment.

Conservation Halton policies were developed to provide a consistent approach to all development proposed or existing within or adjacent to natural hazards. However, the redevelopment of a fully-developed site within a downtown area within the erosion hazard was not contemplated or addressed in the policies.

The Town of Oakville's Downtown Cultural Hub Lands are currently fully developed. Opportunities exist to substantially reduce risk to life and property damage and improve public open space through redevelopment. CH staff recommends that site-specific policies for this area be implemented to allow the Town to move forward in 2014 with several alternative development scenarios for public input. The modified policies and principles are in keeping with the intent of the current policies and will result in reduced natural hazard risks, but would also allow for some redevelopment incorporating mixed uses in areas outside of the natural hazard areas. It is recommended that the Conservation Authority Board of Directors approve the modified site-specific policies and principles, in principle. It is also recommended that this site-specific approach for the Town of Oakville be included in the next revision of Conservation Halton's policies and guidelines.

Existing Policies

Valley Lands

All four structures included in the Downtown Cultural Hub Study straddle the stable top of bank and are partially located within the erosion hazard. Therefore, both policy 3.35 and policy 3.37 apply. The current policy regarding existing development within 15 metres of the stable top of bank states:

3.35.2 Where buildings and structures already exist within 15 metres of the *stable top of bank* of *major valley systems*, and a 7.5 metre publicly owned access is not provided adjacent to the *stable top of bank* the following policies will apply:

3.35.2.1 Any replacement (same size and use) or additions, to the existing buildings and structures may be permitted subject to the following:

- a) the replacement or addition does not encroach any closer to the *stable top of bank* than the existing *development* at its closest point;
- b) even if existing *development* is closer than 6 metres to the *stable top of bank*, no new *development* is permitted within 6 metres of the *stable top of bank* in order to provide for an erosion access allowance as per the Provincial Policy Statement;
- c) a geotechnical assessment by a qualified engineer (at the expense of the applicant), may be required to determine the location of the *stable top of bank* and to determine if the proposed *development* would have a negative impact on slope stability. See Policy 3.4.2 and Section 5 for study requirements; and,
- d) In cases where the building or structure can be reasonably relocated outside of the setback the applicant will be encouraged to do so.

The current policy for existing valley development states:

3.37.1 Where buildings or structures (including private access roads) already exist on a *valley wall* or in a valley, replacement may be permitted subject to the following criteria:

- a) Best efforts must be undertaken to relocate the existing building or structure outside of the *valley* and associated regulated tableland area;
- b) The buildings or structures are of the same size and use, and contain the same number of *dwelling units*;
- c) The buildings or structures are located no further into the *valley* or closer to a *watercourse* than the existing building or structure;
- d) If the building or structure is located within the regulatory flood plain or within 15 metres of the regulatory flood plain, Policies 3.22.1, 3.25.1, 3.27.1 will also apply; and,
- e) If the building or structure is located on a valley wall, a professional geotechnical engineer must complete a geotechnical study to determine the risk of the proposed work. The study will include an assessment of the stability of the *valley wall*, rate of erosion or recession of the *valley wall*, (over a 100 year period), access issues and an assessment of the construction and construction technique on the valley wall. The study must be carried out, at a minimum, in accordance with the geotechnical documents referenced in Section 5. The design of any works must ensure that the long-term stability of the valley wall is maintained and that no risk to life or property damage is anticipated.

3.37.2 Where an existing building or structure already exists on a *valley* wall or in a valley, additions to the existing building or structure, **that are minor in nature**, may be permitted subject to the following criteria:

- a) The addition extends no further into the valley or closer to a *watercourse* than the existing building or structure;
- b) There is no change in land use and no increase in the number of *dwelling units*;
- c) If the building or structure is located within the regulatory flood plain or within 15 metres of the regulatory flood plain, Policies 3.22.2, 3.25.1, 3.27.1 will also apply; and,
- d) If the building or structure is located on a valley wall, a professional geotechnical engineer must complete a geotechnical study to determine the risk of the proposed work. The study will include an assessment of the stability of the *valley* wall, rate of erosion or recession of the *valley* wall (over a 100 year period), access issues and an assessment of the construction and construction technique on the *valley* wall. The study must be carried out, at a minimum, in accordance with the documents referenced in Section 5. The design of any works must ensure that the long-term stability of the *valley* wall is maintained and that no risk to life or property damage is anticipated.

Floodplain

The Library and Centennial Pool abut the limits of the floodplain of Sixteen Mile Creek. The current policy regarding existing development within 15 metres of the floodplain of a major valley system states:

3.25.1 Where buildings and structures already exist within 15 metres of the *flood plain*, reconstruction, alteration or additions may be permitted subject to the following:

- a) The reconstruction, alteration or addition does not encroach any closer to the *flood plain* than the existing *development* at its closest point;
- b) Even if existing *development* is closer than 6 metres to the *flood plain*, no new *development* is permitted within 6 metres in order to provide for an access allowance as per the Provincial Policy Statement; and,
- c) In cases where the building or structure can be reasonably relocated outside of the *flooding hazard setback* the applicant will be encouraged to do so.

Landscaping

The policy that applies to landscaping within the floodplain states:

3.29 Normally, a Permit is not required for the addition of top soil to lawns or the augmentation of soil mixtures for landscaping purposes, to a maximum thickness of 50 mm. Conservation Halton staff will issue a letter of clearance for such works provided it can reasonably be anticipated that the landscape works do not represent filling which would be subject to Ontario Regulation 162/06. The raising of grades to allow for changing the landscape characteristics of a property is considered *development* in the *flood plain* or *meander belt allowance*. This policy is not applicable to the placement of fill within a *wetland* for landscaping (or any other) purposes. No fill placement is permitted within a *wetland*.

Staff will review proposals for the addition of topsoil to lawns and/or the augmentation of soil mixtures for landscaping purposes in light of previous such works to ensure a cumulative impact to the *flood plain* or *meander belt allowance* does not occur.

Considerations for Policy Modifications

CH staff believes that the intent of the current policies can be met, with the exception of size and use limitations. Strict adherence to the policies would preclude any changes in use such that new residential and office and retail space would not be allowed. Replacement would be strictly like-for-like. It is the opinion of staff that redevelopment, including mixed uses could be considered without increasing risk to life and property damage. A site-specific approach can be supported by staff because the area is already fully developed; there are opportunities for a holistic and coordinated approach to redevelopment on multiple properties; the impact of infrastructure and historical development is reduced; and, the hazards are relatively low risk. In this regard, the following modified policies and principles specific to the subject lands are recommended for consideration:

1. The footprints of all replacement buildings are located outside of the floodplain limits and relocated to the extent possible on the tablelands abutting Navy Street beyond the stable top of bank.
2. The footprints of all replacement buildings extend no further into the valley or closer to the watercourse than the existing buildings or structures.
3. Within the erosion hazard, the footprint areas of all replacement buildings do not exceed the total footprint areas of the existing buildings, plus 50%.
4. All residential and commercial spaces are located beyond the stable top of bank on the tablelands portion of the site abutting Navy Street.
5. Safe access and egress is available.
6. Accesses to underground parking structures are located beyond the stable top of bank.
7. A six-metre access allowance is maintained wherever possible.
8. A geotechnical study to determine the risk of any proposed work on the valley wall is completed by a professional geotechnical engineer. The study will include an assessment of the stability of the *valley* wall, rate of erosion or recession of the *valley* wall (over a 100 year period), access issues and an assessment of the construction and construction technique on the *valley* wall. The study must be carried out, at a minimum, in accordance with the documents referenced in Section 5 [*of the Policies and Procedures Guidelines for the Administration of Ontario Regulation 162/06, August 11, 2011*]. The design of any works must ensure that the long-term stability of the *valley* wall is maintained and that no risk to life or property damage is anticipated.
9. All non-habitable structures and landscaping for public open space is subject to a Conservation Halton permit where construction and/or grading and filling in amounts that exceed those indicated in Policy 3.29 is proposed.

Summary

Conservation Halton policies were developed to provide a consistent approach to all development proposed or existing within or adjacent to natural hazards. However, the redevelopment of a fully-developed site within a downtown area was not contemplated or addressed in the policies.

The Town of Oakville's Downtown Cultural Hub Study Lands are currently fully developed. There is a real opportunity to substantially reduce risk to life and property damage and improve public open space through redevelopment. CH staff recommends that site-specific policies for this area be implemented to allow the Town to move forward in 2014 with several alternative

development scenarios for evaluation and public input. The modified policies and principles are in keeping with the intent of the current policies and will result in reduced natural hazard risks, but would also allow for some redevelopment incorporating mixed uses in areas outside of the natural hazard areas. It is recommended that the Conservation Authority Board of Directors approve the modified site-specific policies and principles, in principle. It is also recommended that this site-specific approach for the Town of Oakville be included in the next revision of Conservation Halton's policies and guidelines.

Prepared by:

Respectfully submitted:

Barbara J. Veale, Manager
Planning and Regulation

Katherine J. Menyes
Director, Watershed Management Services

Approved for circulation:

Ken Phillips,
CAO/Secretary-Treasurer

DOWNTOWN CULTURAL HUB

Appendix I - Conservation Halton Board of Directors Meeting Minutes

June 2014

**CONSERVATION HALTON
BOARD OF DIRECTORS MEETING 05 14**

MINUTES

A meeting of the Board of Directors was held on Thursday, May 22, 2014 beginning at 1:00 p.m. with a Site Visit to Mountsberg Conservation Area and the business part of the meeting beginning at 4:00 p.m. at Conservation Halton Administration Office, Burlington.

Members Present: Keith Bird
Ian Dunlop
Cathy Duddeck
Allan Elgar
Alan Johnston
David Kentner
Bryan Lewis
Cindy Lunau arrive 4:15
Rick Malboeuf
Sandra Morrison
Daniela Schulze
Gerry Smallegange
John Taylor
John Vice
Jean Williams

Absent with regrets: Stephen Gilmour
Gord Krantz
Ed Wells

Staff Present: Ken Phillips, CAO/Secretary-Treasurer
Marnie Piggot, Director, Financial & Administration Services
Brian Hobbs, Director, Foundation – Development
Kathy Menyes, Director, Watershed Management Services
Gene Matthews, Director, Conservation Lands Services
Hassaan Basit, Director, Communications
Laura Bourne, Director, Human Resources
Barbara Veale, Manager, Planning & Regulations
Sean Durkin, Area Manager, Kelso/Glen Eden
Jane DeVito, Coordinator, Environmental Planning
Brenda Axon, Manager, Watershed Planning Services
Janet Tolton, Accounts Receivable Coordinator
Nigel Finney, Watershed Planner
Brian Jamieson, Environmental Planning Technician
Cory Harris, Water Resource Engineer
Laura Head, Regulations Officer
Charles Priddle, Coordinator, Regulations Program
Ben Davis, Regulations Officer
Matt Howatt, Environmental Planning Technician
Norm Miller, Communications Advisor
Katie Jane Harris, Environmental Planner
Kent Rundle, Watershed Restoration Technician
Joanna Lekka, HR Administrator
Patricia Vickers, Recording Secretary

Also Present: Jane Clohecy, Commissioner, Community Development Commission
Town of Oakville
Darnell Lambert, Director, Development Engineering, Town of Oakville

1. **Site Visit** to Mountsberg Conservation Area also included the Dam and the Chapman House. Members were also taken to Crawford Lake to see the progress on the new Longhouse.
2. **Roll Call & Mileage**
3. **Acceptance of Agenda as distributed and amended.**

Two items were withdrawn from this agenda, the presentation on CA Regulations and Fill Operations and Item # 7.4, Report #: CHBD 05 15 04

CHBD 05 01

Moved by:	Gerry Smallegange
Seconded by:	Rick Malboeuf

THAT the Agenda be accepted as distributed and amended.
Carried

4. **Approval of the Conservation Halton Board of Directors Minutes of April 24, 2014 as distributed.**

CHBD 05 02

Moved by:	Cathy Duddeck
Seconded by:	Alan Johnston

THAT the Conservation Halton Board of Directors Minutes dated April 24, 2014 be **approved as distributed**.

Carried

- ## 5. Disclosure of Pecuniary Interest

Daniela Schulze declared a pecuniary interest for In Camera Report #: 05 14 10. Ms Schulze left the room for this item.

6. **Presentation:** Town of Oakville and Conservation Halton staff presented on Revitalizing Oakville's Downtown Cultural Hub,
Report #: CHBD 05 14 01

Presentation: Conservation Halton staff, Nigel Finney presented further information on Watershed Restoration Projects originally outlined in the May 10 Board Workshop. An electronic copy of the presentation will be sent to the Board members.

- ## 7. Action Items

- 7.1 Proposed Policies and Principles for Revitalizing Oakville's Downtown Cultural Hub**
Town of Oakville. CH File #: MPR 658; Report #: CHBD 05 14 01

Following further discussion, the resolution was amended to include "for the entire site" added to the end of the first sentence under item 8.

CHBD 05 01

Moved by:	Alan Johnston
Seconded by:	Allan Elgar

THAT the Conservation Halton Board of Directors approve staff's recommendation that the following site-specific policies and principles be implemented, in principle, for the Town of Oakville's Downtown Cultural Hub:

1. The footprints of all replacement buildings are located outside of the floodplain limits and relocated to the extent possible on the tablelands abutting Navy Street beyond the stable top of bank.
2. The footprints of all replacement buildings extend no further into the valley or closer to the watercourse than the existing buildings.
3. Within the erosion hazard, the footprint areas of all replacement buildings do not exceed the total footprint areas of the existing buildings, plus 50%.
4. All residential and commercial spaces are located beyond the stable top of bank on the tablelands portion of the site abutting Navy Street.
5. Safe access and egress is available.
6. Accesses to underground parking structures are located beyond the stable top of bank.
7. A six-metre access allowance is maintained wherever possible.
8. A geotechnical study to determine the risk of any proposed work on the valley wall is completed by a professional geotechnical engineer for the entire site. The study will include an assessment of the stability of the valley wall, rate of erosion or recession of the valley wall (over a 100 year period), access issues and an assessment of the construction and construction technique on the valley wall. The study must be carried out, at a minimum, in accordance with the documents referenced in Section 5 [of the Policies and Procedures Guidelines for the Administration of Ontario Regulation 162/06, August 11, 2011]. The design of any works must ensure that the long-term stability of the valley wall is maintained and that no risk to life or property damage is anticipated.
9. All non-habitable structures and landscaping for public open space is subject to a Conservation Halton permit where construction and/or grading and filling in amounts that exceed those indicated in Policy 3.29 is proposed.

AND FURTHER THAT the Conservation Halton Board of Directors endorse staff's recommendation that these site-specific policies and principles be included in the next revision of *Conservation Halton's Policies and Guidelines for the Administration of Ontario Regulation 162/06 and Land Use Planning (August 11, 2011)*.

Carried

**7.2 Re-appointment of Members to the Conservation Halton Foundation
Board of Directors. Report #: CHBD 05 14 02**

CHBD 05 03

Moved by: Gerry Smallegange
Seconded by: Sandra Morrison

THAT the Conservation Halton Board of Directors approve the re-appointment of Don Ford to the Conservation Halton Foundation Board of Directors until May 2016.

Carried