

**Cape Breton Regional Municipality**

**General Committee Meeting**

**AGENDA**

**TUESDAY, FEBRUARY 3RD, 2015**

**10:30 A.M.**

*Note start time*

Council Chambers  
2<sup>nd</sup> Floor, Civic Centre  
320 Esplanade, Sydney, NS



# Cape Breton Regional Municipality

## General Committee Meeting

Tuesday, February 3<sup>rd</sup>, 2015

10:30 a.m.

*Note Start Time*

### **AGENDA ITEMS**

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#### Roll Call

1. APPROVAL OF MINUTES: (Previously Distributed)

➤ General Committee – January 6<sup>th</sup>, 2015

2. REPORT:

2.1 CBRM Active Transportation Plan Update: Rick McCready, Senior Planner (see page 6)

3. PROTECTIVE SERVICES ISSUE:

3.1 Reports:

a) **Building Services Reports** – Richard Wadden, Property Maintenance Inspector

i. **Dangerous & Unsightly Reports** – For Information Only  
January 6, 2015 – January 26, 2015 (See page 12)

- 30 Day Notices – ORDER
- 30 Day Notices – All Expired
- Inactive Complaints
- Orders Completed

Continued....

**General Committee Meeting Agenda  
(Continued)  
February 3<sup>rd</sup>, 2015**

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**4. CORPORATE SERVICES ISSUES:**

**4.1 Property Matters: Ken Smith, Planner**

- i. Request to Purchase CBRM Land: two(2) CBRM lots which immediately abuts the residential property located at 3207 Hinchey Avenue, New Waterford PID # 15470966 and 15470990 (see page 22 )**
- ii. Offer to Purchase St. Michael's Elementary School, River Ryan: Report on the tender advertisements for the sale of the property PID# 15276074 (see page 27 )**

**4.2 Consideration of Coordinated and Specialized Events Management for CBRM Performance Venues: John Whalley, Economic Development Manager (see page 30 )**

**4.3 Property of CBRM to Membertou Developments Corporation  
Location: Various Properties in CBRM: Demetri Kachafanas, Regional Solicitor (see page 76 )**

**4.4 Request to Purchase Property from Joseph Lambert MacIntosh  
Location: 221 Hospital Road, Edwardsville, NS (PID 15210420): Demetri Kachafanas, Regional Solicitor (see page 80 )**

**4.5 Proposed Amendments to Resolution RF3 – Signing Officers: Demetri Kachafanas, Regional Solicitor (see page 86 )**

**5. PLANNING ISSUES:**

**5.1 CBRM Civic Addressing Policy - Amendment to Schedule "B": Karen Neville, Planner (see page 89 )**

**5.2 Smoke From Outdoor Furnaces: Councillor Eldon MacDonald (see page 94 )**

**6. FINANCIAL FORECAST:**

**6.1 Financial Forecast to March, 31, 2015: Marie Walsh, Chief Financial Officer (see page 95 )**

**Continued.....**

**General Committee Meeting Agenda**  
**(Continued)**  
**February 3<sup>rd</sup>, 2015**

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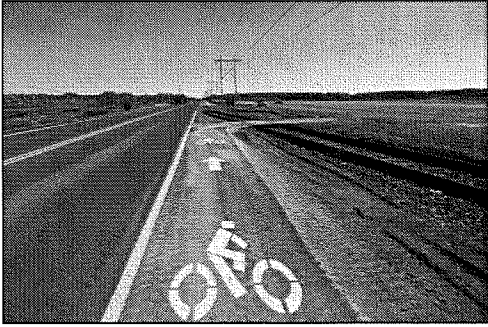
**7. RESOLUTION:**

- 7.1 Continuance of Volunteer Firefighters and Ground Search and Rescue Provincial Tax Credit: Deputy Mayor George MacDonald (see page 115)**

**ADJOURNMENT**



**In 2008 CBRM Council  
approved the Active  
Transportation Plan.**



## ***What has been accomplished***

- **Whitney Pier Community Heritage Trail**
- **Greenlink Trail system**
- **Westmount Walking Loop**
- **George Street bike lanes**
- **SPAR Rd paved shoulders**
- **Renwick Brook tunnel study**



- **Bike racks/benches**
- **Preliminary planning: DEVCO Rail Trail (Glace Bay-Dominion) and Sydney River “rail with trail”**
- **Cycling Map**
- **CanBike training**
- **Police on bikes**
- **Sydney Harbour Shuttle study**



# Priorities for 2015-2017



## Completion of Grand Lake Road Multi Use Path

- 2.3 km. completed, more than 8 km. remains
- Challenges on Sydney end (uncertainty of location of pedestrian overpass and Kyte's Hill Drive roundabout)
- Funding challenges
- Meeting this Thursday with community advisory group to discuss next steps



## **Proposed Battery Point Connector Path**

- **Plan is to link new Open Hearth Park trails with the Joan Harris Cruise Pavilion and the downtown boardwalk**
- **Will require acquisition of some former railroad lands**
- **Feasibility study to proceed this year if funding is secured**



## **Research on Pedestrian Safety**

- **Data on collisions involving pedestrians and cyclists from 2002 on is being analyzed by staff using CBRM's geographic information system to identify trends, make comparisons to other areas, and possibly identify actions to improve safety**
- **Will be making a detailed presentation to Council on this at a later date**



## **On-street improvements for cyclists**

- **Streets throughout CBRM are being examined to determine if they can be modified to improve cycling conditions at little or no cost**
- **In 2014, a 5 km. long bike route was created on Brookside Street and Dominion Street in Glace Bay by moving white edge line out 1.5 m. from curb.**
- **In 2015, similar treatment will be considered for other streets**

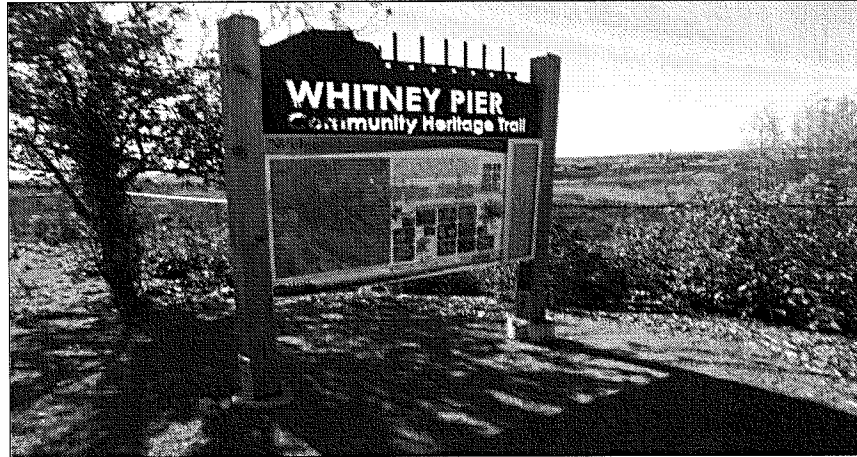


## **Social Marketing Strategy**

- **In late 2014 we signed a 3 year funding agreement with the Province to promote sustainable transportation ( transit and AT)**
- **Pure Project Relations of Sydney will assist the AT Committee with the project**
- **A walking brochure, a new cycling map and six videos promoting sustainable transportation are almost complete**
- **Social marketing campaign to be launched in spring**



# Questions?



Protective Services  
January 26, 2015

Dangerous Unsilghtly  
Monthly Report

Cape Breton Regional Municipality  
Fire-Rescue Building Services

30 Day Notices - ORDER

Jan 06, 2015 - Jan 26, 2015

FILE #	PID #	TAX #	District	NAME	Mailing Address	Property Address	Date Order Issued	Inspector
8739	15156524	01926403	12	HARVEY, ANDREE	212 ST ANNS ST, SYDNEY, NS, B1N1A9	212 St Anns Street, Sydney, B1N1A9	Jan 15, 2015	Jason MacDonald
8746	15174907	04679393	1	KURGAN, LAWRENCE DANIEL	122 CHURCH ST, SYDNEY MINES, NS, B1V2S2	15 Fraser Avenue, Sydney Mines, B1V2B8	Jan 20, 2015	Richard Wadden
8736	15352099	01344633	7	DURANDO, ALBERT, DURANDO, SALLY	396 MCKAY ST, NEW WATERFORD, NS, B1H4J3	42 MacEachern Road, Upper Grand Mira, B1K1L6	Jan 20, 2015	Jason MacDonald
8764	15423114	02689812	9	MACVICAR, COLLEEN, MACVICAR, RODERICK	175 SOUTH ST, GLACE BAY, NS, B1A1V9	175 South Street, Glace Bay, B1A1V9	Jan 20, 2015	Jason MacDonald

Protective Services

January 26, 2015

30 Day Notices - All Expired

Dangerous Unmortality

Cape Breton Regional Municipality

Fire-Rescue Building Services

FILE #	PID #	TAX #	District	NAME	Mailing Address	Property Address	Expiry Date	Ext. Date	Inspector	Action
8629	15407562	01486489	9	MCDUGALL, JOSEPH	95 CATHERINE ST, GLACE BAY, NS, B1A2K2	95 Catherine Street, Glace Bay, B1A2K2	Nov 20, 2014	Dec 22, 2014	Jason MacDonald	Board Up
8742	15378383	01041118	10	HILL, GERALD	1575 MORIEN ST, PORT CALEDONIA, NS, B1A6V1	43 Brook Street, Dominion, B1G1A4	Jan 11, 2015		Jason MacDonald	Board Up
<b>Count: 2</b>										



FILE #	Complaint Date	PID #	TAX #	District	NAME	Property Address	Mailing Address	Complaint Category
1 8632	Sep 22, 2014	15429079	00416134	8	MCGRATH-SIMMS, CATHERINE J, SIMMS, ERIC B	11 Crescent Drive, Glace Bay, B1A2J3	11 CRESCENT DR, GLACE BAY, NS, B1A2T3	Structure Fire
2 8691	Oct 07, 2014	15063829	00413577	10	BOUTILIER, MARGARET	143 Beacon Street, Glace Bay, B1A5G3	143 BEACON ST, GLACE BAY, NS, B1A5G3	Minimum Standards
3 8695	Oct 15, 2014	15285612	07246390	5	2437959 NOVA SCOTIA LIMITED	41 Cameron Estates, Mira Road, B1P6Y9	51 COTTAGEDALE CRES, SYDNEY, NS, B1P6T9	Unsilghtly Premises
4 8696	Oct 17, 2014	15210412	02787032	4	CAPE BRETON REGIONAL MUNICIPALITY	231 Hospital Road, Edwardsville, B2A4R9	320 ESPLANADE ESPL, SYDNEY, NS, B1P7B9	Unsilghtly Premises
5 8700	Oct 20, 2014	15195050	05030501	2	DOVE, KENNETH RUSSELL, SMITH, COLLEEN	170 Mapleview Drive, North Sydney, B2A3K3	811 PO BOX1399 7A ST, FOX CREEK, AB, T0H1P0	Unsilghtly Premises
6 8698	Oct 20, 2014	15088412	02678225	6	MACDONALD, DAVID, MACDONALD, ELIZABETH	176 Union Street, Sydney, B1P4Y1	176 UNION ST, SYDNEY, NS, B1P4Y1	Unsilghtly Premises
7 8704	Oct 23, 2014	15096829	02654849	6	FARR, HEATHER, FARR, THOMAS	16 Common Street, Sydney, B1P3L1	21 FERNDILL CRE, SYDNEY, NS, B1S3E8	Unsilghtly Premises
8 8710	Nov 06, 2014	15771173	00822752	6	CLUETT, GORDON ALBERT	124 Colby Street, Sydney, B1P3R2	500 LAURIER AVE 2503, OTTAWA, ON, K1R5E1	Minimum Standards
9 8714	Nov 12, 2014	15012628	01251945	2	DOLOMONT, SYVIA	59 Campbell Street, North Sydney, B2A2C8	59 CAMPBELL ST, NORTH SYDNEY, NS, B2A2C8	Minimum Standards
10 8718	Nov 14, 2014	15084494	03507807	5	NICHOLSON, ERIK	11 Ankerville Street, Sydney, B1P1X8	11 ANKERVILLE ST, SYDNEY, NS, B1P1X8	Unsilghtly Premises
11 8720	Nov 17, 2014	15179948	04759427	1	VICKERS, ALEX, VICKERS, ANN MARIE	9 Cook Street, Sydney Mines, B1V2R3	9 COOK ST, SYDNEY MINES, NS, B1V2R3	Unsilghtly Premises
12 8721	Nov 17, 2014	15084585	00360546	5	MACDONALD, RONALD M	31 Tain Street, Sydney, B1P1Y3	PO BOX 373, SYDNEY, NS, B1P6H2	Fire Hazard
13 8728	Nov 25, 2014	15088008	04721705	6	SHANNON, JANINE M	404 Townsend Street, Sydney, B1P5G4	186 PRINCE ST, SYDNEY, NS, B1P5K5	Unsilghtly Premises

Protective Services  
January 26, 2015

Dangerous Unsanitary  
Inactive Complaints

Cape Breton Regional Municipality  
Fire-Rescue Building Services

FILE #	Complaint Date	PID #	TAX #	District	NAME	Property Address	Mailing Address	Complaint Category
14 8729	Nov 26, 2014	15221161	04508858	4	SYDNEY MASONRY LIMITED	434 Keltic Drive, Westmount, B1L1B8	434 Keltic Dr, SYDNEY, NS, B1L1B8	Minimum Standards
15 8733	Dec 02, 2014	15194111	05170702	1	RUSSELL, TOBIAS, SMITH, CECIL		PO BOX 424 STN MAIN, NORTH SYDNEY, NS, B2A3M4	Unsanitary Premises
16 8734	Dec 02, 2014	15027154	00895741	2	BURKE, FLORENCE, CONNOLLY, IRENE	51 Caledonia Street, North Sydney, B2A2V2	51 CALEDONIA ST, NORTH SYDNEY, NS, B2A2V2	Structure Fire
17 8737	Dec 04, 2014	15106479	00821675	6	DOYLE, BLAIR, MACLEAN, PENNY M. E.	68 Lorway Avenue, Sydney, B1P4Z2	68 LORWAY AVE, SYDNEY, NS, B1P5Z2	No Building Permit
18 8741	Dec 12, 2014	15642663	02709465	10	MACDONALD, JOE, MACDONALD, MARGARET	20 Dodd Street, Glace Bay, B1A4S9	20 DODD ST, GLACE BAY, NS, B1A4S9	Unsanitary Premises
19 8743	Dec 15, 2014	15066095	00174572	5	BAGNELL, GARY	32 Douglas Street, Sydney, B1P1V3	32 DOUGLAS ST, SYDNEY, NS, B1P1V3	Unsanitary Premises
20 8745	Dec 22, 2014	15604002	02841002	8	MACLEAN, ALONZO FRANCIS (FRANK), MYERS, CAROL ANN	2333 Trout Brook Road, Albert Bridge, B1K2N1	2333 TROUT BROOK RD, ALBERT BRIDGE, NS, B1K2N1	Unsanitary Premises
21 8748	Dec 29, 2014	15088941	01397206	6	PATTERSON, HEATHER, PATTERSON, THOMAS	161 Park Street, Sydney, B1P4W7	161 PARK ST, SYDNEY, NS, B1P4W7	Unsanitary Premises
22 8750	Dec 30, 2014	15380611	01402382	10	MACDONALD, RICK, SMITH, ANDREA	4 Breigh Park, Dominion, B1G1C9	657 GEORGE ST, NEW WATERFORD, NS, B1H4E7	Unsanitary Premises
23 8752	Jan 05, 2015	15056351	03899276	5	ANGIONE, ANTHONY	45 Fairview Street, Sydney, B1P1R1	3083 ROACHES RD, NEW WATERFORD, NS, B1H1N5	Unsanitary Premises
24 8756	Jan 09, 2015	15404478	00951854	9	BRENNAN, SCOTT	7 McKenzie Street, Glace Bay, B1A3G2	231 BROOKSIDE ST, GLACE BAY, NS, B1A1L7	Minimum Standards
25 8757	Jan 09, 2015	15012032	00343749	2	REDD, DONNA PEARL	188 Musgraves Lane, North Sydney, B2A2B7	PO BOX 2042, FRISCO, TX, UNITED STATES OF AMERICA, 75034	Unsanitary Premises
26 8759	Jan 12, 2015	15065410	01799193	5	CAPE BRETON ASSOCIATION FOR HOUSING DEVELOPMENT	450 Charlotte Street, Sydney, B1P1E4	PO BOX 1055, SYDNEY, NS, B1P6J7	Fire Hazard

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FILE #	Complaint Date	PID #	TAX #	District	NAME	Property Address	Mailing Address	Complaint Category
27 8761	Jan 14, 2015	15167935	02210479	1	CARMAN, PAUL THOMAS	59 Forrest Street, Sydney Mines, B1V2B2	32072 MELMAR DR, ABBOTSFORD, BC, V2T1E6	Minimum Standards
28 8763	Jan 14, 2015	15430838	02783428	8	MCINTYRE, ALICIA	142 Mansfield Street, Glace Bay, B1A3N7	142 MANSFIELD ST, GLACE BAY, NS, B1A3N7	Unsanitary Premises
29 8765	Jan 15, 2015	15113491	02780593	6	NICHOLSON, STEPHEN	137 Cornwallis Street, Sydney, B1P2X5	79 FRONT LAKE RD, DUTCH BROOK, NS, B1M1B2	
30 8767	Jan 19, 2015	15056385	01733842	5	ROBERTSON, DEBBIE	88 Desbarres Street, Sydney, B1P7C4	12 CHURCH ST E, PALGRAVE, ON, L7E0K4	Unsanitary Premises
31 8766	Jan 19, 2015	15255896	01620525	12	KEMPSTER, RANDY	911 Lingan Road, Lingan Road, B1N3K7	13700 KLEIN RD, PRINCE GEORGE, BC, V2N6A8	Structure Fire
32 8768	Jan 20, 2015	15172794	00850047	1	GRIFFITHS, JOHN ANDREW, KLINTO, PAULA	22 Huron Avenue, Sydney Mines, B1V2H3	8706 78 AVE, EDMONTON, AB, T6C0N6	Unsanitary Premises

Orders Completed

Jan 06, 2015 - Jan 26, 2015

Number of records: 46

FILE #	PID #	TAX #	District	NAME	Property Address	Mailing Address	Date Closed	Inspector
8157	15096365	0091144 5	6	CONROD, BRIAN, CONROD, PHYLLIS D	53 Kennedy Avenue, Sydney, BIP3K7	53 KENNEDY AVE, SYDNEY, NS, B1P3K7	Jan 08, 2015	rjwadden
8323	15275787	0171400 7	11	KISS, JUDITH ANN	29 Ryan Street, Scotchtown, B1H3M4	406 SMITH ST, NEW WATERFORD, NS, B1H3R2	Jan 07, 2015	rjwadden
8325	15098650	0019183 3	6	KISS, ERIC ANTHONY	23 Spring Street, Sydney, BIP3P3	58 DACRE ST, SYDNEY, NS, B2S2S2	Jan 07, 2015	rjwadden
8326	15239460	0295829 5	3	MACPHEE, STEPHEN JOHN	3596 Eskasoni Road, Islandview, B1J1K5	3588 ESKASONI RD, ISLANDVIEW, NS, B1J1K5	Jan 07, 2015	rjwadden
8348	15019664	0475870 6	2	RUSSELL, ALEXANDER	28 Pleasant Street, North Sydney, B2A1K6	616 SHORE RD, SYDNEY MINES, NS, B1V1A1	Jan 07, 2015	rjwadden
8377	15099120	0428526 3	6	MACINNIS, CORALEE ANN	40 Central Street, Sydney, BIP2A8	40 CENTRAL ST, SYDNEY, NS, B1P2A8	Jan 07, 2015	rjwadden
8378	15170376	0371558 2	1	MACDONALD, RICHARD GERARD	103 Fraser Avenue, Sydney Mines, B1V2C8	105 FRASER AVE, SYDNEY MINES, NS, B1V2C8	Jan 07, 2015	rjwadden
8385	15098668	0019184 1	6	COOK, MICHAEL SIMON	27 Spring Street, Sydney, BIP3P3	5875 LOUISBOURG HWY, CATALONE, NS, B1C2G4	Jan 07, 2015	rjwadden
8402	15138159	0334758 3	12	JEFF ELLIS ENTERPRISES	823 Victoria Road, Sydney, B1N1J9	325 TERRACE ST, SYDNEY, NS, B1P2M8	Jan 09, 2015	jdmacdonald
8409	15170814	0214309 7	1	BETHUNE, JUSTIN NORMAN, MCINNIS, KRISTIN ALYSE	13 Brown Street, Sydney Mines, B1V1E7	13 BROWN ST, NORTH SYDNEY, NS, B1V1E7	Jan 07, 2015	rjwadden
8426	15057755	0225474 3	5	ROSS, SCOTT	32 Havelock Street, Sydney, B1P1R7	703 HILLS RD, ALBERT BRIDGE, NS, B1K3H4	Jan 07, 2015	rjwadden
8430	15163678	1026037 1	1	YOUNG, SANDY J.	934 Main Street, Sydney Mines	PO BOX 103, SYDNEY MINES, NS, B1V2Y4	Jan 07, 2015	rjwadden
8469	15087943	0266520 4	6	RAI, ANIL K	380 Townsend Street, Sydney, B1P5G4	6 REED CRT, HALIFAX, NS, B3M3L2	Jan 07, 2015	rjwadden
8472	15184427	0309401 4	1	MACLEAN, SHANE CHRISTOPH	435 Atlantic Street, Sydney Mines, B1V1X2	435 ATLANTIC ST, SYDNEY MINES, NS, B1V1X2	Jan 07, 2015	rjwadden

Orders Completed

Jan 06, 2015 - Jan 26, 2015

Number of records: 46

FILE #	PID #	TAX #	District	NAME	Property Address	Mailing Address	Date Closed	Inspector
8494	15105646	0137810 4	6	WALTER, BARBARA ANN, WALTER, JOHN GUY	98 Park Street, Sydney, B1P4W5	98 PARK ST, SYDNEY, NS, B1P4W5	Jan 07, 2015	rjwadden
8520	15363070	0342226 7	8	MURPHY, GREGORY A	20 Mason Point Road, Albert Bridge, B1K2S1	6789 HORNES RD, ALBERT BRIDGE, NS, B1K2Z4	Jan 07, 2015	rjwadden
8524	15106735	0425438 4	6	MCKAY, MATTHEW	65 Lorway Avenue, Sydney, B1P4Z3	65 LORWAY AVE, SYDNEY, NS, B1P4Z3	Jan 07, 2015	rjwadden
8526	15005556	0511505 1	4	CHEUNG, HEI KIT ALAN	135 Ranni Crescent, Sydney River, B1S3E1	135 RANNI CRES, SYDNEY, NS, B1S3E1	Jan 19, 2015	rjwadden
8527	15028921	0079624 7	2	RUSSELL, DARLENE Y, RUSSELL, GERARD	107 Pierce Street, North Sydney, B2A1P1	PO BOX 557, NORTH SYDNEY, NS, B2A3M5	Jan 07, 2015	rjwadden
8529	15264500	0051952 9	11	FRASER, MARGARET	24 Camerons Lane, New Victoria, B1H4Z2	3469 VICTORIA AVE, NEW WATERFORD, NS, B1H1M3	Jan 07, 2015	rjwadden
8539	15113574	0077912 1	6	SAUNDERS LANDSCAPING & TREE REMOVAL LIMITED	99 Cornwallis Street, Sydney, B1P2X5	144 HAROLD ST, SYDNEY, NS, B1P3M4	Jan 07, 2015	rjwadden
8542	15166515	0098217 2	1	CRAWFORD, RONALD	163 Yorke Street, Sydney Mines, B1V1P7	163 YORKE ST, SYDNEY MINES, NS, B1V1P7	Jan 07, 2015	rjwadden
8564	15560592	0278144 1	4	LOTHERINGTON, PRISCILLA, LOTHERINGTON, ROBERT	29 Virginia Street, Prime Brook, B1S2K2	60 LEONARD ST, SYDNEY, NS, B1S2T5	Jan 07, 2015	rjwadden
8585	15167760	0045360 9	1	ROBERTSON, STEPHEN T	141 King Street, Sydney Mines, B1V1M3	141 KING ST, SYDNEY MINES, NS, B1V2C3	Jan 26, 2015	rjwadden
8596	15015183	0331036 1	2	GORDON, ALICIA, GORDON, PAUL	94 Brook Street, North Sydney, B2A2J7	94 BROOK ST, NORTH SYDNEY, NS, B2A2J7	Jan 08, 2015	rjwadden
8605	15440480	0261759 5	10	CAPE BRETON REGIONAL MUNICIPALITY		320 ESPLANADE, SYDNEY, NS, B1P7B9	Jan 07, 2015	rjwadden
8611	15172794	0085004 7	1	GRIFFITHS, JOHN ANDREW, KLINTO, PAULA	22 Huron Avenue, Sydney Mines, B1V2H3	8706 78 AVE, EDMONTON, AB, T6C0N6	Jan 08, 2015	rjwadden
8621	15084031	0276442 3	5	BENNETT, ROBERT	35 Ingonville Street, Sydney, B1S2T1	35 INGOVILLE ST, SYDNEY, NS, B1S2T1	Jan 07, 2015	rjwadden

Protective Services  
January 26, 2015

Dangerous Uninsightly  
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8627	15088107	0019600 2	6	ISHERWOOD, FRANCIS MICHAEL	275 Union Street, Sydney, B1P4Y3	275 UNION ST, SYDNEY, NS, B1P4Y3	Jan 07, 2015	rjwadden
8630	15257496	0330751 4	12	MAGLIARO, CHARLES, MAGLIARO, LINDA	2 Egan Avenue, South Bar, B1N3H3	2 EGAN AVE, SOUTH BAR, NS, B1N3H3	Jan 07, 2015	rjwadden
8643	15438435	0490661 6	10	WHITE, ROBERT DAVID	36 Second Street, Glace Bay, B1A4E8	36 SECOND ST, GLACE BAY, NS, B1A4E8	Jan 12, 2015	jdmacdonald
8648	15440712	0373730 6	10	MILLEY, JAMES G.	30 Tenth Street, Glace Bay, B1A4L8	30 TENTH ST, GLACE BAY, NS, B1A4L8	Jan 12, 2015	rjwadden
8655	15439490	0061576 5	10	CAMPBELL, ALEXANDER	77 Fifth Street, Glace Bay, B1A4H9	77 FIFTH ST, GLACE BAY, NS, B1A4H9	Jan 26, 2015	rjwadden
8682	15013188	0503111 7	2	YOUNG, BRIAN A, YOUNG, NANCY A	81 Meech Avenue, North Sydney, B2A1R9	81 MEECH AVE, NORTH SYDNEY, NS, B2A1R9	Jan 07, 2015	rjwadden
8688	15128937	0046390 6	12	CLARK, ALYSSA, QUINTON, ANDREE	121 Victoria Road, Sydney, B1P2V5	3124 KINGS RD, HOWIE CENTRE, NS, B1L1A4	Jan 09, 2015	jdmacdonald
8699	15192982	0287334 6	2	MACLEAN, JOSEPH M, MACLEAN, KATHLEEN	175 Mapleview Drive, North Sydney, B2A3K4	175 MAPLEVIEW DR, NORTH SYDNEY, NS, B2A3K4	Jan 22, 2015	rjwadden
8701	15157894	0254661 2	12	MACDONALD, BARBARA J, MACDONALD, LOUIS N	46 Broadway, Sydney, B1N2Y2	51 MCMAMARA DR, GLACE BAY, NS, B1A6A6	Jan 09, 2015	jdmacdonald
8703	15010713	0059703 1	2	DOBER, JOSEPH, DOBER, MARY	14 Park Street, North Sydney, B2A1G1	52 FALLINGWORTH CRES NE, CALGARY, AB, T3J1G4	Jan 20, 2015	rjwadden
8705	15489917	0295838 4	11	MACEACHERN, MARGARET DIANE, MACEACHERN, RAYMOND JAMES	285 Coronation Avenue, New Waterford, B1H2V5	781 MAPLE ST, NEW WATERFORD, NS, B1H3R7	Jan 09, 2015	jdmacdonald
8726	15071285	0295732 9	5	CONROD, SARAH	27 Mason Street, Sydney, B1S2W9	53 KENNEDY AVE, SYDNEY, NS, B1P3K7	Jan 26, 2015	rjwadden
8731	15826134	0984247 0	12	CATHOLIC EPISCOPAL CORPORATION OF ANTIGONISH	21 Wesley Street, Sydney	21 WESLEY ST, SYDNEY, NS, B1N2M5	Jan 19, 2015	rjwadden

Protective Services  
January 26, 2015

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Number of records: 46

FILE #	PID #	TAX #	District	NAME	Property Address	Mailing Address	Date Closed	Inspector
8747	15826738	0984635 2	12	WAL-MART CANADA CORPORATION, WAL-MART CANADA CORP.	80 Sydney Port Access Road, Grand Lake Road	1940 ARGENTIA RD, MISSISSAUGA, ON, L5N1P9	Jan 12, 2015	jdmacdonald
8749	15018856	0134276 2	2	3240540 NOVA SCOTIA LIMITED	14 Lorne Street, North Sydney, B2A2K9	PO BOX 23033 RPO DARTMOUTH SC, DARTMOUTH, NS, B3A4S9	Jan 20, 2015	rjwadden
8754	15365901	0256333 9	8	LING, ROBERT GARY	6897 Hornes Road, Albert Bridge, B1K2Z8	6895 HORNES RD, ALBERT BRIDGE, NS, B1K2Z8	Jan 09, 2015	jdmacdonald
8755	15415052	0022377 8	9	CAMPBELL, CHRISTINA NICOLE, CAMPBELL, JOEL PHILLIP	7 McKenzie Street, Glace Bay, B1A3G2	7 MACKEAGAN ST, GLACE BAY, NS, B1A1P9	Jan 09, 2015	jdmacdonald
8769	15423114	0268981 2	9	MACVICAR, COLLEEN, MACVICAR, RODERICK	175 South Street, Glace Bay, B1A1V9	175 SOUTH ST, GLACE BAY, NS, B1A1V9	Jan 21, 2015	jdmacdonald

# Cape Breton Regional Municipality

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320 Esplanade  
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Telephone/Voice Mail : 563-5093  
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E-mail klsmith@cbrm.ns.ca



Office of : Kenneth L. Smith M.C.I.P.  
Planner

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Property Management Services

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## MONTHLY REPORT

To: General Committee (Corporate Services)  
From: Ken Smith  
Date: February 3<sup>rd</sup>, 2015  
Re: Request to Purchase CBRM Land

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Information: Mr. John Lanceleve is wishing to purchase two (2) CBRM lots which immediately abuts his residential property located at 3207 Hinchey Avenue, New Waterford, see attached letter and maps. Mr. Lanceleve intends on consolidating the two requested lots with his own parcel to enable the construction of an accessory garage.

Lot A, PID # 15470966, measures 40' x 200' (8,000 sq. ft.). This lot was obtained by the former Town of New Waterford on a tax sale, dated February 21<sup>st</sup>, 1985. It was a 2015 Assessment Value of \$4,600.00. Lot B, PID # 15470990 measures approximately 50' x 100' (5,000 sq. ft.). Details on how CBRM came to acquire the lot is presently not readily available. The lot has a 2015 Assessment Value of \$4,500.00.

The request was reviewed by Mr. John Phalen, Manager, Engineering and Public Works East. In Mr. Phalen's opinion, the two properties are surplus to the needs for the Municipality

Recommendation: Staff recommends that PID # 15470966 and 15470990 be declared as surplus by the General Committee of Council.

Kenneth L. Smith M.C.I.P.  
Planner  
Property Management Services





Graham Street

LeDrew Avenue

Hinchey Avenue

Miner Avenue

Thirteenth Street

Cormier Street

A B

3239

3231

3225

3221

3217

3213

3199

3193

3189

3185

3250

3240

281

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Hinchey Avenue

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Thirteenth Street

Miner Avenue

Cormier Street

NBHD: 390395  
CAPE BRETON REGIONAL MUNICIPAL

JUR: 33  
LUC: 0000

AAN: 05000904  
Res/Com: R

ROLLTYPE: RP ROLLYEAR: 2015  
99 HINCHEY AVE NEW WATERFORD



**Values History**

Year	Land	Building	OBY	Total Building	Total Market Value Assessment	Cap Assessment
2015	\$4,600	\$0	\$0	\$0	\$4,600	\$0
2014	\$4,600	\$0	\$0	\$0	\$4,600	\$0
2013	\$4,600	\$0	\$0	\$0	\$4,600	\$0
2012	\$4,600	\$0	\$0	\$0	\$4,600	\$0
2011	\$4,600	\$0	\$0	\$0	\$4,600	\$0
2010	\$4,600	\$0	\$0	\$0	\$4,600	\$0
2009	\$4,300	\$0	\$0	\$0	\$4,300	\$0
2008	\$4,100	\$0	\$0	\$0	\$4,100	\$0

A'

NBHD: 390395  
 CAPE BRETON REGIONAL MUNICIPAL

JUR: 33  
 LUC: 0000

AAN: 04649699  
 Res/Com: R

ROLLTYPE: RP

ROLLYEAR: 2015

**Values History**

Year	Land	Building	OBY	Total Building	Total Market Value Assessment	Cap Assessment
2015	\$4,500	\$0	\$0	\$0	\$4,500	\$0
2014	\$4,500	\$0	\$0	\$0	\$4,500	\$0
2013	\$4,500	\$0	\$0	\$0	\$4,500	\$0
2012	\$4,500	\$0	\$0	\$0	\$4,500	\$0
2011	\$4,500	\$0	\$0	\$0	\$4,500	\$0
2010	\$4,500	\$0	\$0	\$0	\$4,500	\$0
2009	\$4,200	\$0	\$0	\$0	\$4,200	\$0
2008	\$4,000	\$0	\$0	\$0	\$4,000	\$0

'B'

# Cape Breton Regional Municipality

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Office of : Kenneth L. Smith M.C.I.P.  
Planner

Property Management Services

## MONTHLY REPORT

To: General Committee (Corporate Services)  
From: Ken Smith  
Date: February 3<sup>rd</sup>, 2015  
Re: Offer to Purchase St. Michael's Elementary School, River Ryan.

Information: On October 7<sup>th</sup>, 2014, a motion of the General Committee of Council was passed to declare the former St Michael's Elementary School, in River Ryan, as surplus to the needs of the Municipality. Tender advertisements on the sale of the property were placed in the local newspaper on December 2<sup>nd</sup>, 9<sup>th</sup>, and 16<sup>th</sup>, 2014. During this same time period a visible 'For Sale' sign was placed on the building. A viewing of the interior portion of the building was also made available on December 11<sup>th</sup>, 2014.

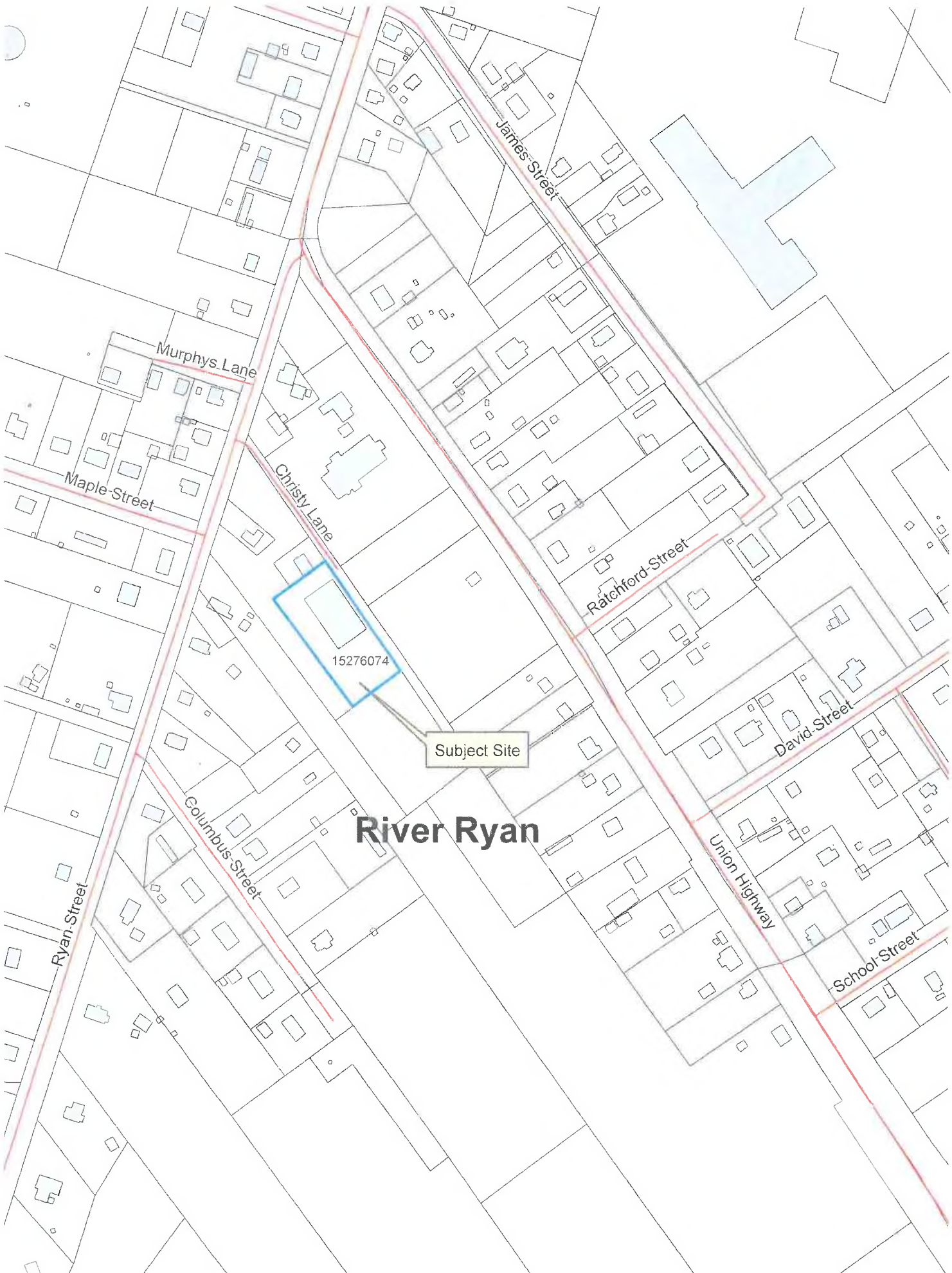
An Appraisal Report by Mackey Appraisals Ltd. was presented to CBRM on September 17<sup>th</sup>, 2014. Based on a 'Sales Comparison Approach' the report indicated that the market value of the property was \$30,000.00. This value is based on the premise that reasonable time exposure and reasonable effort is placed on the sale of the property.

On the closing date of December 18<sup>th</sup>, 2014, two bids had been received. The highest bid for the property was submitted by SGH Holdings Limited (Charles Campbell) for a value of \$16,000.00. If the General Committee members feel that reasonable time and effort has been placed on the sale of the property, and the market is not willing to eventually pay much more for the site, then this offer may well be seen as an accepted market value.

Recommendation: Staff recommends that the \$16,000.00 offer for the former St. Michael's Elementary School on lot PID # 15276074 be accepted.

Kenneth L. Smith M.C.I.P.  
Planner  
Property Management Services

# River Ryan



Subject Site

15276074

James Street

Murphys Lane

Maple Street

Christy Lane

Ratchford Street

David Street

Union Highway

School Street

Columbus Street

Ryan Street



# Cape Breton Regional Municipality

PROCUREMENT SECTION, FINANCIAL SERVICES

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# ISSUE PAPER

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320 Esplanade

Sydney, Nova Scotia, B1P 7B9

902-563-5514

To: Mayor Cecil Clarke and CBRM Council

Date: January 21, 2015

Subject: Consideration of Coordinated and Specialized Events Management for CBRM Performance Venues

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## Introduction

In the recent evaluation of performing arts facilities across the Cape Breton Regional Municipality (Vibe, 2014), there is recognition that there would be value in a significantly greater degree of collaboration among the venues beyond the obvious benefit of sharing a single ticketing system.

Based upon the available evidence, the three venues which are either owned or funded by the CBRM (Centre 200, the Savoy Theatre, and the Joan Harriss Cruise Pavilion) appear to have the potential to host a greater number of events each year and, thereby, achieve increased total and net revenue.

This potential is contingent upon achieving a dedicated and consistent effort by people experienced in the competitive business of performing arts and special events.

The requirement, coordinated events management (central organizing, booking, marketing, and provision of related services), is a complex undertaking for multiple facilities. It is a task that would require a number of experienced people working within a unit/company. This is currently absent within the CBRM organizational structure.

## Evaluating a Private Sector Option

In order for coordinated events management to be done properly across multiple performance facilities, it is most likely that the CBRM would have to contract such a

service through individuals/companies in the private sector with the requisite knowledge and experience and industry contacts.

CBRM's goal in funding a coordinated events management organization for the region's leading performing arts venues, indoor and outdoor, comprises two elements.

First, it is important that the venues are well utilized and as sustainable as possible, reducing the requirement for CBRM to financially subsidize their annual operational costs.

Second, it is vital for the community to have a healthy performing arts culture as it enhances the quality of life for residents while also making the region more attractive for visitors.

A coordinated events management organization would allow individual venues to target event opportunities that are most appropriate to the strengths of their respective facility in the knowledge that every aspect of the event would be professionally and consistently managed.

Moreover, coordination allows for a stronger, more consistent negotiation with private event promoters because it removes the possibility that venues might unwittingly compete against each other.

### **Proposal**

Using a portion of the special events and festivals budget of the Recreation Department as the seed funding for the initiative, the proposal would be to contract a private sector company, evaluated on their relevant experience, to act as the performing arts and events management team for CBRM and, specifically, for the venues identified in the foregoing and, possibly, the Louisbourg Playhouse as well given its unique characteristics.

CBRM would establish a financial contract based upon an evaluation of the work required and the level of expertise necessary to be successful in this undertaking.

CBRM would also establish revenue targets for the venues as a means of evaluating the impact of the work being done. For example, CBRM could set a goal of a 10% annual increase in total event net revenue for each facility as the benchmark.

In order to implement the idea, CBRM would work in partnership with all of the venues involved in this undertaking and set out the responsibilities of all parties involved.

It is important to note that no venue would be forced to host any event.

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The company hired by the CBRM would simply present opportunities to the various venues. Once the venue accepted a proposed offering, however, the company hired by CBRM would proceed on the basis of an event contract with the respective venue.

In terms of the anticipated budget, the proposal is that such an approach would be evaluated during a period of two years with an annual budget of \$120,000. This would be comparable to the cost for CBRM to hire one manager of special events for one year.

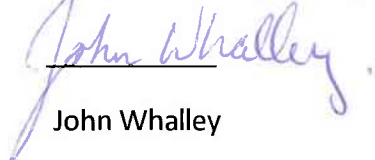
The goal would be to achieve total audience growth of 24,000 people per year, which would require the addition of five or six significant events at Centre 200 each year, along with a similar increase in the number of events at the Savoy and the Joan Harriss Cruise Pavillion.

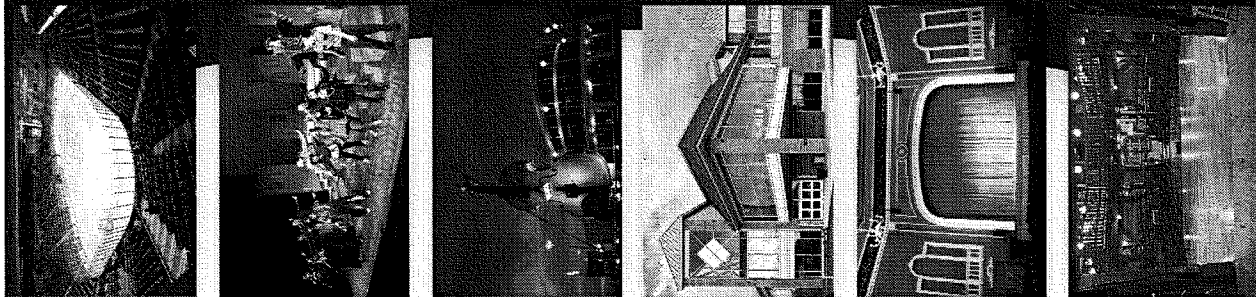
The target to begin the strategy would be May 1, 2015.

**Recommendation**

Based upon the foregoing, I recommend that CBRM Council consider this proposal during this year's budget deliberations.

All of which is respectfully submitted,

  
John Whalley



JUNE, 2014

# FINAL REPORT

SUBMITTED BY VIBE CREATIVE GROUP



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1.0	Introduction	
1.1	Project Terms of Reference	
	This project is an output of a collaborative effort to map the assets of and determine opportunities for performing arts facilities within the Cape Breton Regional Municipality. A joint steering committee consisting of representatives of the Cape Breton Regional Municipality (CBRM), Enterprise Cape Breton Corporation (ECBC) and the Province of Nova Scotia issued a Request for Proposal for the delivery of a review and report of existing CBRM performance venues including: The Savoy Theatre, Jean Harris Cruise Pavilion; Boardmore Playhouse; Louisbourg Playhouse; Centre 200; and Memberfou Trade & Convention Centre.	
	The resulting project was to understand the strengths of each existing facility, as well as to identify duplication and/or gaps of product and services offerings, and most importantly to gauge opportunities for future growth. The project was to also examine proposed new developments including the former St. Andrew's Church, Centre scolaire Ébèle de l'Acadie and the former Holy Angels School and Convent to identify potential synergies and/or duplication with existing venues.	
	The process has included research, consultation and analysis in an effort to understand the challenges and opportunities ahead for existing venues. This will become important for funders as they evaluate and determine support for the sector and individual venue initiatives.	
1.2	Context	
	The CBRM, like many regions in Canada, continues to face significant challenges with regards to demographic, socio-economic and tourism indicators. The release of 2011 Census data highlights the under-riding issue of population decline. The CBRM has experienced significant reductions in population in the most recent Census period, with a decline of almost 5,000 people since 2006. This is a reality that is central to all discussions of economic sustainability for the region, and this process proved to be no exception.	

Aggregate employment levels for the area have remained stagnant as have tourism visitation numbers. One exception to this trend seems to be in the cruise industry, where visitor numbers have seen a strong increase due to the dedicated efforts of the Port of Sydney. The 2013 tourism season also witnessed strong growth in visitation at the Fortress of Louisbourg and its 2013 celebrations. Other attractions and operators report flat or slight increases/decreases overall.

*The performing arts sector, although struggling with issues of its own, could be viewed as an integral component of the activities required to stabilize, revitalize and grow communities within the CBRM.*

Literature and best practices suggest that the activities of the arts and culture sector and local economic vitality are connected in many ways. Arts, culture, and creativity can improve a community's competitive edge, create a foundation for defining a sense of place, attract new and visiting populations, integrate the visions of community and business leaders and contribute to the development of a skilled workforce.

It is within this context that the consultants carried out the research and consultation process – to record the assets as they exist presently, to monitor the appetite of venue managers and directors for collaboration and creative development, and to identify dynamic opportunities for the future.

Cultural infrastructure is key to developing a creative economy and promoting well being that gives a community a sense of pride and purpose. Project partners have undertaken this review of existing performing arts venues within its jurisdiction. This study gives an objective view of current realities within the performing arts community, and makes recommendations to move forward with a vision that recognizes and values the arts in general, and the performing arts in particular. For the purposes of this study, performing arts includes music, dance, and theatre presentations, both professional and recreational.

### 1.3 Methodology

The project commenced at a meeting with the project steering committee on February 12, 2014. Project goals and timelines were confirmed and all stakeholders identified for consultation. Following the meeting, the Vibe team developed a discussion guide tailored to both audiences – existing venues and community stakeholders. Once vetted through the committee, introductory letters and discussion guides were disseminated to each stakeholder (February 18<sup>th</sup>).

Shauna Wellers was responsible for contacting and interviewing each of the existing six venues while Terry Smith and Tracey Boullier contacted and interviewed the community stakeholders. A full listing of stakeholders is included as Appendix A of the report.

Interviews took place over a three-week period with all but one community stakeholder participating. Glace Bay Historical Society was unavailable for interview. The research component of the project took place during the same period with Dr. Eric Favero conducting the literature review and best practices review.

The Vibe team prepared a draft summary document that was presented to the Steering Committee in a meeting on March 25<sup>th</sup>. Following this session, the team finalized the draft report that was then submitted for review. Upon comments from the steering committee, this draft report will be amended and finalized for internal stakeholder distribution.

## 2.0 Current State of the Sector - Arts and Cultural Venues

Cape Breton is strategically poised to become a world leader in achieving a creative economy. The synergy that currently exists among arts and culture partners, business, and local government has built a strong sense of pride – one that has been developed to offset adversity throughout its history. Steeped in a rich cultural heritage, we pride ourselves on a simple way of life that always draws people to our island.

However, for a municipality to capitalize on the synergy created by neighbourhood cultural activity, a strong connecting infrastructure that supports collaboration, cooperation and linkages is critical.

Without that infrastructure, creative work cannot live up to its economic and social potential. The infrastructure must be stable, flexible and integrated at city-wide and neighbourhood levels. It is not enough for a city to be home to diverse and innovative creative activity if this activity occurs in silos. Research reveals a stark contrast between cities with strong integrating mechanisms linking primary players and organizations in the creative economy and the struggles of those that lack these vital ties.<sup>1</sup>

Cape Breton Island is known world-wide for its natural beauty, for its gifted artists, musicians and writers, and for its friendly people who have maintained their diverse cultural traditions. But the history of Cape Breton is really the story of a struggling community that has experienced severe economic and social crises for generations. Through our artists, musicians and writers we have come to understand the plight of Cape Breton and its peoples, and rise against adversity.

We know that increased activity in the arts and culture sector yields very strong benefits to the quality of life for individuals in the community. *Nova Scotia CAN: Building the Creative Economy in Nova Scotia* quotes Janet Ruiz of the Scottish Executive Education Department when she includes the following benefits<sup>2</sup>:

- improved learning and communication skills;
- promotion of creative thinking;

<sup>1</sup> *Nova Scotia CAN: Building the Creative Economy of Nova Scotia* [<http://www.novascotiacaan.ca/pdf/report.pdf>], p. 19.

<sup>2</sup> *Nova Scotia CAN: Building the Creative Economy of Nova Scotia* [<http://www.novascotiacaan.ca/pdf/report.pdf>], p. 11.

- provision of ways to express individually, engage with others and celebrate diversity;
- promotion of social cohesion and reduction of isolation;
- promotion of personal, community, and national identity;
- creation of social networks through arts and culture activities;
- development of a sense of belonging and a sense of community.

In addition, *Nova Scotia CAN: Building the Creative Economy in Nova Scotia* cites additional social benefits of participation in cultural and creativity-based programs as researched by Meric Gertler of the University of Toronto are articulated<sup>3</sup>:

- offering an effective way to address social exclusion and community renewal, particularly at the community level;
- providing access to new career opportunities;
- building self-esteem;
- broadening social understanding by enabling self-expression through various creative media;
- teaching life skills;
- providing safe activities for youth;
- building neighbourhood awareness.

### 2.1 Creative Economy Background

During the past two decades, the growth in access to knowledge through technology has provided citizens with enriching experiences that stimulate creative thought. This transition period is sometimes referred to as the experience economy, and “as a result of this growing desire for meaningful experiences and expressive content in goods and services, the knowledge economy has lately been giving way to a further refinement of the post-industrial paradigm – the creative economy.”<sup>4</sup>

The United Nations Conference on Trade and Development, as cited in *Nova Scotia CAN: Building the Creative Economy in Nova Scotia*, declared that:

<sup>3</sup> *Nova Scotia CAN: Building the Creative Economy of Nova Scotia* [<http://www.novascotiacaan.ca/pdf/report.pdf>], p. 11.

<sup>4</sup> *Nova Scotia CAN: Building the Creative Economy of Nova Scotia* [<http://www.novascotiacaan.ca/pdf/report.pdf>], p. 1.

The interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs, and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do as a leading component of economic growth, employment, trade, innovation and social cohesion in most advanced economies.<sup>5</sup>

It is important to know and understand that the arts and cultural industries play a critical role in the creative economy, and that the imagination, attitudes, and talents demonstrated in the creative industries expand to the wider economy and other sectors.

Furthermore, the Conference Board [of Canada] suggests that there is a growing understanding and appreciation of the relationship between arts and cultural industries and broader society, stating that 'a creative economy extends beyond the culture sector to harness creativity in order to bring about positive social and economic changes across a broad spectrum of industries, sectors and organizations.'<sup>6</sup>

This is achieved in three significant ways:

- by driving innovation through core creativity and cultural industries activities;
- by driving the economy through wealth creation
- by positively impacting the quality of life in a given region, which in turn attracts more innovators<sup>5</sup>

Research has proven that innovation is driven by creativity, primarily through the cultural sector. The flourishing creative community of Cape Breton has demonstrated this not only through its New Media and Information Technology entrepreneurs, but also through the work of its musicians, artisans, and writers. As emerging and professional artists hone their craft and market their skills through a range of supportive opportunities, new and innovative ideas are incubated and developed over time. Statistics prove that these innovative ideas have a marked influence on the overall economy.

<sup>5</sup> Nova Scotia CAN: *Building the Creative Economy of Nova Scotia* [<http://www.novascotiacan.ca/pdfs/report.pdf>], p. 4.

<sup>6</sup> Nova Scotia CAN: *Building the Creative Economy of Nova Scotia* [<http://www.novascotiacan.ca/pdfs/report.pdf>], p. 4.

Richard Florida in his book, *The Rise of the Creative Class*, defines creativity as the most significant feature of life in the 21<sup>st</sup> century, and one that has changed the economic outlook for successful cities throughout the world, stating that "new technologies, new industries, new wealth and all other good economic things flow from it."<sup>7</sup>

Nova Scotia CAN: *Building the Creative Economy in Nova Scotia* demonstrates this principle through the example of Apple's iPod. "Music written and performed by artists (core creation) is purchased by recording companies (cultural industries) and sold via the internet (creative software design) to consumers with computers and mp3 players (creative software and industrial design) which are manufactured in the rest of the economy."<sup>8</sup> In this example, creativity is the ultimate source of innovation, and in order to be an innovation society, we must first be a creative society.

Putting it in a local perspective, we can find exemplars and best practices to demonstrate this principle. For example, the Cape Breton music industry has made its mark in the world through the mentorship and development of world-class recording artists. The Cape Breton Music Industry Cooperative (CBMIC) is a not-for-profit organization that supports emerging artists through the administration of the Cape Breton International Music Export Program (CBIMEP) – a fund providing financial support to artists who are developing new markets outside Canada. Financial assistance is provided so these artists can participate in opportunities that arise from industry conferences and showcases like the ECMA International Program, Nova Scotia Music Week, Celtic Colours International Buyers and Media Program, and others. Solo artists and musicians advance their skills, make their music available through the local recording industry, market it world-wide on the internet, and make it available to consumers with computers and mp3 players. What significance does this have when considering the role of performing arts venues in the Cape Breton regional Municipality?

<sup>7</sup> Florida, Richard. *Rise of the Creative Class*. Basic Books, 2002, p. 29

<sup>8</sup> Nova Scotia CAN: *Building the Creative Economy of Nova Scotia* [<http://www.novascotiacan.ca/pdfs/report.pdf>], p. 9.

## 2.2 Performing Arts Venues – Values and Benefits

A study conducted by Canadian Arts Presenting Association. *The Value of Presenting*, quotes statistics gleaned from their study that

3 in 4 Canadians have attended at least one professional performing arts event or festival in the last year... It affirms that the performing arts are part of the mainstream of Canadian life, and are embraced by all regardless of background, education or income level. It suggests that investments made by government and supplemented by private donations effectively have increased access to the performing arts, and extended its considerable benefits to individuals and communities across Canada.<sup>9</sup>

Not only have 3 out of 4 Canadians attended a performance in the past year [2011], but the study found that 86 % report having attended a performing arts event at some time in the past.<sup>10</sup> This finding is remarkable in that it shows that socio-economic differences are not the key driver to attending a performing arts event. Among the small minority who say they have never attended a professional performing arts event, those who live in rural areas, in Atlantic Canada, and those who have Elementary/ High School education and earn less than \$40,000 annually are somewhat more prevalent. There is no difference by age, gender or ethnic/religious/ability groups. This suggests that the basic issues of availability (having performances in smaller, rural or remote communities) and access (affordable ticket prices) continue to be a barrier for a small number of Canadians.

Canadian presenters and the general public have cited numerous benefits of performing arts presentation. These benefits accrue on three levels: individual, community, and society. Moreover, there are several spill-over benefits, such as better health which in turn not only benefits the individual but also society through reduced health care costs. People who attend concerts, theatre or film are significantly healthier, have lower anxiety and are less susceptible to depression. These are some of the findings from an important Norwegian study<sup>11</sup> published in 2011.

<sup>9</sup> *Value of Presenting Study – General Population Survey, March 2012* [EKOS Research Associates/CAPACOA], p. 6.

<sup>10</sup> *Value of Presenting Study – General Population Survey, March 2012* [EKOS Research Associates/CAPACOA], p. 7.

<sup>11</sup> *Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults.* Koenradd Cuyppers et al, 2011. <http://eich.bni.com/contents/early/2011/05/04/fech.2010.113571>

There is now strong evidence of links between performing arts attendance and several health indicators such as self-reported health, stress, mental health, and longevity. The more frequently people attend performing arts and other receptive arts, the more likely they are to report good health.<sup>12</sup> Attending cultural events is linked with longevity. People who rarely attend such events [theatre, concerts and live music performances] run a nearly 60% higher mortality risk than those attending most often.

When asked about the top three benefits beyond their personal experience, most cited a sense of energy and vitality in their community, improved quality of life and well-being, a more creative community and greater economic development. Performing arts facilities are seen as important by Canadians in terms of quality of life, pride in community, economic development and as a meeting place between cultural groups.

### 2.2.1 Far-reaching Community Benefits

The wide range of benefits for the individual has implications for the role of performing arts presentation in communities. In 2004, a Values Study conducted by Alan Brown [now WolffBrown] drew connections based on a participatory qualitative research method that included board and staff of twenty Connecticut arts organizations and their communities. Their findings reinforced the concepts of "a dynamic and prosperous economy and of fostering a supportive community, in particular when it comes to the potential for integration of diverse cultures into community life."<sup>13</sup>

In *Developing and Revitalizing Rural Communities through Arts and Creativity* by the Creative City Network of Canada, a powerful case is presented:

Challenges for rural communities in Canada include declining and aging populations, problems with youth retention, limited economic and social opportunities for residents, depleting natural resources, loss of local services, and high costs of living. Similar situations are found in rural communities in other countries.

<sup>12</sup> *Are variations in rates of attending cultural activities associated with population health in the United States?* Anna Wilkinson et al, 2007. <http://www.biomedcentral.com/1471-2458/7/226>.

<sup>13</sup> *The Value of Presenting*, p. 22

As rural communities re-envision and reposition themselves, they are seeking to revitalize, diversify their economic base, enhance their quality of life, and reinvent themselves for new functions and roles. Literature on the arts and creative business development in rural communities is largely positioned within this context.<sup>14</sup>

The report examines the relationship between local art and visiting artists or touring companies:

While professional artists and cultural workers played a role in the communities surveyed, the 'backbone of cultural capacity' in all the communities is volunteer initiative and community participation. As well, the divide between amateur and professional artists was not perceived to be as deep as in urban centres.<sup>15</sup>

This study also highlighted the importance of touring artists and its positive impact on a community:

Touring offers access to high-quality professional productions, extends the range of work available in rural communities, and provides meaningful experiences for both presenters and audiences. Rural touring is not a poor substitute for the kind of experience offered by urban arts venues. It is qualitatively different in several aspects. The facilities may not be as good, but the intimacy of space, the opportunity to meet the performers, the fact that most of the audience know each other – these give a village hall show a unique power. Indeed, they can make it a more challenging experience for the audience, who often come for reasons unconnected with an interest in the arts, and for the performers, who cannot expect people to be familiar with their work. Both artists and audiences consistently feel that such shows are exciting, memorable and have a quality which is distinctively valuable.<sup>16</sup>

The Canada Council for the Arts (2008) states, "Reports from funders tend to emphasize the importance of touring activities to broaden access to and develop new audiences for high quality, professional arts and cultural projects in rural areas."<sup>17</sup>

<sup>14</sup> *The Value of Presenting*, p. 22

<sup>15</sup> Brocks-Joiner & Mackay, 2008, p. 22.

<sup>16</sup> Matarasso et al. (2004). *Investigating social impacts of small venues in local settings: Implications for policy development*. P. 38.

<sup>17</sup> Canada Council for the Arts (2008). Report produced to study impact of touring performers on small communities.

### 2.3 Cultural Tourism and Performing Arts

A study commissioned by the Canadian Tourism Commission in 2010 presented an analysis of travel activities and motivation of Canada's performing arts tourism enthusiasts. This report focused on Canadians who have taken leisure trips in Canada and exhibit a particular interest in cultural performances when they travel. As such, they have taken leisure trips in Canada and, in many cases, to other destinations in the past couple of years. They have taken at least one trip that focussed on experiencing different cultures/ways of life or experiencing city life and have included at least three of the following activities on their travels:

- music festivals
- theatre
- literary festivals or events
- classical music concerts
- theatre festivals
- jazz music concerts
- opera
- musical attractions such as Jazzland
- ballet or other dance

Canadians from all parts of the country are represented among Performing Arts Tourism Enthusiasts but this tourism segment is highly concentrated in Canada's major cities and specifically in Toronto. Montréalers are also somewhat over-represented among performance enthusiasts.

The high concentration of Performing Arts Tourism Enthusiasts in Toronto and Montréal may be explained by the considerable opportunities these cities offer for residents to go to live theatre, opera, ballet and concerts at home, thereby possibly creating enhanced interest in these types of activities when travelling.

Since many Canadians concentrate their travel within the province or region in which they live, it is not surprising that the three most populous provinces achieve the highest share of Performing Arts Tourism Enthusiasts.

Smaller numbers of Canadians live in Atlantic Canada, Alberta and Manitoba/Saskatchewan and, as a consequence, lower proportions of Performing Arts Tourism Enthusiasts claim to have taken leisure trips to these destinations in the past couple of years than is the case with the more populous provinces.

Those that are especially successful in attracting Performing Arts Tourism Enthusiasts over a two year period relative to their share of the Canadian adult population include Atlantic Canada (3.0), Alberta (2.4) and, to a lesser extent, British Columbia (2.4). Between two and three times as many Performing Arts Tourism Enthusiasts claim to have visited these regions as their share of the total adult population would suggest.

This presents a strong case for Cape Breton Regional Municipality to support existing performing arts spaces, as is evidenced by the high international engagement at Celtic Colours International Festival held in October each year. As one example, the level of growth of this event has increased the need for performing arts spaces in CBRM and smaller communities around the island. Venues of all sizes from small, intimate sites to larger spaces for signature performances, ie opening and closing concerts, are required for a successful program. During cruise ship visits and at the height of the tourist season, there appears to be an interest in concerts, particularly those that promote local culture and heritage. Similarly, throughout the year and especially at key times, such as Christmas, Spring, etc., local supporters of the performing arts seek opportunities to experience live music, drama and dance. When these experiences are not available, those with adequate resources will often plan holidays away from the area to experience these same opportunities in other centres where they are readily accessible.

#### **2.4 Nurturing Local Talent and Attracting Performing Artists**

The Cultural Human Resources Council of Canada (CHRC) has identified a distinct gap in the training and mentoring of emerging artists in all arts disciplines, including music, dance, drama, visual arts, craft, writing, film production, new media. In Nova Scotia, a course on the High School curriculum – *Cultural Industries 11* – provides authentic learning opportunities for students to experience first-hand the potential of a career in the arts and culture sector. It should be noted that careers are not limited to those who perform, exhibit, or publish. A range of career possibilities exist today, and through mentorships, apprenticeships, and actual training in specially designed programs at the Nova Scotia Community College and Cape Breton University, opportunities for prospective cultural workers should exist.

The overall goals should be the stimulation of the local economy, reduction of outmigration of youth, and the creation a better quality of life for local citizens.

While the High School and community college curricula identify a need for students to gain work experience in the field, youth have identified a shortage of opportunities to do so locally. Where does one get to work with sound and light technicians who are professionally trained and who are making a living doing what they love to do? Similarly, what mentoring opportunities exist in the CBRM where our youth can gain experience with cultural administration, sound recording, event management, production, set design and construction? Local performing arts venues do have the potential to provide such opportunities, and often funding from the Department of Education and Nova Scotia Community College is available.

Emerging performers have also expressed a need to have space where they can rehearse on a regular basis, and to perform for smaller, more intimate audiences, outside of the local club scene. This is critical as they hone their craft, assess their audience appeal, identify themselves with a particular genre or style, and collaborate with professionals in the field. One of the unique traits of local musicians who have gone on to the national and international stage is their willingness and enthusiasm to provide mentorship for emerging artists, and without venues to do this, that mentorship is often left to chance.

#### **2.5 Best Practices**

Theatres and other performing arts venues have the potential to revitalize a community, and through direct partnerships with local businesses, build a vibrant neighbourhood that attracts patrons during evenings and weekends when there would otherwise be little or no traffic. Four case studies in Michigan illustrate how a community's historic theatre can become one of the most important components of a successful business mix and the centerpiece of a downtown revitalization strategy.

These case studies clearly demonstrate that theatres and other performing venues can be lead actors in community renewal and revitalization efforts. They bring in patrons in concentrated doses and feed them out to ancillary businesses during hours that would otherwise be unproductive economically. Many communities have overlooked the importance of the local performance venues to downtown vitality. Considering the theatre as an asset opens doors to new opportunities and new life in downtowns.

### 2.5.1 City Opera House, Traverse City, Michigan

The City Opera House was built in the 19th century, when a theatre building had to fulfill many functional requirements. Although called an opera house, the space was more typically used for travelling vaudeville shows, local school performances, weddings and community events. The space was as much a meeting hall as a theatre. Also typical was its location on the second and third floors of the building, leaving important retail uses on the first floor.

City officials in Traverse City made a commitment to the vision that a restored City Opera House would both enhance and benefit from Traverse City's growing reputation as a "destination" resort and regional commercial center. A planning study by architects in 1995 generated plans for reuse of the building and provided strong graphic documents to illustrate and sell the idea to the community.

The rehabilitation project was designed to retain the opera house's historic integrity while catering to modern needs. The need for a larger backstage area led to connecting performers spaces through the construction of a 2nd floor "crossover addition" to a building on the other side of the alley. This created new space for dressing rooms, set construction, an elevator and a green room. Similarly, space at the front-of-house was filled with offices, antiquated restrooms, and an entry stair from the street which left no space for patrons during intermission, and thus restricting its use. This problem was alleviated by utilizing an adjacent building for a new and wider stair, commodious restrooms, offices, and rehearsal rooms, giving more space at the front-of-house for the gathering functions and a much larger lobby.

These changes updated the historic theatre with the elements necessary for a modern facility. The rear entrance accommodates its service functions, while the enhanced entrance on Main Street keeps the theatre's patrons on the sidewalk, where they pass stores and restaurants on their way to the theatre. The City Opera House is not only a beautifully restored structure, but it also restores its partnership in the economic revitalization of downtown Traverse City.

### 2.5.2 Wealthy Theatre, Grand Rapids, Michigan

Wealthy Theatre is in an area of Grand Rapids, Michigan, that is anything but wealthy. After decades of neglect, this small commercial area showed all the traditional signs of urban decay and partial abandonment.

Its reincarnation began more than a decade ago when a group of visionaries from the Wealthy neighbourhood formed the South East Economic Development Corporation (or "SEED") and used the vacant and derelict Wealthy Theatre as the catalyst for community renewal.

Using sweat equity from community labour to supplement a bare bones construction contract, the theatre has been converted to a lively performance facility and keeps a busy schedule of activities. Other businesses have upgraded their facilities and new businesses have invested in the neighbourhood. Many of the extant buildings throughout the Wealthy Street neighbourhood have been rehabilitated. In this case, the theatre led the way for general neighbourhood revitalization.

### 2.5.3 Michigan Theatre and Theatre District, Ann Arbor, Michigan

In the mid-1970s Ann Arbor's Michigan Theatre was about to suffer the fate of many older theatres; it was considered obsolete by its owners and was headed toward demolition. In a major community effort, the city purchased the property and initiated an effort to support its conversion into an important center for both the performing arts and cinema. With continuing public support over the years, Michigan Theatre has become a successful destination in the downtown/campus district, and contributes significantly to the life of the community, especially during evening hours when many of the other downtown activities are essentially shut down for the day.

The contribution of the theatre to life on the sidewalk since its restoration in 1986 is undeniable, but that contribution is multiplied by the fact that other performance venues and movie houses in the district together create a sum that is greater than its parts. It has been estimated the Michigan Theatre has over 200,000 patrons per year for its shows and performances, a significant contribution to the business district. The two smaller unrestored screening rooms down the street at the State Theatre add another 100,000 patrons. Two short blocks away, the University of Michigan's Hill Auditorium seats up to 3,600 people for each of its performances, and the nearby Power Center for the Performing Arts, Rackham Auditorium, Mendelssohn Theatre and Trueblood Auditorium add another 7,500 seats on a regular basis. Each contributes to what has become a theatre district—an area of the city that brings incalculable vitality to the downtown and campus. Each theatre enhances the others, and collectively they bring additional patrons and potentially longer business hours to the commercial district.

#### 2.5.4 Greater Plymouth Performing Arts Centre

The cultural architects for the new Greater Plymouth Performing Arts Centre believe their repurposed performance space will be both a home for local talent and a drawing card for performing artists from all over. There was a perceived need for a venue where they could have theatre productions. A smaller venue in the local library was not adequate enough and a larger auditorium was too big with a seating capacity of 1,400. However, a former church with great acoustics and a prominent steeple in Plymouth Centre was just right. Their vision became a place not only for theatre, but also for music, dance, comedy and children's shows.

With its perfect acoustics, it would eventually become the ideal venue for not only local talent, but also touring artists. A strategic plan was created, the church was purchased, non-profit status was established, and a business plan was designed to make it sustainable. A Board of Directors comprised of skilled professionals – lawyer, architect, sound engineer, music teacher, accountant, among others – was appointed and the work began, sharing expertise and advice every step of the way. They convinced the town to purchase the church for their use, individuals took on the role of raising funds for renovations, and the project began.

The venue now houses local and touring shows, an annual jazz festival, community theatre, and other events that require a smaller seating capacity. The surrounding businesses have reported increased business during otherwise "quiet" times, and the neighbourhood has been revitalized by the renovated building's presence. More importantly, it has become a home for needed arts entrepreneurs who are anchor tenants, the revenue from which secures operational funding.

#### 2.5.5 Prince Edward Island Best Practices

Closer to home, two outstanding venues on Prince Edward Island typify the potential of existing structures to be converted into unique performance spaces, supported enthusiastically by local communities. Citizens in these communities have not only been active in raising funds and working "hands on" in the retrofit of the buildings, but also in building a "community of ancillary venues" that provide concert goers with opportunities to dine on local cuisine, purchase locally made products, or experience rural life in general. This is a drawing card for cultural tourists who flock to the island for a holiday of music, theatre, dance, art, and food.

#### St. Mary's Church, Indian River, Prince Edward Island

St. Mary's Church, Indian River, is a fine example of the French Gothic influence interpreted through the work of Island architect William Harris, and completed in 1902. Decommissioned in 2009, today St. Mary's remains the architectural and acoustical treasure that Harris envisioned – the perfect setting for voice and instruments to celebrate music. It has been said that the natural acoustics of St. Mary's rates one of the top ten places to perform in the world. Each summer it hosts a four-month music festival that includes classical, jazz, folk/roots, choral music and much more, featuring the very best in Canadian talent. In addition, workshops and other events provide a diversified program that attracts sell-out houses most of the season.

Indian River is famous for its food as well as its music. Intermissions are taken out on the lawn of the church where you can sample some of the tastiest local delicacies, from the sea and from the fields. It is a total package, providing work experiences for young people to train under master technicians and cultural administrators, seasonal employment in the local community, and a strong sense of pride amongst those who live in Indian River.

#### Watermark Theatre, Rustico, Prince Edward Island

In 2008, the community of Rustico was inspired by the 100<sup>th</sup> anniversary of the publication of *Anne of Green Gables*. It produced three plays designed to help the audience appreciate the depth and breadth of Lucy Maude Montgomery's influence on literature, culture and art in the world. A 128-year old church was renovated into a thrust-style theatre for the performances, and although audience size was not as anticipated, community members were determined to make it a successful theatre.

In the second season, audiences doubled, and a former school gymnasium was acquired for rehearsals and set construction. Following that season, renovations were completed to that building which now serves as an intimate community theatre for Rustico. During the summer months, the Watermark Theatre attracts theatre goers from across North America, and it has gained a reputation for being a centre for innovative projects and a training ground for emerging artists and technicians. The web site for Watermark Theatre lists an impressive list of accomplishments in a 5-year period, thanks to the tenacity of a community that is determined to make its mark on the international stage.

- Grown its playing season from 6 weeks to 14 weeks
- Toured to one province and premiered 4 new plays, produced 19 new productions

- Created a student club and seniors club (year round)
- Created a festival to celebrate local writers and artisans
- Produced a regional high school drama festival (4 provinces, 4 days)
- Created an acting training conservatory (2 weeks)
- Created an intern program
- Bought a building as a permanent home (current value \$480,000)
- Renovated the building to include a performance space, a production facility for set, props, wardrobe, painting, lights, audio; two dressing rooms with bathrooms and showers; an administration office; a box office, a licensed bar and a terrace
- Grown paid attendance from \$23,000 to \$90,000 from 2008 to 2012
- Added patrons and Patron Appreciation events in Calgary, Toronto and Halifax
- Achieved project funding by the Canada Council for the Arts (the only theatre on PEI)
- Achieved full members in the Professional Association of Canadian Theatres (one of two on PEI)
- Created an endowment of \$49,000 to be matched on a percentage basis by Heritage Canada
- Trained 5 student interns and 10 professional apprentices

Other examples of similar success stories are evident on Prince Edward Island, demonstrating the power of communities building a sense of pride, and working together to provide tourists and locals with a "total package" of culture experiences. These examples include St. Peter's Courthouse Theatre in St. Peter's; Victoria Playhouse in Victoria-by-the-Sea; PEI Festival of Small Halls; Island Fusion Festival; King's Playhouse in Georgetown; and the wonderful work of ACT – a community theatre group that produces three shows per year, and performs them in venues across the island beyond the tourist season. What is even more noteworthy is the fact that these theatres, festivals, and communities work together in planning and executing a theatre season for Prince Edward Island, drawing patrons from across the country and beyond.

### 3.0 Summary of Stakeholder Consultations

A number of stakeholder organizations were consulted to obtain their feedback with respect to existing and proposed venues in the CBRM as well as the performing arts sector overall. The organizations included:

- Cape Breton Centre for Craft and Design
- Sydney Downtown Development Association
- Sydney and Area Chamber of Commerce
- Cape Breton Stage Company Co-operative
- Cape Breton Music Industry Co-operative (CBMIC)
- Celtic Colours International Festival
- Synergy/ Louisbourg
- Perks Canada Louisbourg
- Old Sydney Society
- Centre scolaire Étoile de l'Acadie
- New Dawn – Holy Angels Convent Chapel
- Highland Arts and Culture Centre (former St. Andrew's Church)

Glace Bay Historical Society was contacted for interview several times however representatives did not contact the consultants with an expression to participate. Following is summary of the feedback provided.

#### 3.1 Current State of the Sector

It was generally felt that the performing arts sector has hit a plateau and is struggling to grow. For example, Cape Breton is known for its music and has renowned artists like Natielle MacMaster, the Barra MacNeils, Jimmy Rankin and Gordie Sampson. While there are a number of emerging artists like the Tom Fun Orchestra, Carmen Townsend, Coig, Sprag Session, Kyle Mischick and the Town Heroes; it has been over a decade since a local musician has reached the status of a national touring artist. Many factors may explain this, however, it was felt that the process begins with a better structure for development locally. Venues are a key part of that development.

The craft sector, through the leadership of the Cape Breton Centre for Craft and Design, provides a strong model for music, theatre, dance and other performing arts. With dedicated artistic development programs, business development programs, rehearsal space, audition space, and purpose-built small to medium sized venues, performing artists would have a strong infrastructure to learn their craft and achieve growth. Some stakeholders felt the local fan base was strong for performing arts, while others felt it was declining. There is growing competition from home-based entertainment services such as Netflix that impact the attendance and viability of live shows. It was mentioned that there needs to be a greater emphasis on audience development through introducing children and youth to more live performances. They will in turn encourage their parents to attend.

While there are challenges in the sector, a number of bright spots were cited, including Lumière, the Cape Breton Stage Company Co-operative, Les Misérables and Chicago, Celtic Colours, Louisbourg Live, etc.

It was suggested that the CBRM develop a cultural policy that recognizes the cultural sector as key to the economy, support the deployment of art in public spaces, create a tax policy for cultural organizations, and provide other policy development that is supportive of the arts. It was generally felt that the sector is not given its due for its contribution to economic development or as a motivator for Cape Breton's tourism industry.

### 3.2 The Creative Economy

All stakeholders agreed that CBRM's performance venues are contributing and have potential to contribute more to the creative economy. It was mentioned that residents, particularly young people, wish to live in vibrant, creative cities. Having more live performance activity will add to the creative quotient of the CBRM.

### 3.3 Duplication in Cultural Offerings

It was generally felt that the current venues are not providing a duplication in cultural offerings. The one area where there is some duplication is between the Savoy Theatre and Membertou Trade and Convention Centre. Both venues are providing shows of a similar size; however, the direction of the Savoy to move more toward musical theatre is providing greater differentiation.

### 3.4 Gaps in Offerings at Current Venues

The most common gap stated was the lack of a concert hall in downtown Sydney. It was mentioned that there seems to be a reticence among funders to support a concert venue in Sydney, as there is concern that it will negatively impact the Savoy Theatre, but this presents a missed opportunity. While the Joan Harriss Cruise Pavilion and Membertou Trade and Convention Centre are in Sydney, neither is a dedicated, purpose-built performance venue, as each has a primary function (cruise, meetings and conventions) that is different than performance. As such, these two venues are lacking in technical elements and equipment.

There are currently no small venues under 200 seats for the theatre offering. As a result, groups are making use of locations that are not purpose-built, like St. Patrick's Church. Existing venues are at a size that is too large and expensive for a developing artist to rent to produce their own shows. For example, Colin Grant stated that his new band Coig will likely have to hold its CD release event in a bar because there are no venues in the 300-seat range that would be an ideal choice. It was further mentioned that there are no all-ages venues that provide space for young artists to perform to their peers as they develop other than the Cape Breton Fudge Factory which as extremely limited seating (40 seats).

In terms of variety of performance, it was noted by all stakeholders that there is a need for a greater range in the offering as so much of the current focus is on the Celtic genre. Recommendations included blues, jazz, alternative bands, dinner and dancing, fashion shows, block tie events and children's events.

In relation to infrastructure, there was a large mention of the lack of rehearsal space for performing artists, which impedes artist development. With this, more acts would be developed, there would be a higher quality of offering, more collaboration and more work. There was also mention of aging and not sufficient technical equipment (sound and lighting) in the CBRM venues.

### 3.5 Challenges

Funding for the operation of venues is a concern. It was noted that often the venue managers are so consumed with raising the funds to cover operational costs that programming and artistic development takes a back seat. Funds for marketing and professional development was also noted as a concern.

It was felt that the venues need greater artistic direction. Many of the venues are managed by people who are administratively strong, but do not have the creative vision to develop new concepts for performances. The Savoy and Boardmore Playhouse would be the exception.

The economy was cited as a challenge by a number of stakeholders. The population continues to age and decline, which depletes the size of the audience for performing arts.

The Savoy is universally accepted to be a world-class, exceptional venue, however its location in Gleace Bay is a challenge. The location of the Boardmore Playhouse away from any downtown amenities was also mentioned. To a lesser extent, the location of the Louisbourg Playhouse can be challenging for the local population, but is ideal for visitors staying in the Louisbourg area.

### 3.6 Future Opportunities

The developing cruise ship market was noted as an opportunity. In a recent visit by Holland America representatives, they stated that downtown Sydney needs more activities for passengers who do not go on shore excursions, so venues could be developing offerings for this audience. However, CBMIC has stated that they have developed a summer concert series for the cruise business, but has not been able to get on the excursion program.

Some stakeholders mentioned that each venue must be more creative and find their niche. For example, the Savoy has found a solid niche in the musicals it has produced in the past year and a half. A fashion show was recently held at the Joan Harriss Cruise Pavilion that was successful and serves as an example of a creative approach to performance offerings.

A new initiative of Parks Canada and the Fortress of Louisbourg Association is the roll out of Louisbourg Live, theatre performances that will be held both on-site at the Fortress and at venues throughout Cape Breton (and perhaps beyond). This approach takes the emphasis off the venue and puts it back on the importance of the quality of the performance, sharing theatre in many spaces and to many varied audiences. This represents a key opportunity for venues within the CBRM.

There is a significant opportunity for venues to collaborate more often. The majority of stakeholders urged venues to collaborate to develop and maintain one website for all CBRM-based events and that this website be widely promoted as the definitive source for live performance. The venues must also communicate regularly to coordinate scheduling to avoid competition. There was also the suggestion of venues sharing resources, both human and equipment. For example, there could be a centralized marketing team for all venues, one bookkeeper, etc. Further, a Memoranda of Understanding could be created among venues to formally commit to collaborating in a meaningful way.

Other cities have theatre districts with shows running year-round that attract visitors due to the clustering of cultural offerings. Branson, Missouri has a number of performance venues where established artists situate themselves and let the audience come to them, rather than touring. Performing arts could be a travel motivator for people to visit CBRM, if there is a united and collaborative approach, emphasis on quality performances, nurturing of artists and a concentrated marketing effort.

### 3.7 Thoughts on Proposed New Venues

It was generally felt that the addition of three new venues in downtown Sydney could be positive. Each venue is a different size and each proposes a unique vision. Performing arts organizations like Celtic Colours, CBMIC and the Cape Breton Stage Company are interested in collaborating with the proposed venues to utilize them for mutual benefit.

A number of stakeholders saw this as an opportunity to finally have venues that are purpose-built for performance which would enhance the quality of the cultural offering. In particular, performing arts organizations stressed the importance of having facilities that have state-of-the-art sound and lighting, sloped theatre-style seating, proper acoustical treatment, etc. It was mentioned that it is challenging to produce shows in venues like the Cruise Pavilion or St. Patrick's Church where everything has to be brought in and set up, rather than being in place permanently. A number of stakeholders mentioned that the New Dawn facility will have rehearsal space, which is desperately needed.

With all this possibility however, it was further mentioned that the introduction of three new venues could be detrimental when existing venues are currently underutilized. It was stressed that due diligence must be taken before making investments of public dollars. A great deal of communication will be required among the venues to prevent duplication and unnecessary competition.

#### 4.0 Venue and Proposed Venue Profiles

All six existing venues and three proposed venues participated in a robust interview process and provided follow up documentation relating to technical and physical specifications, historical data, audience statistics (in some cases) and general financial information. Every venue was cooperative and helpful and the consultants believe that the information provided here is a factual snapshot of each venue as it exists presently. Due to the large amount of ancillary information provided, this report will provide a summary profile for each venue, with supporting documentation provided as appendices.

#### 4.1 Savoy Theatre

##### 4.1.1 History

The Savoy Theatre was constructed in the 1920's for live performances. It operated as a movie house in the 1970's and was then purchased by the Town of Glace Bay from Famous Players and officially opened in May 1976 as a cultural centre. Fire destroyed a significant part of interior in 1991 and renovations led to it re-opening in 1993. Five years later the theatre underwent expansion.

##### 4.1.2 Proximity

Located on Commercial Street in Glace Bay, the Savoy is within walking distance of restaurants and bars. There are currently no hotels in Glace Bay apart from a luxury B&B in New Aberdeen. The Savoy is located 9 kilometres from Sydney Airport (7 minute drive) and 20 kilometres from downtown Sydney (15 minute drive). Parking can be an issue with patrons utilizing lots at the nearby Call Centre, back parking lot (behind Commercial Street) and RBC.

##### 4.1.3 Physical Characteristics

The original building is 87 years old and is primarily wood construction apart from the new section. It is a Victorian-style theatre with a capacity of 761 including the balcony. The working stage is 30' x 30' with generous 15' wings on each side. There is an orchestra pit, which can also act as a thrust if covered. There is a loading bay behind the stage.

There is a lighting booth in front of house and for productions that require additional audio production, seats can be removed below the audio booth to allow for mixing boards. The five dressing rooms, green room and washrooms are located below the stage.

The foyer hosts the Red Curtain Café and can be used for events of up to 100 people (dinner theatres, cabarets or smaller musical set ups).

Recent ice damage to the roof is under repair and work has commenced on the Union Street façade. Phase 1 is to be completed by June 2014. The women's washrooms have recently been re-furnished due to water damage. Sprinklers and the fire safety system have been upgraded in the last year and a new fire alarm panel is to be installed.

Technical specifications, seating charts, performance space specifications, etc. can be referenced in the appendices.

#### 4.1.4 Governance

The Savoy is operated under the direction of the board of The Savoy Theatre Society, a not-for-profit society. It is a visionary policy board and is active in fundraising. Currently the board is developing a five-year strategic plan.

#### 4.1.5 Operations

The theatre operates 12 months per year and employs nine full-time employees and seven part-time employees. Employees are experienced and have worked for long periods of time with the theatre. Management has 25 years experience producing shows from the ground up, the director has ten plus years experience in directing live musical productions and the head technician is skilled and experienced. For rentals, if additional technical support is required, it is supplied on an as needed basis.

In addition to employees, the theatre utilizes the "Friends of the Savoy" volunteer ushers and volunteers who help with fundraising functions (even split tickets, silent auction tables). Although the majority of volunteers are aging, a recent initiative to attract younger helpers through the *Les Mis* production is seen as a way to avoid burnout and maintain a strong volunteer core.

The Savoy has an in-house box office and utilizes the same web-based box office system as Centre 200 – Tickets Cape Breton.

The theatre's equipment inventory, for the most part, is sufficient for the types of events and performances currently offered. From time to time, the theatre borrows tables, skirting and risers from Bayplex and Centre 200. The theatre will also loan equipment (podium, lighting, audio) to community groups.

#### 4.1.6 Audience Statistics

From all six venues analyzed, the Savoy provided the most detailed audience statistics (attached in appendices). In 2013, the theatre welcomed 30,207 people through its doors to a mix of Savoy produced, professional and amateur performances.

Anecdotally the majority of the audience is 45 years+, sees more females than males, has varied educational backgrounds with limited disposable income. Management indicates that the geographic breakdown is 85% CBRM-based, 10% remainder of Cape Breton Island and 5% off-island.

#### 4.1.7 Performance Activities

The primary performance activity of Savoy is music with a secondary focus on theatre. The year 2013 witnessed 70 events, a combination of amateur and professional rentals and Savoy Theatre productions and presentations (20% production/ 80% rentals). The number of shows has increased from previous years. Approximately 70% of shows feature local (Cape Breton Island) performers and 30% feature imports.

Performance activities have recently changed with the 2013 in-house production of *Les Misérables*. Prior to this, the theatre operated on a strictly rental nature. Management indicates that if the theatre was rented out 300 days a year, the revenue generated would not be enough to sustain the fixed costs of heat and power.

The theatre is also operating the Red Curtain Café, an in-house café and catering service. This allows the theatre to service its own dinner theatre events and to generate additional income through food sales.

The Savoy is returning to the days of musical theatre, offering more local shows with local people. These shows had notoriety and popularity in the past and audiences are embracing them again. A variety of musical genres are represented through the productions. This year (2014) the theatre is planning three major in-house productions – *Chicago*, a children's show in October and *The Nutcracker* at Christmas. It also produces dinner theatre. A series is being planned for 2015.

The average ticket cost at the Savoy is \$45. Tickets are sold online (50%), in-house box office via telephone (30%) and 20% box office in person.

#### 4.1.8 Marketing & Intelligence

The Savoy utilizes a multi-faceted approach for marketing, relying on traditional media and social media to draw its audience. Given the theatre's demographic, newspaper, radio and television are most effective.

The Savoy is strategic in its approach to determining what shows to bring in and to produce. For instance, in 2013 the theatre produced five shows on a smaller scale and asked the audience to vote for the show they wanted to see produced. This led to the planning for this year's production of *Chicago*.

#### 4.1.9 Competition

The main competition for Savoy is Membertou Trade & Convention Centre. Tribute shows and performing groups that tour the Maritimes will choose from soft seat venues and so will look to both venues. For a "guarantee" situation, the promoters will take the best offer and so budget becomes an issue. Straight rentals allow the theatre to be competitive but with no hotels in Glace Bay (Hampton Inn at MTCC) this puts Savoy at a disadvantage.

#### 4.1.10 Finances

Revenue streams at Savoy are as follows:

- Box Office, Ticket Sales, Cafe, Concessions: 48%
- Capital Funding (ECBC): 11% (project based)
- CBRM Funding: 16%
- Fundraising: 13%
- Province of NS: 10%
- Wage Subsidy: 2%

Over time, cash flow has presented many challenges to the theatre. With rentals not able to sustain operations, and with the challenges that come with aging infrastructure, the Savoy has, at times, been in a crisis situation. For the 2013 year, Savoy reduced its deficit. Although still operating in a deficit position, the production success of *Les Mis* and this year's *Chicago* are contributing to financial improvements.

#### 4.1.11 Opportunities

Through in-house music and theatre productions, Savoy sees the potential of bringing new audiences to the theatre. The appeal of such shows reach a wide market. Exterior renovations will lead to a greater sense of pride in the downtown Glace Bay area. International tourism consultant Roger Brooks remarked at a recent presentation that the Savoy is Glace Bay's gem and should be considered the "anchor" for all tourism-based development in that region. The new façade will make the theatre more visible and will serve as a marquee to draw people in.

There is also an opportunity to get local children and youth involved both through camps and through being cast in musicals. This can be considered a way to nurture future audience members, volunteers and supporters of the arts.

#### 4.2 Boardmore Playhouse

##### 4.2.1 History

Liz and Harry Boardmore arrived in Sydney in 1966 and they wasted little time setting bold and imaginative goals for drama in the region. Through their leadership, the Playhouse opened in 1979 and in 1990 it was renamed the Boardmore Playhouse in honour of the Boardmores who, for more than 25 years, dedicated themselves to the teaching and development of community theatre in Cape Breton.

##### 4.2.2 Proximity

The Boardmore Playhouse is located within the Cape Breton University (CBU) campus on the Sydney/Glace Bay Highway. It is nine kilometres from downtown Sydney and three kilometres from the Sydney Airport. Its location can be considered one of its biggest challenges. Local patrons find it to be an inconvenient location.

##### 4.2.3 Physical Characteristics

The Playhouse is a 337-seat venue. The stage is 25' deep and 38' wide, and the wings offer 8' on either side. There are two large dressing rooms below the seating.

Recent equipment acquisitions include a digital sound console, 12 lighting lamps and eight wireless headset mics. The theatre has identified the need for additional storage, green room and a carp shop but these infrastructure improvements are contingent upon CBU funding.

The theatre is challenged as it doesn't accommodate technical systems like fly systems and its wing space is limited. This means creative set design is crucial to productions.

##### 4.2.4 Governance

The Playhouse falls under the Academic School of Arts and Sciences within CBU. Management reports directly to the Dean of Arts & Sciences. The mandate of the theatre is to support the university community, the local theatre community and the external community. It is also connected to the academics of the university because of theatre-related programs offered - Major in English with Specialization in Dramatic Literature, Minor in Drama and Certificate in Theatre Arts.

#### 4.2.5 Operations

The manager is the only full-time employee, along with five part-time employees who work in the box office and front of house. The part-time positions are event based. In addition, during play production, there are contract positions including technical, costume design and production and set design.

Playhouse manager Todd Hiscock offers decades of experience in theatre as an actor and director. He holds a Masters in Fine Arts with a major in Theatre. Part-time staffing levels are maintained by students who are interested in pursuing their education or a career in theatre and they are capable.

The Playhouse has two experienced technicians for lighting, sound and sets. It has acquired additional equipment over the years and is competent in terms of experience – technical, artistic and administrative.

Volunteers are important to the Playhouse. In terms of programming, virtually everyone is a volunteer including actors, directors, props people, stage managers, and promoters (i.e. poster design and social media). At times, depending on the event, the ushers and other front of house people are volunteers. CBU's theatre students provide a consistent level of volunteer hours throughout the season.

The Playhouse operates its own physical box office. This is a phone based system and does not offer online ticket sales.

#### 4.2.6 Audience Statistics

Approximately 95% of the Boardmore audience originates within the CBRM. In terms of demographics, 80% of patrons falls in the 35-60 age category with the remaining 20% in the under 25 category which reflects student attendance. The 2012/2013 season saw 6,045 people attend events at the Playhouse. Because the schedule of performance does not align with cruise industry schedules, the Playhouse does not cater to this market.

#### 4.2.7 Performance Activities

The Playhouse's primary activity is live theatre – drama, comedies and musicals. Secondary activities include dance, music and some CBU-based conference activities. The performance season is spread throughout the academic calendar. It presents an annual season of plays, including plays for young audiences, five full-length plays, and a one week one act play festival with an emphasis on new play development.

It also aspires to produce a Shakespearean play every second year and alternately a Broadway musical every second year. In July and August the Playhouse offers a summer program with Broadway musical workshops geared to both youth and adults.

In terms of rentals, local dance schools utilize the space for recitals and local schools or theatre companies use the Playhouse for productions. Performances are primarily local in nature with the Playhouse producing virtually all of the theatre offerings. Management estimates that 90% of all shows are produced within the Boardmore and 10% of the business can be attributed to rentals.

In selecting what plays get produced, an advisory committee weighs in to evaluate the following criteria:

- Is there an educational aspect particularly in relation to our local high school system?
- What would appeal to a wider audience?
- Does it allow students to experience a play by a writer more often studied than staged?
- How much will it cost (including royalties for the script, production value, etc.)?

The Playhouse has a mandate to produce five original one act plays and so has developed a process for writers to help them to produce plays and also to develop their skills as writers and artists. It does this in the context of being a theatre within a university and it contributes to the overall growth of theatre in the local community.

Average ticket price is approximately \$9 (student rate is \$8; adults \$12 and CBU students \$6). Tickets are not available online but through the box office - 50% of tickets are sold by phone (this percentage is increasing every year) and 50% are sold in person at the box office. There is significant walk up traffic on the day or night of the performance.

#### 4.2.8 Marketing

The Boardmore utilizes traditional marketing channels including print and electronic communications and social media. Newspaper and public radio generates the highest conversion. The Boardmore also offers packages with Flavor 19, a restaurant located across the highway from the theatre.

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#### 4.2.9 Competition

In terms of scheduling conflicts, the Savoy and Membertou TCC are considered competition. No other venue provides the type of theatrical programming of the Boardmore except for the Savoy Theatre's Broadway musicals.

#### 4.2.10 Finances

The theatre's budget comes under the overall CBU budget. Although it does not access government funding for operations, it has received minimal funding by the three levels of government for various projects. At present, the theatre does not engage in fundraising or sponsorship initiatives.

External revenue streams (apart from CBU funding) is comprised of ticket sales (85%), rentals (10%) and project-based government funding (5%).

Because of its unique position as part of the university, it has not faced financial challenges in the past. However, there is anticipated change coming with CBU's new style of leadership which is encouraging entrepreneurial spirit across all university departments. This could mean the theatre will have to rely more heavily on external funding sources.

#### 4.2.11 Opportunities

Management of the Boardmore Playhouse is optimistic about the future and sees many opportunities for growth, including:

- Growing the academic program in Theatre Arts;
- Becoming more entrepreneurial with the growth of the academic program (applied theatre program);
- Working with local businesses and organizations on creative training projects (i.e. the theatre has supplied actors for new RCMP officer training (role playing), sexual harassment workshops, etc.). This could offer additional sources of revenue;
- Offer educational performances across the Atlantic provinces to schools that do not have access to live theatre;

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- Develop a professional theatre company under the umbrella of CBU;
- Promote international theatre in our community by hosting an international play festival; and
- Pursue a full summer season of theatre in downtown Sydney. The Boardmore would provide administration for this venture – organizing, promoting and programming.

#### 4.3 Joan Harris Cruise Pavilion

##### 4.3.1 History

With the Merine Terminal under local ownership and control, the incorporated Port Corporation realized it needed to develop suitable infrastructure at the port consistent with the needs of the growing cruise ship industry. This was identified as the first order of business in the mandate for the Sydney Ports Corporation. Consequently, in 2002 it embarked on an ambitious \$8 million project. The Joan Harris Cruise Pavilion opened its doors in January 2005.

##### 4.3.2 Proximity

Located on the waterfront in downtown Sydney, the Pavilion is within walking distance of hotels and restaurants. It is 14 kilometres from the Sydney Airport.

##### 4.3.3 Physical Characteristics

The nine-year-old Pavilion has unique building characteristics with a metal-pitched roof and large windows that offer a harbour view. The venue is a flexible, multi-purpose facility with a variety of spaces within. The main concert room is Pittman Hall with a maximum capacity of 1,200 theatre style including the mezzanine balcony. Essentially it is a hangar-like space approximately 110' x 100' with a concrete floor. In many ways it is a blank canvas and can accommodate many varied events including trade shows, flea markets, conferences, theatre-style shows and cabaret-style events and dinners.

The venue hosts enough 4' x 8' staging to set up a 24' x 36' stage for performances. This room has basic stage lighting most suitable for conferences or basic theatrical performance. Audio equipment in the facility is appropriate for public address and conferences. Full audio and lighting production (equipment and personnel) must be brought in for larger shows.

Pittman Hall has a large green room with five make-up stations and two washrooms with showers. There are also three smaller dressing rooms, each with a make-up station and sink. Two additional washrooms with showers are in close proximity.

The Lighthouse Concourse on the main level can accommodate up to 200 people banquet style, 250 theatre style and 300 for a standing reception. The Upper Atrium can accommodate 50 people banquet style and 150 for a standing reception. The Kavanagh Room, also on the second level, can accommodate 70 people banquet style, 90 people theatre style and 180 for a standing reception.

The facility has a fully renovated state-of-the-art kitchen capable of catering large events.

The main level has retail space leased to tenants during cruise ship season and a café. There is a fixed bar on the second level as well as the mezzanine balcony and display area which hosts a variety of exhibits featuring historical, geographical and cultural information about Cape Breton Island.

#### 4.3.4 Governance

The Sydney Ports Corporation Inc. is a not-for-profit organization run by a board of directors. The board is involved in developing the vision for the facility and is considered an active board.

#### 4.3.5 Operations

The entire facility (Joan Harriss Cruise Pavilion, Sydney Ports office, wharf) has seven full-time employees including the General Manager and the Manager of Marketing and Development who focuses on cruise. There are an additional three seasonal employees and contracted out positions for security, café, catering, etc.

The experience base of employees is a mix of experienced and new. Management is experienced with skills in marketing, facility management and cruise. The newer staff are quick studies and quite capable.

The Pavilion relies on volunteers during cruise seasons. The Kiwanis Golden K members greet cruise ship passengers and provide general information, directions, etc. The volunteers are aging and so staff members are investigating new volunteer groups and the potential to involve volunteers in other aspects of the operation.

The Pavilion has a non-expenditure reciprocal partnership with Centre 200 and shares staging, chairs, and liners as required. The Pavilion does not operate a box office but has partnered with Tickets Cape Breton through Centre 200 from time to time.

#### 4.3.6 Audience Statistics

Although the Pavilion does not maintain formalized audience statistics, management has anecdotal information on demographics. Events such as Monster Ball and Tippi Eve bring in a younger audience aged 19-35 while Terry Kelly or the Men of the Deepes Christmas show attracts an audience 35+ and primarily women.

Management estimates that 90% of the audience is CBRM based with 5% from the rest of the island and 5% from off-island. Exceptions to this would be the annual Celtic Colours concert and Rock the Dock concert series.

#### 4.3.7 Performance Activities

The Pavilion's primary purpose is as a cruise ship facility. It is known as the Sydney Marine Terminal on cruise days. The facility acts much like an airport in that passengers disembark the ship and go through security, and then they either come into the Pavilion, go directly to busses for pre-purchased, pre-arranged tours or some explore Sydney on-foot.

For those cruise passengers that come into the Pavilion, Pittman Hall hosts a "Big Fiddle Craft Market" with 40-60 vendors and the retail shops and café are open. A professionally produced show called "Spirit of the Fiddle" is held in the Kavanagh Room. Tickets to the performance are sold in advance through cruise tour companies.

It is Sydney Port's policy to not offer any events at the Pavilion that conflict with the cruise schedule. The cruise industry acquires revenue from pre-sold tours and activities while the Port's main sources of revenue are berthing fees.

Secondary activities at the Pavilion are meetings, conventions and weddings. Ancillary activities include concerts and shows and the Port only focuses on these events during facility down time.

A recent focus of the Pavilion/Port is relating to meetings and conventions. Although not able to host a large convention on its own, the Pavilion is positioning as an excellent support venue for large conferences in cooperation with Centre 200 and MTCC. The Pavilion has also recently produced a few shows and would like to continue to do this as long as it does not conflict the cruise schedule.

Typically, the shows at the Pavilion feature local artists. In terms of breakdown of business, 5-10% of shows are presented or produced by the Port with 90% being rentals. Ideally, the Pavilion would like to engage a promoter to assist with developing the in-house produced shows.

The average ticket price is \$20.

#### 4.3.8 Marketing

The Pavilion utilizes a broad range of marketing tactics including newspaper, radio, television, social media and posters. Newsprint and social media are most important. Effectively promoting events is a challenge for the Pavilion. Limited promotional funds directly impact the ability for the facility to attract a large audience.

#### 4.3.9 Competition

Management does not see competition in the CBRM but rather partnerships. It works closely with Centre 200 and checks all venue's schedules to avoid conflicts.

#### 4.3.10 Finances

The Pavilion is not in a deficit situation. Sources of revenue include berthing fees, a per-person cruise passenger tax and rental revenues from the café and retail shops. From time to time, project and infrastructure-related funding is received from the three levels of government.

#### 4.3.11 Opportunities

The Pavilion sees great opportunity in growing the number of cruise visits per season and developing meetings and conventions business. The facility is also looking to increase its number of events outside of the cruise season. Live theatre is one area that management would like to pursue in the near future.

#### 4.4 Centre 200

##### 4.4.1 History

Centre 200 opened in February 1987 for the Jeux Canada Games. It was named for Sydney's 200<sup>th</sup> anniversary.

##### 4.4.2 Proximity

Located on George Street in Sydney, it is situated just a few hundred metres from downtown hotels and restaurants. It is 14 kilometres from Sydney Airport. There is a perception that parking at the facility is not convenient although there is plenty of parking on site and within walking distance.

##### 4.4.3 Physical Characteristics

Centre 200 is a large multi-use facility. The building is almost thirty years old and requires significant maintenance. It is described as an obstruction free sports arena that seats 5,000, with expandable seating for 6,500 (this is based on seating behind the stage – most concerts allow for seating for 5,000).

The facility has meeting rooms with seating capacities of 100 per room. The West Concourse area offers 3,000 sq. ft. of space and the South Concourse has 7,000 sq. ft. to accommodate 650 sitting theatre style and up to 400 banquet style. The main arena has exhibit space of 17,000 sq ft with the possibility of another 3,000 sq. ft. upon removal of telescopic seating. There are six dressing rooms with washrooms on-site and a full modern kitchen that can serve 1,000 guests.

A major renovation in the past few years involved the replacement of the roof, renovation of the sky box suites and washrooms. The venue also has a new ice plant that is energy efficient.

C200 is now investigating a heating/air exchange system to reduce energy use and bring costs down. It is also exploring options for interior and exterior lighting to meet television media requirements. It has also identified the need for a new public address system to be competitive in the conference sector. Core audio and lighting equipment is basic.

Management has identified the need for storage space as the facility has more equipment than room to store on site.

#### 4.4.4 Governance

Centre 200 is operated by the Cape Breton Regional Municipality. Management reports to CBRM Council. Council is not directly involved in providing the vision for the facility however, since the new municipal administration and particularly the new Mayor, there has been a move towards Centre 200 becoming more of a multi-event facility as opposed to the only focus being hockey and ice rentals.

#### 4.4.5 Operations

Centre 200 employs nine full-time employees and approximately 70 part-time employees whose hours are event based. Management and staff are experienced and skilled, many of whom have worked at the facility for many years. For larger events, Centre 200 brings in full technical production in terms of audio and lighting rigs and the engineers. Each show would have its own technical requirements that require the use of additional equipment and personnel.

Volunteers play a role as ushers for large events (not hockey games). The volunteers are of all ages and because they are called upon infrequently, volunteer burn-out is not an issue.

Centre 200 shares equipment and resources with other venues in CBRM. Staging, tables and chairs are provided to CBRM's Recreation Department and it loans equipment to the Joan Harris Cruise Pavilion as well as the Emera Centre in North Sydney. It also rents out linens to MTCC and the Savoy.

Tickets Cape Breton (box office) operates out of Centre 200. Management feels that this system should incorporate venues throughout Cape Breton Island.

At least two thirds of C200 tickets are sold online, with the balance of tickets sold at the box office either by phone or people visiting the box office in person. There is minimal walk up on the day of a performance.

#### 4.4.6 Performance Activities

Centre 200's primary activity is hockey. Its secondary activity is ice rental. Shows, concerts and productions are tertiary activities (the majority of its shows are concerts, with limited theatrical productions and dance productions also offered from time to time). Trade shows, weddings, meetings and conferences are offered on a small scale.

The venue has gone from an "ice only" mandate to a multi-purpose facility. It is now investigating hiring a promoter to buy shows as it is becoming active in bidding to bring shows in to the venue. The current CBRM administrator's vision is to re-invigorate downtown Sydney and Centre 200 would obviously be part of that vision. In order to draw families downtown, the venue is exploring bringing in family shows such as Sesame Street, Disney shows, etc.

The venue offers approximately 12 shows per year with Spring and Fall being the busiest times. Its performances are predominantly imports. Future plans involve hosting smaller shows featuring local performers.

At present, 10% of its shows are in-house productions and 90% are rentals.

The average ticket price is \$75.

#### 4.4.7 Audience Statistics

Anecdotal information suggests the base audience is in the 35-55 age bracket. They are primarily fans of country music or older rock/pop music. The primary audience is from CBRM (75%) with the remainder from Cape Breton Island (10%), mainland Nova Scotia and Western Newfoundland (15%). This does change based on the performance (i.e. Elton John attracted a higher number of off-island patrons).

#### 4.4.8 Marketing

Centre 200 relies on newspaper, brochures, radio, television, posters, and media relations to promote shows and events. It also uses Twitter but not Facebook (waiting for CBRM social media policy before it launches its page). Radio and newspaper seem to be most effective. Its database includes thousands of past patrons and is an effective marketing tactic.

Management reports a challenge of identifying shows that will appeal to a younger audience. Because the interests of a younger audience are splintered and they don't buy advance tickets, it makes it challenging to identify shows.

#### 4.4.9 Competition

Management does not view any other CBRM venue as competition as no other venue has its capacity. It can bring in large acts that would not look to perform at smaller venues.

#### 4.4.10 Finances

The breakdown of revenue is as follows:

- Concessions: 51%
- Rentals: 24%
- Ticket Sales: 15%
- Other: 10%

In terms of capital improvement projects, ECBC is a 50% funder on such projects. It does not receive any federal funding for operations.

The venue operates at a deficit with CBRM covering its shortfalls. Major energy costs are the primary reason for this situation.

#### 4.4.11 Opportunities

The following opportunities were identified for Centre 200:

- Development of programming for the summer months including musical events;
- Participation in a centralized marketing/information program;
- Participation in a winter carnival event (Downtown Sydney);
- Re-introduction of "select a seat" program; and
- Offer pre-paid cards/gift cards for tickets, concessions, etc.

#### 4.5 Membertou Trade & Convention Centre (MTCC)

##### 4.5.1 History

Membertou Trade and Convention Centre (MTCC) officially opened in November 2004. It was an initiative of Membertou Chief and Council to develop a world-class convention facility to service CBRM and Cape Breton Island.

##### 4.5.2 Proximity

MTCC is located on Maillard Street in Membertou, a First Nations community located 2.5 kilometres from downtown Sydney. It is situated 18 kilometres from Sydney Airport. The facility has Kiju's Restaurant on-site and is connected via a pedway to Hampton Inn.

##### 4.5.3 Physical Characteristics

This 47,000 square foot convention centre can accommodate a variety of events. The Centre incorporates conference and meeting space including a 10,000 square foot Great Hall, individual conference/break-out rooms, an Executive Boardroom, multi-purpose room, green room, and full catering and banquet services.

The Kluskap Great Hall stage measures are 39.5' wide x 23' deep and this includes the thrust of approximately 3'. The room can seat up to a maximum of 600 banquet style and 900 for a theatre-style concert – this space offers great flexibility depending on the nature of the event.

The building is culturally distinct and features modern architecture. It offers Polycom video conferencing technology, Christie projection systems, primary and secondary sound systems and audio equipment. The building has 24-hour security on site.

##### 4.5.4 Governance

MTCC falls under the direction Membertou Chief and Band Council. The Council is not hands on with operations but rather provides vision and guidance for the facility.

#### 4.5.4 Operations

MTCC employs between 75 and 100 employees, a mix of full time and part time. The Centre's management team is highly experienced. The Food & Beverage Manager has eight years experience at another property, Sales Manager has 12 years experience, Finance Manager is a CGA and the Executive Chef, a graduate of NSCC, has 25 years experience. At least 70% of the general staff have some hospitality experience. The Centre does not rely on volunteers in any capacity.

If servicing a large event, the Centre will rent or borrow chairs and tables, pipe and drape, etc. Where possible and where storage space allows, MTCC prefers to purchase what is needed rather than rent.

MTCC operates its own box office.

MTCC in the process of becoming ISO (International Organization for Standardization) designated. This designation will require management to have work plans and other policies and procedures to be in place. It is an ongoing process and the budget allows for refurbishing and an ongoing maintenance program. Management tries to be proactive in this regard.

#### 4.5.5 Audience Statistics

MTCC does not maintain audience statistics however management suggests that its primary demographic is aged 35-60, middle class with disposable income. The majority of the audience originates from CBRM.

#### 4.5.6 Performance Activities

MTCC's primary activity is meetings, conferences and conventions, including social events such as weddings. Secondary activities include shows - musical performances, comedy and local dinner theatre. The Centre offers, on average, 12 shows per year with its busiest time being November and December. Performances are predominantly imports. Approximately 30% of its shows are straight rentals and 70% are shows that are produced by the Centre. The Centre has a full technical department with equipment and personnel.

Average ticket price is between \$35 and \$40. The majority of tickets are sold by phone through the on-site box office followed by online purchasing through the website. There is minimal walk-up traffic on the day of a show.

#### 4.5.7 Marketing

MTCC has an in-house marketing department. It utilizes a multi-faceted approach to marketing through traditional electronic and print mediums along with social media. Due to CBRM's older demographic, newspaper advertising is key. Social media channels and radio are also effective. The Centre plans performances by balancing demographic and economic factors of the region. Ticket prices are carefully considered.

#### 4.5.8 Competition

The Savoy would be considered MTCC's main competition, followed by Centre 200. This would be for shows only. Management does not feel there is any local competition for conferences. MTCC does check with other venues when booking dates for performances to avoid conflicts.

#### 4.5.9 Finances

MTCC does not receive funding from any level of government to support operations. Revenues are generated through facility rentals. The on-site restaurant and banquet services also generate revenue. There is also a gift shop located in the building and this is a tenant relationship.

The Centre has been in a deficit position for a number of years. Through cost cutting measures, management is turning this situation around and hopes to show a profit for the year ending March 31, 2015.

MTCC does fight the expectation or misconception that its facilities, labour, etc. should be donated for various fundraising activities. This impacts its ability to generate revenue.

#### 4.5.11 Opportunities

MTCC views its main opportunity to be conferences. With a new sales team in place, the venue is looking forward to more business. It also sees the potential in partnering with the on-site hotel and other external businesses to capture additional opportunities.

#### 4.5 Louisbourg Playhouse

##### 4.6.1 History

The Playhouse opened its doors on July 21, 1994. The building was constructed on site at the Fortress of Louisbourg for the Disney movie "Squanto: A Warrior's Tale" - it is a 17<sup>th</sup> century timber-style structure modeled after Shakespeare's original Globe Theatre in London. After filming was completed, the theatre was donated to the community. The Louisbourg District Planning and Development Commission had the structure dismantled and reconstructed at its current site.

##### 4.6.2 Proximity

Located on Aberdeen Street in Louisbourg, the Playhouse is within walking distance to restaurants and accommodations. It is 35 kilometres (.5 hours drive) from downtown Sydney and 43 kilometres from Sydney Airport.

##### 4.6.3 Physical Characteristics

The Playhouse is a wooden building set on a frost wall. It has a capacity of 220 - combined fixed seating and chairs. Seating is on the main level, second level and a loft on the third level offers a VIP section for 12 people.

The stage is 26' wide at the front (downstage) and 13.5' deep at its deepest section. The back of the stage (upstage centre) is 12' wide. In the pit area, seats can be removed to accommodate larger theatrical productions. However, from a practical perspective, this reduces the capacity of the theatre to a maximum capacity of 70. To use the venue at full capacity of 220, the venue is limited to the size of show it can produce. It is an intimate theatre that lends itself to intimate performances.

There are two dressing rooms backstage, each with a washroom and a load-in door behind the stage. There are two public washrooms on the main level and two public washrooms on the second level. The main level features the box office, manager's office, gift shop and workshop for storage.

A new roof was installed in 2013. Prior to that, the last major work was completed in 2007 for the following: electrical upgrading; addition of high speed internet cable, inputs and outputs for computers and projectors; washrooms re-furnished; and third floor loft renovation. The Playhouse is now looking at the Efficiency Nova Scotia program for cooling and heating options.

#### 4.6.4 Governance

The Playhouse falls under the leadership and direction of an active, working board. It is a volunteer board and members are involved in the day-to-day operations of the Playhouse during its season. The board has significant input into what shows it produces and has developed by-laws including an updated vision and mandate for the Playhouse.

The board and management are currently engaged in a special planning activity for the entire community. Once completed, the Playhouse will apply to government funders to move forward with long-term strategic projects.

#### 4.6.5 Operations

The Playhouse has one seasonal full-time position - General Manager. Her employment term runs from June to December. Two - four annual summer grant students are also engaged.

The General Manager has been in the position for 14 years and is experienced in operations. Summer students work in the box office and gift shop, and also provide cleaning, ushering and hospitality services. At times, the Playhouse hires (honorarium) a front of house technician depending on the nature of the show.

The board considers that it has strong technical background and a good understanding of what resources to call on when needed through networking with local technicians and production people. The venue itself lends itself well to lots of pro bono efforts - performers like to play here. Because it is such an intimate venue there is minimal technical production required.

The Playhouse relies heavily on volunteers. In addition to the board, there is a base of 8-10 people who regularly volunteer for the venue. The Playhouse offers free tickets to its volunteers as a way of thanking them for service.

On occasion the Playhouse shares equipment with the local P-J school, fire department and community church organizations.

The Playhouse operates its own box office. It currently does not have an electronic ticketing system.

#### 4.6.7 Audience Statistics

Although the Playhouse does not track demographic information, it knows its audience is 30+. Anecdotally, management reports that the audience is 40% local (CBRM) and 60% off-Island. It also reports a recent increase in visitation from Richmond and Victoria Counties due to programming.

Audience numbers have fallen significantly over the past 12 years. In the year 2000, audience numbers totalled 13,882. Although 2013 numbers were not available for analysis, the 2012 season saw a total of 6,256 patrons, a decrease of 7,626 seats from the year 2000.

#### 4.6.8 Performance Activities

The primary performance activity of the Playhouse is musical performances. Secondary activities would be musical theatre – shows that combine music and comedy. It also does limited rentals such as weddings and meetings.

The performance offerings have changed as it has explored different genres of music, realizing its target demographic (30+) prefers certain types of music. It is also trying to engage youth and lower the age of the typical audience member by offering a greater variety of music.

The Playhouse offered 110 shows last year from July – October (limited shows in June and November, December) and works with the local school to produce a school-based show in May. The Playhouse is committed to this venture as it is a way to nurture future volunteers and patrons. The majority of productions feature Cape Breton talent.

The venue produces the majority of its shows (95%) and features one show per season. In 2013, it was entitled "Getting Dark Again", a musical comedy. It also hosts the Soundscapes Series featuring a variety of local performers. In addition, there are special performances featuring local performers and some off-Island performers.

In terms of programming relating to the cruise industry, the Playhouse is working with Parks Canada to be part of a package day tour to Louisbourg, offering a 45-minute show either prior to or following a tour of the Fortress.

Average ticket price is \$20 and the maximum ticket price is \$27.50. The venue also offers a 4-event pass (excludes Celtic Colours show and special events) at a cost of \$55.

At present, 80% of tickets are sold by phone in advance with the remaining 20% sold as walk-ups on the day of show. Seating is assigned. The Playhouse is working towards selling tickets online for the 2015 season.

#### 4.6.9 Marketing

The Playhouse uses traditional methods (print and electronic) to market but also cross promotes with performers, particularly if they have publicists who can advertise the Playhouse shows that feature their artists. Social media is becoming more important to its marketing mix. Newspaper advertising and cable TV ads seem to work best for local audiences at present.

For off-Island markets, the Playhouse uses a glossy schedule and rack card. These are placed in Visitor Information Centres on the mainland and around the Island. The Playhouse also communicates through direct mail (email database).

For program planning, the Playhouse examines audience feedback through its guestbook and looks at ticket sales and social media polling to gauge popular events.

Currently the Playhouse website is not content rich and offers no scheduling information.

#### 4.6.10 Competition

No other CBRM venues are viewed as competition. Locally, the Playhouse's main competition is Baggart's Banquet (Louisbourg Point of View Suites) as it offers daily shows Monday to Friday during July and August.

#### 4.6.11 Finances

Revenue sources are as follows:

- Ticket Sales – 70%
- Government Funding - 20% (ECBC – 3%, Province – 5%, CBRM\* – 12%)
- Fundraising – 5%
- Sponsorship – 3%
- Rentals – 2%

\*CBRM funding is mostly in-kind.

Gift shop revenue is not significant.

The Playhouse is self-sustaining and currently in the black. Two years ago it was in a \$37,000 deficit and through strategic decisions, it turned the situation around. It would like to work towards a capital fund to guard against future deficits as the Playhouse is dependant upon strong tourism traffic to Louisbourg.

#### 4.6.12 Opportunities

The Playhouse has identified the following opportunities:

- Partnering with the Fortress of Louisbourg Association;
- Growing its offering of special events;
- Increasing its rental base to lessen the financial risk associated with in-house productions; and
- Electronic/online ticketing

#### 4.7 Highland Arts and Culture Centre (former St. Andrew's Church)

##### 4.7.1 Vision

The Centre is proposed to be a multi-purpose theatre for the performing arts in downtown Sydney. The vision is to renovate the building to incorporate the amenities of a modern performance venue, while taking full advantage of the natural acoustics and historical charm of the building. It could be Sydney's version of the historic Ryman Auditorium in Nashville.

It should be noted that St. Andrew's has served as a venue for performances for decades and in recent years has been utilized by the Celtic Colours International Festival, the Barra MacNeils, and the Cape Breton Chorale.

##### 4.7.2 Location

Located on Beninck Street in Sydney, the building is in the centre of downtown Sydney within a few blocks of numerous restaurants and accommodations.

##### 4.7.3 Physical Characteristics

The building has been designated as a heritage property by the CBRM. It is constructed with locally made bricks in a Gothic Revival style. It features two bell towers of differing heights, arched windows and arched doorways. Interior elements include a functioning pipe organ, a vaulted ceiling with natural acoustic treatment, a main floor and balcony. The renovated building will have a capacity of 500 with 300 on the main floor and 200 in the balcony. A new stage is being constructed.

##### 4.7.4 Governance

The centre is privately owned by Sydney businessman, Kevin Colford. The building is part of a larger complex that includes the former St. Andrew's Hall which has been converted to office space and is operating near full capacity. Aside from his professional life, Mr. Colford is a musician who has performed with a number of groups including The Accents.

##### 4.7.5 Proposed Performance Activities

As a multi-purpose facility, it is envisioned that the venue will host a range of performances including music, theatre, dance, corporate presentations, etc. It is envisioned that the venue will host three shows per week, with a greater concentration during the tourism season.

The venue will be involved in producing a number of its own shows as well as providing rentals of the facility. For its own shows, a theatrical production is already being developed for the cruise ship audience. It plans to produce annual Christmas and Easter productions with a Christian theme, such as a Passion play.

Another differentiating feature of the centre will be the development of a soundstage as part of the venue. This will include adding professional recording and video production capability, so that live shows may be recorded for future uses such as live albums or television productions.

#### **4.7.6 Marketing**

The venue envisions using a mix of traditional channels and social media to market. A computerized marquee sign will be placed on the corner of the former St. Andrew's Hall building to be visible to traffic on Prince and Bentinck Streets. For the cruise ship production, it is envisioned that the production will be promoted to passengers while on the ship.

#### **4.7.7 Competition**

The owner sees the venue to be complementary to other existing and proposed venues. Both the New Dawn and L'Étoile de l'Acadie venues will be smaller and will have differing mandates.

#### **4.7.8 Current Stage in Development**

The venue is currently being renovated to add a stage, theatre seating, insulation, and other needed elements. Funding is being sought for technical infrastructure including a sound system, lighting, and theatrical curtains. The estimate required for the funding is \$300,000 and the owner has 25% of the investment in equity. It is hoped that funding will come through to allow the work to be completed by the summer of 2014. The funding will be a one-time requirement and operations will be sustainable from that point forward.

#### **4.7.9 Opportunities**

The owner has identified the following opportunities:

- Producing new shows for the cruise ship market;
- Attracting productions that seek professional quality recording;
- Hosting corporate presentations;
- Partnering with the Cape Breton School of the Arts to host dance recitals;
- Being a featured venue for Celtic Colours shows; and
- Collaborating on an electronic ticketing system with other venues.

#### 4.8 New Dawn Holy Angels Project (former Holy Angels Convent)

##### 4.8.1 Vision

New Dawn is turning the former Holy Angels school and convent into a centre for social innovation. Modelled after similar centres in Toronto and New York, the vision is to create a vibrant space that will bring non-profits, entrepreneurs, artists and others together to collaborate and create new innovative concepts that will help to revitalize our community. The former chapel in the convent is a key part of that larger vision, as it will be a space to allow those who are involved in the centre to stage new performing works.

##### 4.8.2 Location

Located on Nepean Street in Sydney, between George Street and Charlotte Street, the building is just one block from the core of downtown Sydney and within a few blocks of numerous restaurants and accommodations. The theatre has an entrance that faces George Street.

##### 4.8.3 Physical Characteristics

The theatre space was designed as a chapel. At a time before sound systems, the room was designed for natural acoustic projection. It is lined with wood to provide a warm environment and sound. The theatre will have a capacity of 125. Adjacent to the theatre is an area that may be used for sit down food service or as a gathering area for receptions. A full commercial kitchen is located one floor down, with an elevator that would permit food to be added to the performance offering. Upper floors in the building include rooms for rehearsal and studio space. As well, the top floor includes rooms for accommodations.

##### 4.8.4 Governance

The centre is owned by New Dawn Enterprises Limited, a community development corporation. It is a private, volunteer directed business that operates for the purpose of building community. The centre is directly managed by a facilities manager.

##### 4.8.5 Proposed Performance Activities

As part of a larger operation, it is envisioned that developmental activities in partnership with community arts organizations will naturally lead to performances within the theatre. For example, the Weird Beard Puppet Troupe, a group that features individuals with Down Syndrome, is interested in rehearsing in the centre and then performing within the theatre.

With a focus on arts education as part of the centre, it is envisioned that the theatre may provide opportunities for young artists to perform. With residential rooms and rehearsal space, the building could host theatre, dance or music camps that could include the theatre. As well, given the kitchen facilities, the venue is a natural location to host dinner theatres or cabarets. There is an interest to work with community groups to develop a dinner theatre offering for cruise ship passengers.

New Dawn sees its role as enablers. It will not produce its own shows, but will instead work with arts organizations to enable those groups to succeed in producing new works.

##### 4.8.6 Marketing

For the most part, the responsibility for marketing will rest with those who use the facility; however, New Dawn will promote through their social media channels and through press releases.

The Celtic Colours box office will soon be located at the centre and it is hoped that groups using the theatre may be able to work with the box office to sell their tickets.

##### 4.8.7 Competition

New Dawn does not feel it will be in competition with any other venues. Their focus will be on a smaller scale and more community focused. They intend to have reasonable rental rates that are affordable to community groups and developing artists.

##### 4.8.8 Current Stage in Development

A future uses study is currently being developed to explore the best approach for the convent to become an arts and culture centre. The study is expected to be delivered this spring. As part of a larger complex, it is important to note that 90% of the former school is already rented, thus providing a solid base for operational sustainability. The mortgage for the building is already paid. The only financial requirement will be funding for renovations required to bring the building up to code, provide cosmetic enhancements and build in energy efficiency.

#### 4.8.9 Opportunities

New Dawn has identified the following opportunities:

- Following the Remix project model in Toronto to create a school for students in creative areas with instruction, mentorship, and on-the-job training;
- Cabaret or dinner theatre, particularly for cruise ship audience;
- Dance, theatre and music camps;
- Food-focused events;
- Youth symposiums; and
- Elderhostel.

#### 4.9 Centre scolaire Étoile de l'Acadie

##### 4.9.1 Vision

Centre scolaire Étoile de l'Acadie has a strong cultural mandate – it is not just a school; it is a centre for the French speaking community and the community at large. As part of this mandate, it is proposing the addition of a theatre for the performing arts. The theatre will follow a model that the Conseil scolaire acadien provincial (CSAP) has employed at other locations throughout the province, including at the NDA School in Cheticamp. Following that model, the theatre has a symbiotic relationship with the school whereby the school develops artistic programs that will include utilizing the theatre, while the theatre will regularly bring in Francophone artists who will provide performances for the students.

The centre intends to be highly collaborative in its approach to work with Celtic Colours, CBMIC, the Boardmore Playhouse, the Cape Breton Victoria Regional School Board and other arts organizations.

The theatre will fill these gaps:

- To be active in the development of young artists from grade 1 to high school;
- To provide current emerging artists with an affordable venue where they can host an independent show; and
- To be a destination for touring Francophone artists.

##### 4.9.2 Location

The theatre will be located within the Centre scolaire Étoile de l'Acadie on Prince Street in Sydney. Although outside of the downtown Sydney core, it is located within walking distance to the downtown area restaurants and accommodations. The theatre will have an entrance that faces Open Hearth Park.

##### 4.9.3 Physical Characteristics

The proposed theatre will be designed to have 343 seats, plus a dance studio, dressing rooms, and practice space. As a purpose-built performance theatre, the seating will be sloped and the room will be designed for acoustic excellence.

#### 4.9.4 Governance

The theatre will be co-managed by the Centre scolaire Étoile de l'Acadie and the CSAP school board. This approach has worked effectively in Cheticamp and other communities within the province. A cultural animator position will be established to play a catalyst role in developing student arts groups like dance troupes or choirs.

#### 4.9.5 Proposed Performance Activities

The primary focus of the theatre will be to provide performing arts education, as well as to provide a venue for emerging Francophone artists. When not used for these functions that are central to its mandate, it wants to make the theatre available to community use and rentals. It anticipates hosting music, theatre and dance, plus the top floor will house an art gallery, so it will have a role in presenting visual arts.

It anticipates the split of school versus community events to be approximately 50/50 during the school year, as is the case in Cheticamp. In summer, the theatre may be used for events that draw tourists and cruise ship traffic. It anticipates holding 85-100 shows per year including all school and community events.

#### 4.9.6 Marketing

It is anticipated that many local promotional channels will be utilized, including the Cape Breton Post, local radio, posters, news releases, etc. It sees social media playing a significant role in communicating its events. As a point of differentiation from the other venues, it will actively involve students and the local community in its hosted productions and, by doing so, it anticipates that family and friends of those performing will be motivated to attend events.

It would consider packaging some shows in a series. For ticket sales, it could follow the model in Cheticamp, but it may consider working with the Celtic Colours box office.

#### 4.9.7 Competition

Centre scolaire Étoile de l'Acadie does not feel it will be in competition with any other venues. It looks at the Holy Angels project as a potential partner, as they will both be involved in developing new artists. It plans to work closely with other venues to ensure areas of overlap or conflicts are avoided.

#### 4.9.8 Current Stage in Development

The centre has conducted consultations with other venues, stakeholders, and CSAP board members. An architectural design concept has been developed and the next stage will be a feasibility study. From a financial standpoint, the operational costs for the theatre will be absorbed within the operating budget of CSAP. Funding will be sought for construction, but not ongoing operations.

#### 4.9.9 Opportunities

Centre scolaire Étoile de l'Acadie has identified the following opportunities:

- Continuing to develop its dance troupe to bring them to a level similar to La Swing du Sudéa in Cheticamp;
- Hosting touring Francophone artists;
- Hosting Celtic Colours concerts;
- Developing a summer program for tourists and locals;
- Collaborating with other venues on one performing arts website; and
- Programs to train the technical positions of performing arts (sound, lights, etc.).

## 5.0 Summary of Observations and Findings

### 5.1 Highlights of Interviews with CBRM Performing Arts Venues

- Several venues indicated one ticketing system for all CBRM venues would be beneficial.
- The central ticketing site could also serve as the central source of information as to what is happening in CBRM both for tourists and residents.
- Several venues identified need of "promoter", a potentially shared resource.
- Several of the venue managers were unaware of the "What's Goin' On" website covering all of Cape Breton Island although this site is targeted more toward residents than tourists.
- Venues in dire need of re-designed more accessible updated websites; Savoy and MTCC are exceptions with functional sites.
- C-200, JHCP and Savoy are in need of printed client packages presenting their venues as potential conference facilities, particularly C-200 and JHCP.
- Although four out of the six venues (MTCC & JHCP being the exceptions) indicated they have audience statistics - the Savoy was the only one that provided actual attendance stats but no demographic breakdowns. Tickets CB which manages ticket sales for C-200 and Savoy Theatre potentially has the ability to break down ticket buyers per geographical area - this is not being done. Marketing research is sorely lacking for all venues.
- The Savoy, C-200 and MTCC are struggling financially. Louisbourg Playhouse is not in a deficit position but it is an ongoing struggle. The Boardmore is in a unique position as part of CBU. It was unclear from the interview as to the financial position of JHCP other than they indicate they are not in a deficit position.
- The Savoy and Boardmore are the only year-round professional venues whose primary activity is presenting and producing live shows - the Savoy focuses more on music and the Boardmore on live theatre.
- C-200, MTCC, JHCP all have other primary activities and therefore their managers and staff to some extent are not aware of what they have or what they are lacking in terms of the tech production, skills, etc. to produce live shows. The Louisbourg Playhouse is a bit of an anomaly in that it is seasonal, it is not professional in the sense it is run almost entirely by volunteers but it does produce a highly successful summer/fall season of both original shows and various musical artists.

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- There was much overlap in the use of the words "produce" and "present". In the arts and culture world, the word "produce" has many connotations. For the purposes of this study we think it is important to define these terms in the context in which they will be used in the study. For example, the Boardmore "produces" plays from the ground up as does the Savoy with its dinner theatres and Broadway musicals. However, just because a venue is taking the financial risk on a show does not mean they are "producing" that show. They are taking the risk and they are "presenting" the show but they are bringing no creative expertise to the presentation.
  - Challenging in methodology to be approaching research from the perspective of asking the venues being studied for their opinions in that they are of course going to present the best case they can. We did feel for the most part, these were open interviews and the managers shared a great deal both in terms of time and thoughtful responses to the majority of the questions. Having said that, we know by virtue of having been a client of a number of these venues, that things are not necessarily as presented in the context of the interviews.
  - Our observation is that currently each venue has its own primary niche. Even when it comes to secondary activities there is opportunity for cooperation: C-200 and JHCP partnering as potential conference facilities; when presenting shows each venue seems cognitive of the schedules of other venues.
- ### 5.2 Highlights of Discussions with Proposed Venues
- The three proposed venues for Downtown Sydney are all of varying sizes that could suggest compatibility - St. Andrew's would be 500 seats, Étoile de l'Acadie would be 343 seats and New Dawn would be 125 seats.
  - Both Étoile de l'Acadie and New Dawn have operational funding support in place, as each venue will be part of a larger operation with a larger mandate for arts and culture development. The St. Andrew's venue is also part of a larger development, as the former church hall is also owned by the same company and is near full capacity as rented office space.

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- All three venues would be seeking funding for construction/renovation, but each state that they will not be seeking any ongoing operational funding. St. Andrew's is seeking \$300,000 in funding and the proprietor has equity to match 25%. The other two venues do not yet know what their construction costs will be - Étoile de l'Acadie will be preparing a feasibility study as their next step in development, while New Dawn is awaiting the delivery of a study that will outline the full construction costs for the entire convent building.
- Both the Étoile de l'Acadie and the New Dawn concepts are based on existing successful models. Étoile de l'Acadie is following the example of other theatres that have been developed in CSAP (NS French school board) locations, including the NDA school in Cheticamp. New Dawn is following the model of centres for social innovation that are currently operating in Toronto and New York. The theatre is just one piece of the larger New Dawn model.
- Étoile de l'Acadie and the New Dawn both have a strong arts development mandate as part of their overall operation. Étoile de l'Acadie has a cultural animator on staff who will serve as a catalyst for engaging youth in the arts. They already have a dance troupe and are actively developing other performing artistic talents in their students. The New Dawn facility will have studio and rehearsal space in their facility for dance, music, theatre, etc.
- As theatres for performing arts, St. Andrew's and Étoile de l'Acadie could be considered purpose-built facilities. St. Andrew's was constructed to have excellent natural acoustics and Étoile de l'Acadie will be constructed with strong acoustics in mind. St. Andrew's and Étoile de l'Acadie will both have theatre seating with a sloped floor (or stepped seating areas) to ensure strong sight lines for the audience. The New Dawn theatre was also designed for natural acoustics. It will not have a sloped floor, but with the smaller size, sight lines should not be an issue.
- Compared to the existing venues in Sydney (Centre 200, John Harris Cruise Pavilion, Membertou T&CC) which have a primary purpose other than as a performing arts venue, all three of these proposed theatres will provide the potential for better sound and viewing quality for the audience and performers.
- All three proposed venues indicated that they plan to attract a tourist audience during the tourism season, particularly cruise ship passengers. While cruise lines have indicated that they are seeking more activity in Downtown Sydney, three theatres competing for passengers may not be sustainable.
- Colin Grant indicated that there is currently a gap in a performing space size for developing artists to put on an independent show. Savoy and Membertou are too large, so the group ends up playing in a bar, which is not ideal.

- St. Andrew's and Étoile de l'Acadie plan to develop a portion of their programming, while New Dawn will prefer to enable other performing arts organizations to utilize its facility, rather than being directly involved in programming.
  - All three indicated a willingness to engage in a collaborative approach to ticketing, website, etc.
- ### 5.3 Highlights of Other Stakeholder Consultations
- Culture needs to be a focus for development in the CBRM. There needs to be a cultural policy that supports cultural organizations (e.g. recognize the sector, art in public spaces, tax policy for non-profit cultural organizations, new construction to include art development elements, etc.).
  - Need to ensure that existing facilities are utilized and that new venues do not cannibalize the market.
  - CBMIC could do for the music sector what the Cape Breton Centre for Craft and Design does for the craft sector. There needs to be dedicated rehearsal space, audition space, etc. for music.
  - There is an opportunity to share resources – equipment, marketing, possibly even staff.
  - With leadership and planning, performing arts can attract more people to the community and provide a strong motivator for tourism visitation to CBRM.
  - There is a need to have performance as part of a larger strategy for developing Downtown Sydney. Performances can bring more people downtown, but to get full benefit, stores, restaurants, cafes need to stay open longer.
  - Proposed new venues could all work if each has a particular niche – fresh ideas are needed and venues should be regularly meeting to collaborate (e.g. a fashion show hosted by Timeless Moments Boutique at JHCP was very successful, the community can accommodate a couple of annual black tie events).
  - New Dawn has kitchen facilities and could offer dinner theatre.
  - Savoy has done a fantastic job of finding its niche with Le Misérables and Chicago. It should be our Neptune Theatre.

## 6.0 SWOT Analysis

This SWOT analysis is a generalized snapshot of the venues and the CBRM performing arts environment.

### Strengths

- World-class performances featuring a mix of home-grown Cape Breton talent and touring acts
- Experienced and trained venue managers and staff
- Resurgence of theatre performances and theatre groups
- Ability of each venue to nurture its own specialty, minimizing duplication as much as possible
- Beautiful architecture (Savoy, Louisbourg Playhouse, St. Andrew's Church)
- Willingness of CBRM venues to partner, collaborate, share

### Weaknesses

- Aging infrastructure
- Limited budgets to allow HR growth in marketing, artistic direction
- Limited budgets for marketing materials (web and other) and placement
- Limited budgets for building maintenance and enhancements
- Local trend towards "staying at home" – not supporting live performance
- No dedicated rehearsal space for musicians
- Lack of purpose-built performing arts venues in Sydney – all Sydney venues have other primary purposes – thus acoustic quality and audience experience are impacted
- Lack of affordable small to medium sized venues where emerging artists may host independent shows (need a step between bars and 700+ seat venues)
- Venue managers tend to be so consumed with fiscal responsibility and operations, they can be unaware of what is happening in their communities - this reduces opportunities for collaboration

### Opportunities

- CBRM and Cape Breton Island venues sharing one central ticketing system
- CBRM and Cape Breton Island venues sharing one central marketing and promotional program (and tools)
- CBRM venues sharing a promoter
- Moving towards more energy efficient solutions for heating and air conditioning

- Taking better advantage of the increasing tourist numbers to the Island
- Providing performances that target cruise ship visitors
- Developing signature productions, such as Ann of Green Gables in Charlottetown
- Branding the CBRM as a performing arts destination
- Re-purposing other CBRM arenas (or parts of buildings) to meet larger venue needs (i.e. Centennial Arena as storage for Centre 200 and others that require storage)

### Threats

- Declining population and tax base within CBRM – fewer people to attract to venues; fewer people with disposable incomes
- Aging demographic – older patrons can be challenged driving to venues, especially in the evening hours
- Rising energy costs – driving expenses up every year
- Competition among venues
- Youth out-migration impacting the development of artists across all genres

## 7.0 Growth Opportunities Analysis

Although challenged with aging demographics, declining population and tax base, and rising capital and operational costs, CBRM venues possess diverse strengths that will serve them well as they continue to develop their performing arts offerings. The consultation and research process has uncovered several growth opportunities for the existing and proposed venues, along with the sector in general. The following are presented for consideration:

### 7.1 Centralized Marketing Program

To ensure that all venues are promoted with professionalism and consistency, a coordinated marketing program should be implemented that specifically promotes the performing arts and related events in CBRM. As a best practice example, Broadway.com promotes all of the on and off Broadway shows in New York City through a single website, social media channels and an e-newsletter. When someone is planning a trip to New York, they know to consult this site as the definitive source of information, tickets and packages for live theatre in the city.

A centralized marketing program for the CBRM venues would include the following elements:

- One professionally developed, "go to" website that encompasses all of the venues where locals and tourists can easily access live entertainment information and can buy tickets. The website would then be widely promoted as the definitive source for live performance in CBRM. It should be noted that the current What's Goin' On website has a similar goal, but is more targeted to local people than to visitors. This website would replace the tickets.capebreton.ca site and eliminate the need for individual venues to have individual websites. As such, all rental specifics for the venues should also be published on this site. A simple domain name should be reserved for this function (e.g. capebretonlive.ca is available).
- Dedicated social media channels (Facebook page, Twitter account, YouTube channel, Instagram account) should be developed for the program. Each participating venue would be given the ability to post as administrators to each channel.

- A regularly published print piece is recommended, which would contain a professionally designed schedule that could be released every month to indicate upcoming performances, venue information, etc. Similar to *Where Magazine* in Halifax, the publication could be developed in partnership with a publishing company who would generate revenues from advertising. The piece would be placed in CBRM hotels, restaurants, coffee shops, visitor information centres, and at the venues themselves.
- An email database may be developed and maintained for the purpose of sending out information on upcoming events on a regular basis.
- Partnerships could be explored whereby accommodation and restaurant operators are encouraged to develop packages (i.e. dinner and a show) that could also be promoted as special offers through the marketing program.

A commitment would be needed from each venue to embark on this program, as it would only work with strong participation. The venues would then cost share this initiative (administration costs built in to ticket prices), with marketing assistance from government partners.

### 7.2 Centralized Box Office

To facilitate the centralized marketing program, a similar commitment would be required for a box office system. The optimal system would increase ticket accessibility and increase purchasing conversion. Many of the venues interviewed have indicated a goal of selling more tickets online and this approach would facilitate that goal.

As Centre 200 and the Savoy Theatre currently use the Tickets Cape Breton system, operated by Audience View, and the Cruise Pavilion has used this system in partnership with Centre 200, this system could provide an option in the short term. However, the system also has a number of limitations in terms of ticket packaging and promotions. Therefore, other options should be explored for the longer term.

A number of Halifax venues, including the Metro Centre, Casino Nova Scotia, Cunard Centre and various events, have adopted the Ticket Atlantic system. This system appears to be more user friendly than Tickets Cape Breton. Celtic Colours has developed its own ticketing system and hosts a box office at the New Dawn facility. This may be another possible option for a central ticketing system. Each venue would still host an on-site box office, but each would be tied into the central system (one exception being the Pavilion).

### 7.3 Establish a CBRM Live Performance Committee

Venues often focus on bringing in performances that they are known for, or feel provide them with the least amount of risk. This could mean missed opportunities for all venues. A CBRM Live Performance Committee can look at performance variety for all venues, increasing options for patrons and increasing revenues.

In particular, the committee should look at scheduling issues and commit to working on a common schedule that will ensure each other's success. For example, when the Savoy Theatre is presenting its annual major production, other venues should avoid presenting any competing events on those nights. Celtic Colours has experienced some venues presenting non-festival shows that attempt to capitalize on the Celtic Colours audience being in the area, while directly competing with the festival itself. A bigger picture approach needs to be taken to ensure the health and viability of all of the venues.

The committee should also explore and coordinate potentially competing performances. For example, all three of the proposed venues for Downtown Sydney have expressed plans to offer performances aimed at cruise ship passengers. The committee would be tasked with exploring whether the demand is there for three separate performances, and if so, how each may be differentiated from the other to ensure each captures a separate segment of the market.

### 7.4 Nurturing Local Performers

Perhaps CBRM venue's greatest asset is the fact that it can showcase exceptional local talent on a year-round basis. Cape Breton Island is a powerhouse of musical performance, with a growing theatre culture -- our artists can compete with the best in the world.

This strength cannot be taken for granted. Nurturing artists from a young age, and supporting their development, is key to maintaining the performing arts sector. All CBRM venues can and must take an active role in this work by collaborating with artists and sharing their resources through the following initiatives:

- Provide smaller performance space for local talent at a reduced rate;
- Provide rehearsal space to local performers during times where the venue is not being used;
- Develop niche events (i.e. New Years Tiptoe Eve, Jazz nights, children's events, etc.) that offer various genres of music featuring local talent; and
- Actively look or recommend local performers to open for touring acts.

### 7.5 Sharing Resources

At present, there is a fair amount of cross renting, lending and borrowing that occurs between venues in CBRM. This is usually carried out on an ad hoc basis in terms of charging a rental fee and labour costs -- much of the decision making hinges on the nature of the event, if it is community service, etc. An inventory of equipment could be maintained for each venue and an MOU put in place to agree to share resources and equipment, when feasible, with a fee/credit structure established.

As well, further study should be undertaken to more closely examine the operations of each venue to determine if there may be an opportunity to share human resources, particularly for those venues owned by the public sector or relying heavily on public sector funding. Efficiencies may be found such as having one financial administrator, one box office manager, one marketing manager, etc. This is an ambitious recommendation and would require a great deal of collaboration and trust between venues.

### 7.6 Participation in an Urban Revitalization Strategy

There has been much discussion about the urgent need to revitalize the downtown core of Sydney. International tourism guru Roger Brooks recently conducted an assessment of the tourism product in CBRM and encouraged strengthening the urban appeal of Sydney through beautification and the development of key anchor experiences.

Roger Brooks made the following statements:

- The number one activity of visitors is shopping, dining and entertainment in a pedestrian-friendly setting. This is where 80% of all visitor spending takes place, aside from lodging. Downtown Sydney has an opportunity to significantly enhance its offering in this area.
- 70% of all consumer retail spending takes place after 6:00 pm. Currently, almost all shops close in the downtown area at 5:00 or 6:00 pm because there is little public traffic there in the evenings to motivate them to open longer. More live performance in the downtown area could provide a reason for shops to stay open longer, thus providing an economic boost for the downtown core.
- Sydney needs a brand focus. The Big Fiddle makes a strong statement that this is a place where music will be flourishing and there are banners on poles that say "Follow the Fiddles", but it is can be hard to find live music in the downtown core. The existing downtown venues, along with the proposed venues, have an important role to play in this initiative by offering a consistent schedule of performances especially in the summer and fall months. Downtown Sydney could be branded as a live performance destination, which would make it more appealing as a place to visit.

CBRM should lead the development of a new brand for Downtown Sydney that positions the area as a live performance destination. The brand should be extended to signage, way-finding, and promotional materials throughout the downtown and should be carried by individual operators, as well in order to entrench the brand into the culture of the downtown. To support the brand positioning, steps should be actively taken to coordinate the presentation of live music on a regular basis, particularly during the May to October tourism season. A schedule should be promoted through the centralized marketing program.

### 7.7 Collaboration for Larger Events

Larger events such as Nova Scotia Music Week and Celtic Colours International Festival are important to the local economy and to cultural development. Such events bring visitors and key industry people to our doorstep, while providing important visibility to our performing arts sector. They also contribute to the development and showcasing of local artists.

A sister festival of Celtic Colours, the Celtic Connections Festival in Glasgow, Scotland, was initiated by the Royal Glasgow Concert Hall mainly as a means of filling a gap in the concert schedule in January. They involved other venues in the city in presenting Celtic concerts and events and the festival has now grown to include 18 venues across Glasgow. Celtic music enthusiasts travel to the festival from all over the world and the event has become a major economic generator for the city during a period that was previously much slower. This example is similar to the impact Celtic Colours has had for the fall tourism season on an island-wide basis.

As one possible suggestion, the very successful musical theatre productions that the Savoy Theatre have presented the past two years could form the anchor of a week-long festival of musical theatre. The Savoy shows could be presented over two weekends, with additional shows added during the week at other venues in the CBRM. The festival could then be promoted throughout the region and serve as a tourism motivator during the spring season.

It is recommended that the venues work directly with Events Cape Breton to collaborate on concepts for festivals and to bid on larger events, such as conferences, East Coast Music Week, etc.

### 7.8 Advance Sales of a Subscription Series

A reality for those who produce and/or present performances is the fact that local audiences often purchase tickets at the last minute. This puts the promoters in a very precarious situation where they must analyze advance ticket sales and determine if an event should be cancelled. In other centres, performing arts venues often avoid this by selling subscriptions to a group of performances throughout the year, ensuring that a specified number of tickets have been sold in advance.



There is an opportunity for venues in the CBRM to do the same, and in some cases, collaborate in a series with performances taking place in multiple venues. Through the CBRM Live Performance Committee, opportunities for presenting subscription series should be explored.

#### **7.9 Cross Promotions with Local Businesses**

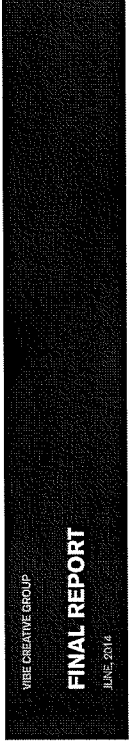
Exploring partnerships with local businesses such as accommodations, restaurants, pubs, retail shops, etc. can increase ticket sales for CBRM venues. By turning a one-time event into an experience that may involve a pre or post dinner, over-night accommodations package or retail coupon with ticket purchase can up-sell the patron, leading to increased sales for venues and local businesses. This momentum can be undeniable and can, in fact, lead to changing the local CBRM entertainment sector landscape, building a sense of urban excitement and renewal.

As previously mentioned under the centralized marketing program, these packages could be sold as special offers through the central website, social media channels and print piece. Cross promotions can lead to greater partnerships between venues and operators.

#### **7.10 Signature Stage Production**

There is an opportunity to create a signature stage production for the CBRM that supports and reinforces the live performance brand. For example, the Anne of Green Gables show in Charlottetown has been running for decades and is a must-see attraction for visitors to PEI. It not only provides a strong tourism attraction, it helps build the brand of the destination.

Previously, the Cape Breton Summertime Revue served this function in many aspects. It provided a performance with significant demand and served as a developmental stage for many of our finest performers. It also provided economic benefits for performers, writers, songwriters, and production crew for the show, while adding significantly to the cultural fabric of our community.



A concept similar to the Revue that supports the live performance brand and showcases the best of our talent should be explored to serve as a key tourism motivator for CBRM. The performances could be held during the tourism season at the most appropriate venue. Once visitors come to the CBRM to see the signature production, other performances throughout the area could then be promoted to them, thus providing a boost for all of the venues.

**APPENDIX A  
STAKEHOLDER CONSULTATION CONTACTS**

**Existing Venues**

**The Savoy Theatre**

Pam Leader, Manager

**The Boardmore Playhouse**

Todd Hiscock, Manager

**Joan Harriss Cruise Pavilion**

Paul Carrigan, Manager

**Nicole Pronk, Events Manager**

Peter Hill, MFSO

**Centre 200**

Paul MacDonald, Manager

David Ferguson, Facilities Supervisor

**Memberfou Trade & Convention Centre**

Audrey Firth, Manager

**The Louisbourg Playhouse**

Michelle Leamon, Manager

Paul Garland, Board Chair

**Proposed Venues**

**Conseil scolaire Étoile de l'Acadie**

François Rouleau, Regional Director CSAP

Colin Grant, Centre Board

Vanessa Tingley, Principal

Véronique Légault, Cultural Animator

Paul Gallant, consultant on project

**Holy Angels Convent Chapel**

Erika Shea

Norma Boyd

**Highland Quality Productions – St. Andrew's Church**

Kevin Colford



**Community Arts and Culture Organizations, Business Organizations**

**Cape Breton Centre for Craft and Design**

Lori Burke, Executive Director

**Sydney and Area Chamber of Commerce**

Adrian White

**Sydney Downtown Development Association**

Michelle Wilson

**Cape Breton Music Industry Cooperative**

Albert Lionais, Manager

Jennifer Currie, Chair of Board

**Old Sydney Society**

Ken Donovan, President

Elsie Hummer, Acting Manager

**Synergy Louisbourg**

Dorothy Paine, President



**Celtic Colours International Festival**

Joella Foulds, Executive Director

Dawn Bealon, Artistic Director

**Cape Breton Stage Company**

Jennifer Turbritt

**Parks Canada Louisbourg**

Lester Marchand

Mitch McNutt (FLA)

**APPENDIX B**

**CBRM STAKEHOLDER CONSULTATION – DISCUSSION GUIDE**

Name of stakeholder organization:

Location:

In your words, describe the current state of CBRM's entertainment / cultural sector.

Do you see CBRM's performance venues as having potential for contributing to the Creative Economy? If so, how?

Do you see any duplication in the cultural offering in terms of what is being delivered by existing performance venues?

Do you see any gaps in the cultural offering in terms of what is being delivered by existing performance venues?

What do you see as the biggest challenges for existing performance venues?

What do you see as the main future opportunities for existing performance venues?

Do you use or have any working relationships with existing performance venues? Please describe.

*If so, what have been the strengths of that relationship? What have been the weaknesses?*

A number of new venues are being explored in the Sydney area, including the former St. Andrew's Church, the former Holy Angels Convent Chapel and at Conseil scolaire acadien provincial. In your opinion, how do these proposed venues complement existing performance facilities or perhaps duplicate offerings?

Are there opportunities for performance venues to pursue tourist traffic for shows? Cruise ship passengers? If so, how?

Please offer any other thoughts.

**APPENDIX C**

**CBRM ENTERTAINMENT FACILITY ANALYSIS – DISCUSSION GUIDE**

Name of venue:

Date opened / incorporated:

Location:

Proximity (to population centres, community amenities):

**1 – Operations/Staffing**

Does your facility run under the direction of a Board of Directors? How active is your Board in overseeing the operation? Are they involved in providing a vision for the facility?

Number of employees (full time, part time, seasonal):

What is the experience base of the staff (experienced, new, mix of both)? Do you have or foresee any staffing issues into the near future?

Do you rely on volunteers in the operation of the facility? If so, in what capacity?

Many organizations that rely on volunteers are experiencing an aging volunteer base and, in some cases, volunteer burnout. Is this a concern for your facility?

Does your venue share services, equipment or other amenities with other venues? Please describe.

Do you have any plans, reports or documents that would help us in better understanding your facility?

**2 – Performance Activities**

What is your primary performance activity / discipline (e.g. music, theatre, meetings, etc.)?

What are your secondary activities?

Over the past years, how has the venue changed in terms of activities / purpose?

How many shows are held in your venue annually? Has this number increased or decreased in recent years? Why the change, if any? How are your shows spread out over the year (i.e. how many in the summer, fall, winter, spring)?

Describe the types of performances you offer (local vs. imports).

Do you produce any shows in-house? Please describe.

What percentage of shows are produced vs. rentals of the facility?

How do you determine the type of show to produce?

In terms of the technical and artistic requirements needed to produce and execute quality performances, does your venue possess this expertise? Please describe.

### 3 – Audience

Describe your audience in terms of demographics (age, gender, education level, income, geographic location, etc.

Where does your audience originate?

(% from CBRM, CB Island, Off-Island, National, International)

Do you maintain regular attendance statistics?

(if any audience / attendance statistics exist, please provide)

Has your audience changed in its make-up over recent years? Please describe.

Do you actively pursue tourist traffic for shows? Cruise ship passengers? If so, how?

### 4 – Marketing

How are shows in your facility marketed to the audience?

Which of the following marketing channels do you use?

- Newspaper
- Brochure
- Radio
- Television
- Website
- Facebook
- Twitter
- News releases
- Posters
- Email marketing (with a database)
- Others?

Which channels are most effective for you?

If you have an email database of patrons, how many people are in it? How are people encouraged to join?

What is the average ticket price for shows? Has this changed in recent years?

Do you offer a series with pre-sold shows?

How are tickets sold and what is the breakdown – at the door, presales at box office, online, etc.?

What local venue(s) would you consider to be your main competition? Why?

### 5 – Physical Characteristics

Describe the venue's physical characteristics.



Have you undertaken physical improvements to your facility (roof, electrical, washrooms, parking, etc.) in recent years? Please describe.

Have you identified a need for further physical improvements in the future? Have feasibility plans/cost estimates for these improvements been prepared?

Please provide all technical specifications, seating charts (capacity), performance space specifications, lighting specs, sound system etc.

Is your venue flexible in terms of physical set-up based on the type of performance offered? Please describe.

#### 6 – Finances

In terms of your revenue, what percentage comes from government funding (%), sponsorships (%), fundraising (%), rentals (%) and ticket sales (%)?

Do you have other sources of revenue (e.g. merchandise)? Please describe.

What, if any, financial challenges have you experienced over time?

#### 7 – Outlook

In your words, describe the current state of CBRM's entertainment / cultural sector.

What are your biggest challenges?

What do you see as the main opportunities in the future for your venue?



# **CBRM**

*A Community of Communities*

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**Demetri Kachafanas**  
**Solicitor**  
**563-5047**

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## ISSUE PAPER

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**TO:** General Committee

**FROM:** Demetri Kachafanas  
Regional Solicitor

**SUBJECT:** Property of CBRM to Membertou Developments Corporation  
Location: Various Properties in CBRM

**DATE:** February 3<sup>rd</sup>, 2015

---

Attached herewith please find a map showing the property owned by CBRM and Membertou Developments Corporation which is part of ongoing discussions regarding past property transactions, current pending sales, and future business and relations.

As you will note, the map attached illustrates the following:

- Former CBRM lot parcels conveyed to Membertou;
- Current CBRM parcels, which have been declared surplus by Motion of Council, to be conveyed to Membertou;
- Current CBRM parcels Membertou is requesting to be conveyed by CBRM which have yet to be declared surplus; and
- Property now owned by Membertou Development Corporation outside of the Reserve.

This information is presented for the information of Council as CBRM continues to cooperate with Membertou to achieve mutually beneficial agreements.

Thank you.

Sincerely,



**DEMETRI KACHAFANAS**  
Regional Solicitor

DK/spk  
Attachments(1)



**TO: CBRM Council**

**FROM: Malcolm Gillis**

**SUBJECT: Membertou Development Corporation  
Land Acquisition History**

**DATE: January 30<sup>th</sup>, 2015**

---

## Introduction

The information in this report is to be read while referencing the map prepared for the February 3<sup>rd</sup> meeting of Council's General Committee.

There are two entities with the name "Membertou". Membertou First Nations is the Reserve community. The Membertou Development Corporation (MDC) is the agency with the ability to be conveyed and to convey lands outside the First Nations Reserve.

- a. The Membertou Development Corporation owns 39 lot parcels with an aggregate area of 416.5 acres. With the exception of a 12.9 acre lot parcel in Whitney Pier, all of these lands are colored on the attached map in red and green. The lands conveyed to MDC by CBRM are colored green. All other lands acquired by MDC are colored red. The area of the Membertou Reserve is 345 acres. In other words, the land holdings of the Membertou Development Corporation are more than 71 acres greater (20% larger) than the total area of the First Nations Reserve.
- b. CBRM has conveyed to the Membertou Development Corporation 10 of these 39 lot parcels with an aggregate area of 63.4 acres i.e. CBRM has conveyed to the MDC approximately 15% of its land holdings. These lot parcels are colored green on the map with this report.
- c. Council passed a Motion declaring as surplus, and an Agreement of Purchase and Sale has now been entered into, for parts of 3 lot parcels with an aggregate area of 237 acres. Once conveyed to MDC they will increase its land holdings to 653.5 acres and increase the amount of land conveyed to them by CBRM to 300.4 acres thereby increasing the percentage of their total land holdings conveyed to MDC by CBRM to 46%. The parts of these three lot parcels to be conveyed are sections beyond 100 meters of the boundary of the public watershed protection area protecting the aquifer being tapped by CBRM's water

utility to service the greater Sydney area. These lot parcels are colored blue on the map with this report.

- d. MDC has also formally requested CBRM convey parts of 13 lot parcels with an aggregate area of 180 acres. This request has yet to be presented to Council for consideration. The parts of these three lot parcels to be conveyed are also sections beyond 100 meters of the boundary of the public watershed protection area protecting the aquifer being tapped by CBRM's water utility to service the greater Sydney area. These lot parcels are colored yellow on the map with this report.

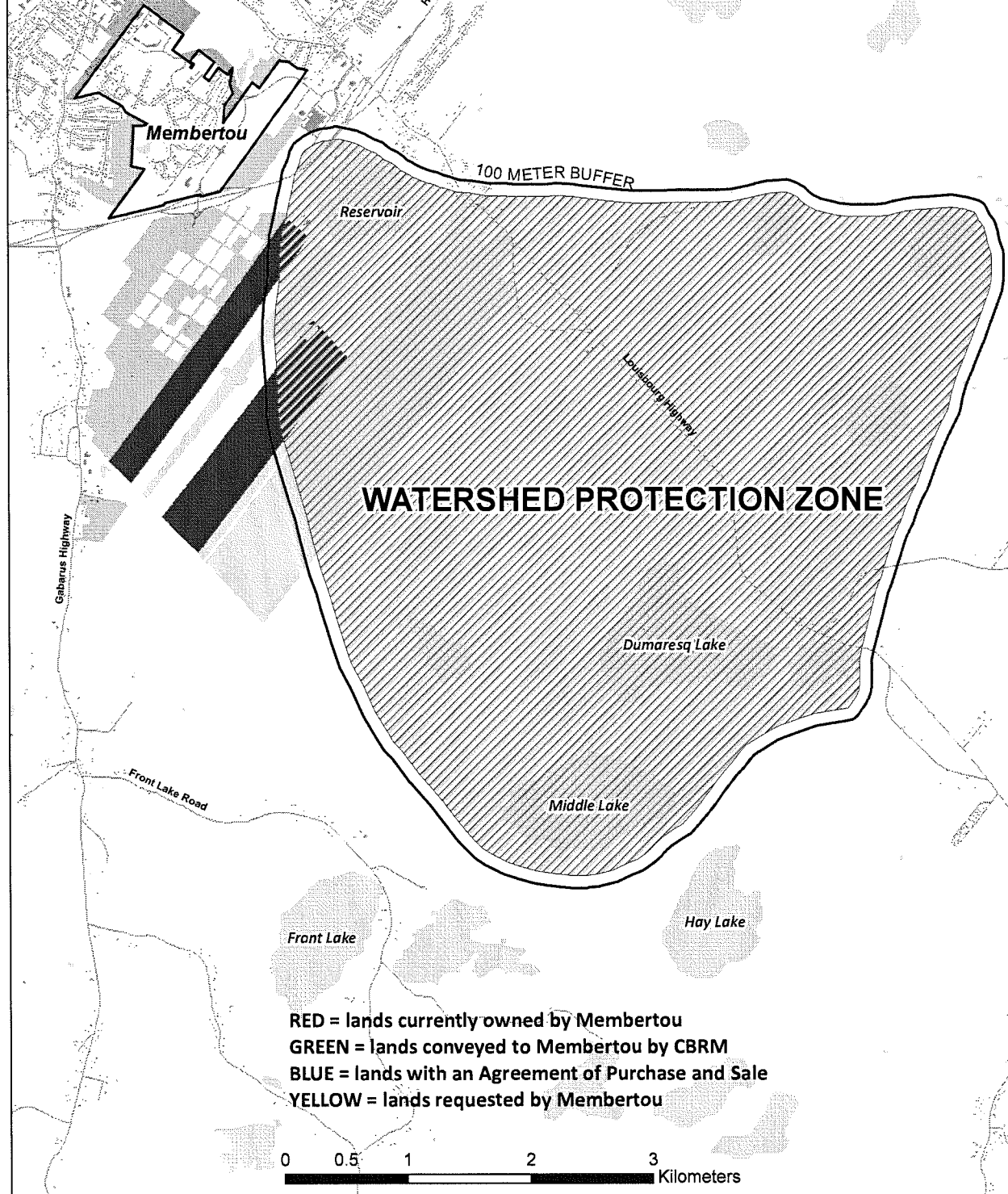
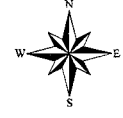
Submitted by:

A handwritten signature in black ink, appearing to read "Malcolm Gillis". The signature is fluid and cursive, with the first name "Malcolm" being larger and more prominent than the last name "Gillis".

Malcolm Gillis  
Director of Planning

# Map with report to General Committee

## SYDNEY



Membertou

100 METER BUFFER

Reservoir

### WATERSHED PROTECTION ZONE

Louisa Highway

Dumaresq Lake

Middle Lake

Front Lake

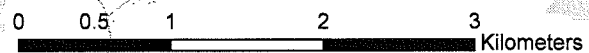
Hay Lake

Gabarus Highway

Front Lake Road

Highway 125

- RED = lands currently owned by Membertou
- GREEN = lands conveyed to Membertou by CBRM
- BLUE = lands with an Agreement of Purchase and Sale
- YELLOW = lands requested by Membertou





# **CBRM**

*A Community of Communities*

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**Demetri Kachafanas**  
**Solicitor**  
**563-5047**

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## ISSUE PAPER

---

**TO:** General Committee

**FROM:** Demetri Kachafanas  
Regional Solicitor

**SUBJECT:** Request to Purchase Property from Joseph Lambert MacIntosh  
Location: 221 Hospital Road, Edwardsville, NS (PID 15210420)  
My File No. 07084

**DATE:** February 3<sup>rd</sup>, 2015

---

CBRM has been contacted by Joseph Lambert MacIntosh of Sydney, Cape Breton Regional Municipality, Nova Scotia with regard to the sale of his property at 221 Hospital Road, Edwardsville. Mr. MacIntosh has presented CBRM with the first offer to purchase his property for a consideration of \$14,000.00.

It should be noted that this property lies adjacent to the Greenfield property in Point Edward and could be utilized for future development. It contains approximately 1.15 acres. It is presently assessed at \$13,500.00. The property contains two old barns.


Attached please find the following:

- (a) A copy of map from Parcel Finder showing the property in issue.
- (b) A copy of Property Online Graphics.
- (c) A copy of Property Online details.

Mr. MacIntosh is looking for an immediate sale for his property. It is the recommendation of the Legal Department to proceed with the purchase of 221 Hospital Road, Edwardsville for the consideration of \$14,000.00 and request a Motion recommending approval.

Thank you.

Sincerely,



**DEMETRI KACHAFANAS**  
Regional Solicitor

DK/spk  
Attachments(2)





Search Provincial Map Bulletin Board Help

Back to Search Results

Map Actions

- Point Select
- Pan
- Zoom In
- Zoom Out
- Zoom Box
- Monument Select

Clear Selection

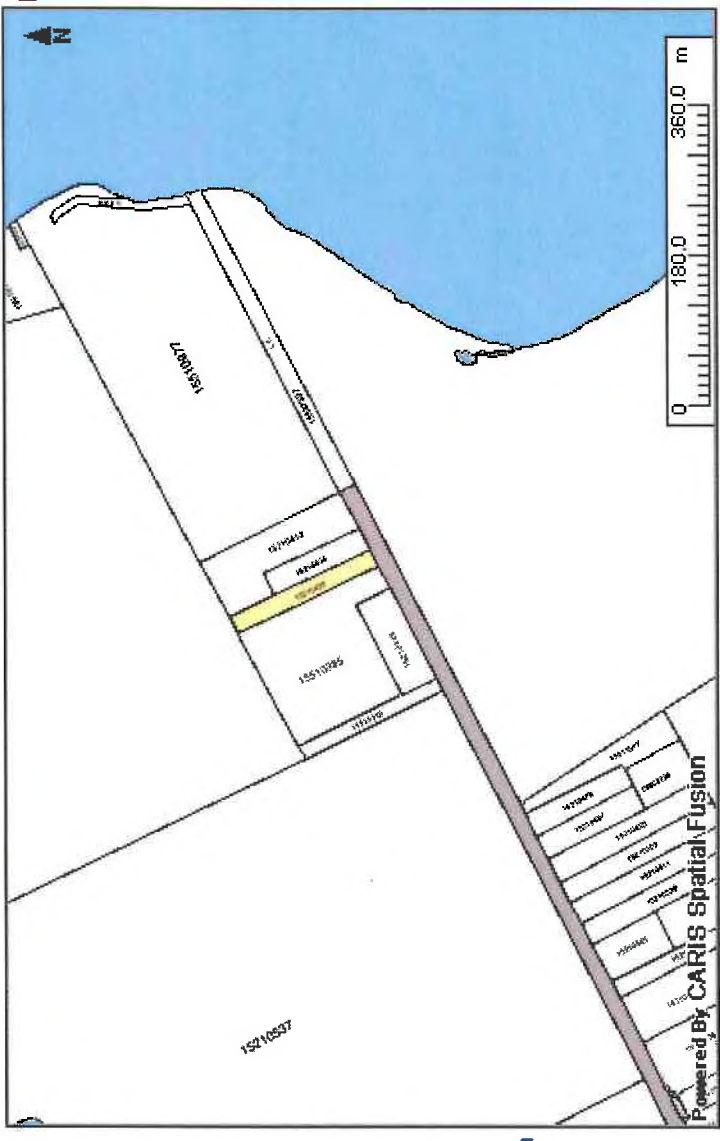
Center Selection

Map Layers

- Properties
- LR Parcel
- Shading
- Topo
- Monuments
- Place Names

Refresh Map

- Map Controls
- NS Overview
- Locator Map
- Print Map



Lat: 46-10-53N Long: 60-13-20W Scale: 8571 Zoom: 2

Location: Search

**1 Property found**

PID: **15210420** Details

AAN: **02783576**

Value: \$13,500 (2015)  
RESIDENTIAL TAXABLE:

Address: 221 HOSPITAL ROAD  
EDWARDSVILLE

County: CAPE BRETON COUNT

Owner: JOSEPH LAMBERT  
MACINTOSH

LR: NOT LAND  
REGISTRATION

The Provincial mapping is a graphical representation of property boundaries which approximate the size, configuration and location of parcels. Care has been taken to ensure the best possible quality, however, this map is not a land survey and is not intended to be used for legal descriptions or to calculate exact dimensions or area. The Provincial mapping is not conclusive as to the location, boundaries or extent of a parcel [Land Registration Act subsection 21(2)]. THIS IS NOT AN OFFICIAL RECORD.



Search Provincial Map Bulletin Board Help

### Property Details

<b>PID</b>	<b>15210420</b>	<b>Parcel Type</b>	STANDARD PARCEL	<b>Status</b>	ACTIVE
<b>Area</b>	1.15 ACRE(S)	<b>Parcel Access</b>		<b>Manag. Unit</b>	MU0309
<b>Lot</b>		<b>Created</b>	Feb 04, 1981 12:00:00AM		
<b>PDCA Status</b>	No Description	<b>Municipal Unit</b>	CAPE BRETON REGIONAL MUNICIPALITY	<b>Manner of Tenure</b>	NOT APPLICABLE

<b>Location</b>	<b>County</b>	<b>Primary Location</b>	<b>Source</b>
221 HOSPITAL ROAD EDWARDSVILLE	CAPE BRETON COUNTY	Yes	Not Assigned by Municipality

#### Comments

<b>Assessment Account</b>	<b>Value</b>	<b>Tax District</b>	<b>Tax Ward</b>	<b>Tax Sub</b>
<b>02783576</b>	\$13,500 (2015 RESIDENTIAL TAXABLE)	120	000	

[View All Related PIDs History](#)
[Back to Results](#)
[Map View](#)

<b>Owner Name</b>	<b>Interest Holder Type</b>	<b>Qualifier</b>	<b>Province</b>	<b>Country</b>
JOSEPH LAMBERT MACINTOSH	FEE SIMPLE			

Inst Type	Inst No	Year	Type	Book/Page	Registration System	Registration Date
	<b>104963013</b>					
Document	<a href="#">View</a> Form	2014	DEED		REGISTRY OF DEEDS	Apr 28, 2014
	<a href="#">View Doc</a>					
	<b>9102</b>					
Document	<a href="#">View Doc</a>	2001	DEED	Book 2234 Page 245	REGISTRY OF DEEDS	Nov 23, 2001
	<b>4651</b>					
Document	<a href="#">View Doc</a>	1998	DEED UNDER POWER OF SALE	Book 2058 Page 563	REGISTRY OF DEEDS	Jun 29, 1998
	<b>5670</b>					
Document	<a href="#">View Doc</a>	1997	NOTICE OF TAX SALE	Book 2005 Page 82	REGISTRY OF DEEDS	Jun 02, 1997
	<b>5124</b>					
Document	<a href="#">View Doc</a>	1980	DEED	Book 1238 Page 394	REGISTRY OF DEEDS	Jan 01, 1980

Document **12889** [View Doc](#) 1974 DEED Book 988 Page 164 REGISTRY OF DEEDS Jan 01, 1974

Inst Type	Inst No	Year Type	Plan Name	Drawer Number	Registration Date
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*No Plans Found*

Inst Type	Inst No	Year Type	Plan Name	Filing Reference	Instrument Date
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*No Non-Registered Instruments Found*

### Parcel Relationships

Related PID	Type of Relationship
<b>15210412</b>	PARENT PARCEL NUMBER

[View All Related PIDs History](#)
[Back to Results](#)
[Map View](#)

Non-Land Registration parcels ARE NOT REGISTERED PURSUANT TO THE *Land Registration Act*. As such, ownership and all information in this report is believed to be an accurate reflection of registered documents affecting the parcel of land to which it relates, however, it is not intended to be relied upon by the reader as advice on the current state of any title to land. A search of the records at the appropriate Registry of Deeds office may be required to determine the current owner (s) of the parcel of land under consideration. THESE ARE NOT OFFICIAL RECORDS.

Land Registration parcels ARE REGISTERED PURSUANT TO THE *Land Registration Act*. The registered owner of the registered interest owns the interest defined in this register in respect of the parcel described in the register, subject to any discrepancy in the location, boundaries or extent of the parcel and subject to the overriding interests [*Land Registration Act* subsection 20(1)].

No representations whatsoever are made as to the validity or effect of recorded documents listed in this parcel register. The description of the parcel is not conclusive as to the location, boundaries or extent of the parcel [*Land Registration Act* subsection 21(1)].

[Boundary/Area Problem](#)
[Owner Problem](#)
[General Problem](#)
[Municipal Tax Query](#)

#### Property Online version 2.0

This page and all contents are copyright © 1999-2003, [Government of Nova Scotia](#), all rights reserved.

If you have comments regarding our site please direct them to: [propertyonline@gov.ns.ca](mailto:propertyonline@gov.ns.ca)

Please feel free to [Submit Problems](#) you find with the Property Online web site.

Compression: Off



# M·E·M·O

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320 Esplanade

Sydney, Nova Scotia, B1P 7B9

902-563-5045

**To:** General Committee  
**From:** Demetri Kachafanas, Regional Solicitor  
**Date:** January 23, 2015  
**Subject:** Proposed Amendments to Resolution RF3 – Signing Officers

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In July of 1995, Council approved Resolution RF3 regarding the required signatures on cheques issued by the Municipality, in accordance with the former *Cape Breton Regional Municipality Act* (see current policy attached).

Staff is proposing that reference to the “Director of Finance” in the Policy be amended to “Chief Financial Officer” to properly reflect the change in this job position.

In addition to the foregoing, staff is recommending that a new clause be added to this Policy concerning the execution of Deeds and other documentation as per Section 13(3) of the *Municipal Government Act*. The new clause authorizes the Mayor or Deputy Mayor and the Clerk or Chief Administrative Officer to sign deeds or other documents, to which the Municipality is a party, on behalf of the Municipality. The main reason for this amendment is to identify an alternative signatory when the Clerk is not available to sign the documentation.

The proposed amended Policy is also attached.



Demetri Kachafanas

Attachments

---

**CAPE BRETON REGIONAL MUNICIPALITY**

Resolution RF3

**SIGNING OFFICERS**

1. The signatures of the Mayor and Deputy Mayor and the signatures of the Chief Administrative Officer and Director of Finance, and of any other signing officer of the Regional Municipality, may be printed, lithographed or otherwise mechanically reproduced on any cheque issued by the Regional Municipality.

*Cape Breton Regional Municipality Act, s. 54.*

**Approved by Council: July 19, 1995**

**CAPE BRETON REGIONAL MUNICIPALITY**

Resolution RF3

**SIGNING OFFICERS**

**1. CBRM Cheques:**

The signatures of the Mayor or Deputy Mayor and the signatures of the Chief Administrative Officer or Chief Financial Officer, may be printed, lithographed or otherwise mechanically reproduced on any cheque issued by the Municipality.

**2. Deeds and other Documentation:**

The Mayor or Deputy Mayor and the Clerk or the Chief Administrative Officer may sign deeds or other documents, to which the Municipality is a party, on behalf of the Municipality.

*Municipal Government Act, Section 13(3)*

**Approved by Council: July 19, 1995**

**Amended: \_\_\_\_\_ 2015**



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**TO: CBRM General Committee of Council**

**FROM: Karen Neville**

**SUBJECT: AMENDMENT TO SCHEDULE B OF THE CBRM CIVIC ADDRESSING POLICY**

**DATE: January 23<sup>rd</sup>, 2015**

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#### Introduction

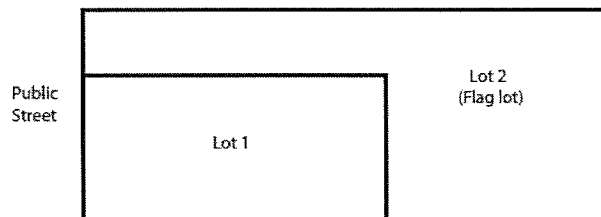
The following policy amendment is initiated by staff i.e. it is not specific to a request from a prospective developer.

Accurate civic addressing is essential to the Municipality not only for proper functioning of the emergency response system (E-911) but also to ensure that tax and water billing, voter registration, building permit administration, and other municipal responsibilities are carried out in a timely, efficient and cost effective manner.

The purpose of the CBRM Civic Addressing Policy is to ensure that civic addressing in the CBRM meets the highest possible standards. Each civic address has three components:

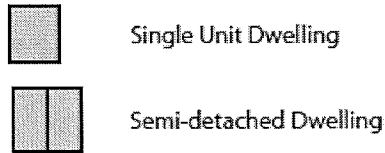
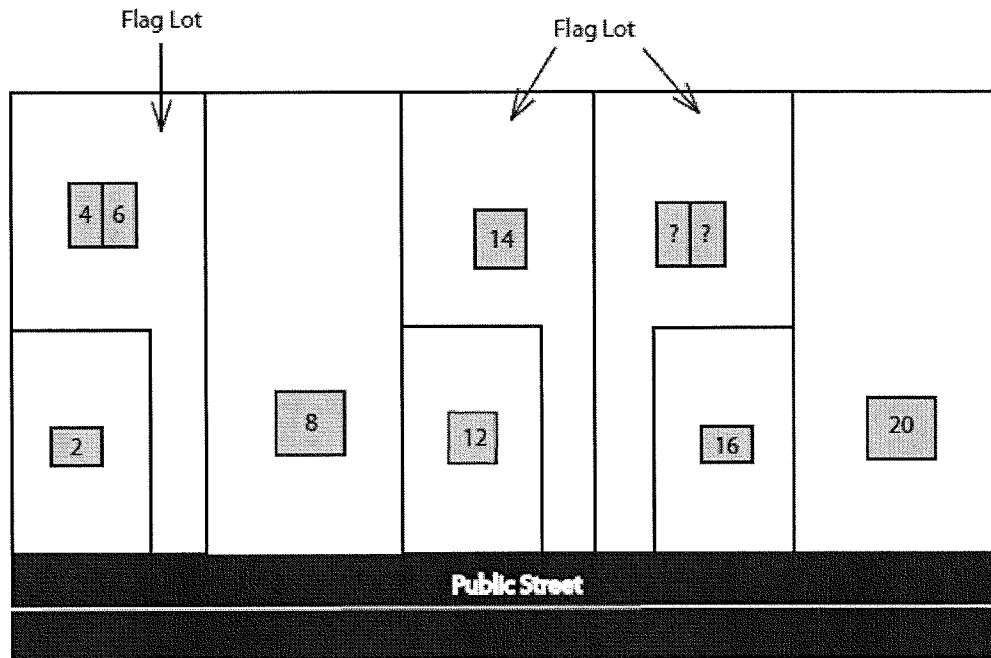
- A unique community name with clearly defined boundaries
- A street name which is unique within the community and which may be part or all of a street within a defined address range
- A unique civic number, within the unique street address range, on the unique street, within the unique community

Infill development means the use of land within a built-up area for further construction. Infill development is an effective way of achieving growth and increasing density while utilizing existing municipal service (water and sewer). Infill development often occurs with the creation of a flag lot. A flag lot is a lot with the majority of its area separated from the street by another lot or lots, which gains access from the street by a narrow corridor of property.



In some older more established areas of the CBRM, where there are infill opportunities for lots, there may not be an adequate supply of reserved addresses for newly created lot(s); this is especially true when this

infill development is in the form of semi-detached dwellings (company house). In such instances, the Civic Addressing Coordinator must institute the renumbering of all or part of a street.



According to Policy 6 of the Civic Addressing Policy, when considering the renumbering of all or part of a street, the Civic Addressing Coordinator shall choose a solution that addresses public safety concerns and minimizes the disruption to the affected residents and property owners. Guideline B7. of Schedule B Civic Numbering Guidelines states that where a new number cannot be assigned within an existing range of civic numbers, the renumbering of all or part of the street shall be required.

Often when the Civic Addressing Coordinator initiates a civic address change individual property owners question why the semi-detached dwelling cannot simply be assigned an Alpha Suffix (an A/B). According Guideline B16. of Schedule B of the Civic Numbering Guidelines, each dwelling unit within a semi-detached having its own external entrance should be assigned its own civic address. In addition to Guideline B16., Guideline B10. does not permit the insurance of alphabetic suffixes as part of a civic number. For those reasons, the option of using an Alpha Suffix has not be utilized in the issuance of civic number.

The CBRM Civic Address Policy is silent on the reason for not using an Alpha Suffix. Nova Scotia Emergency Management Office (EMO) and Canada Post were contacted to get their feedback on the use of an Alpha Suffix in conjunction with civic addresses. Nova Scotia EMO is not against the use of an Alpha Suffix, however they would prefer that this option apply in limited scenarios. Nova Scotia EMO prefers that each unit be given their own civic address minus the use of an Alpha Suffix, their concern is that overtime the Alpha Suffix may get dropped from the civic address. Canada Post also prefers municipalities strictly use numerical civic addresses, but indicates that it is up to each municipality to determine how civic addresses are assigned. Canada Post can facilitate civic addresses with an Alpha Suffix, such as 29A, if that is the only

civic addressing option available. From the perspective of both Nova Scotia EMO and Canada Post, the problem is not with the use of an Alpha Suffix but rather the actual posting of civic addresses and the possibility of the Alpha Suffix being dropped over time.

The option to the use of an Alpha Suffix should be the exception and not the rule. There should be certain circumstances where an Alpha Suffix could be utilized as opposed to instituting a renumbering. In order to achieve this option the Civic Addressing Policy Guidelines would need to be amended. This amendment would result in the newly created lot will be assigned the same address with an Alpha Suffix for each unit (e.g., 123A Any Road; 123B Any Road). The proposed criteria would be the only case in which an Alpha Suffix would be assigned to a civic address.

**Recommendation**

I recommend that Council pass a Motion to amend the Civic Addressing Policy during its February 17<sup>th</sup> meeting to permit the use of an Alpha Suffix, but only in the following specified circumstances.

- The lot parcel does not have the potential to be further subdivided;
- Only one driveway intersects with the public street/road; and
- The lot parcel is an irregular shaped lot.

A draft of the recommended amendment can be found in Attachment A.

**Submitted by:**



**Karen Neville  
Planning and Development Department**

Policy  
of the Cape Breton Regional Municipality

amending the

**Cape Breton Regional Municipality's  
Civic Addressing Policy**

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Pursuant to Section 48 of the Municipal Government Act of Nova Scotia, the Council of the Cape Breton Regional Municipality hereby amends the Cape Breton Regional Municipality's Civic Addressing Policy in the following manner:

**THAT:** CBRM Civic Addressing Policy, Schedule B Civic Numbering Guidelines Section B7. is hereby repealed and replaced with the following:

Where a new number cannot be assigned within an existing range of civic numbers, the renumbering of all or part of the street shall be the preferred option, however, an alpha suffix may be assigned and all properties sharing the same number shall be assigned a different sequential suffix to a maximum of four subject to the following:

- The lot parcel does not have the potential to be further subdivided;
- Only one driveway intersects with the public street/road; and
- The lot parcel is an irregular shaped lot.

CBRM Civic Addressing Policy, Schedule B Civic Numbering Guidelines Section B10. is hereby repealed and replace with the following:

Only the first four characters of the alphabet shall be permitted as part of a civic number.

CBRM Civic Addressing Policy, Schedule B Civic Numbering Guidelines Section B16. is hereby repealed and replace with the following

Each dwelling unit in a semi-detached, duplex, triplex, or townhouse building and each anchor establishment within a commercial/industrial building having its own external entrance shall be assigned its own civic number unless the provisions of B7. And B10. can be met. In structures where individual units use a common entrance (such as apartment buildings) the structure will be assigned one civic number in accordance with this policy but individual units may have unit numbers.

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**PASSED AND ADOPTED:** by a majority of the whole Council at a duly called meeting of the Cape Breton Regional Municipal Council held on \_\_\_\_\_.

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**MAYOR**

**CLERK**

***THIS IS TO CERTIFY*** that the attached is a true and correct copy of the Civic Addressing Policy amendment. Amending Policy of the Cape Breton Regional Municipality adopted by Regional Council during a meeting held on \_\_\_\_\_ to amend the Cape Breton Regional Municipality's Civic Addressing Policy.

\_\_\_\_\_  
Deborah Campbell, CLERK



**CBRM Councillors'  
Office**

# **M·E·M·O**

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**To:** Municipal Clerk Deborah Campbell  
**From:** Councillor Eldon MacDonald  
**Re:** Request for General Committee Agenda Item – Smoke from Outdoor Furnaces – February 3<sup>rd</sup>, 2015  
**Date:** January 28<sup>th</sup>, 2015

---

Dear Deborah:

I am requesting that this memo appear in the February 3<sup>rd</sup>, 2015 General Committee Agenda.

The issue is in regard to smoke emitting from outdoor furnaces housed in sheds/garages in CBRM neighborhoods.

I have had several calls from residents who have concerns/issues with this in terms of health issues and the pollution of their properties.

I would like to see proposed changes in our CBRM By-Law that would address these issues of concern. Therefore, I request that staff prepare a report for the next meeting of Council.

Thanking you for your time and consideration to this request.

Sincerely;



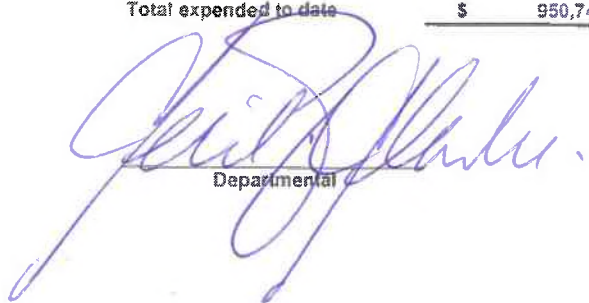
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Councillor Eldon MacDonald – District #5 – CBRM

/cmi

	YTD Dec 31, 2014	Estimated Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
<b>Revenue</b>					
Total Taxes	\$ 74,900,577	\$ 24,985,371	\$ 99,885,948	\$ 99,569,100	\$ 316,848
Total Federal Government	2,061,592	476,571	2,538,163	2,748,790	(210,627)
Total Federal Government Agencies	755,020	285,470	1,040,490	1,006,694	33,796
Total Provincial Government	683,118	561,871	1,244,989	910,824	334,165
Total Provincial Government Agencies	2,078,748	762,650	2,841,398	2,771,664	69,734
Total Services to Other Local Government	256,070	170,006	426,076	341,427	84,649
Total Transit	725,246	214,754	940,000	1,022,000	(82,000)
Total Environmental Development Services	247,216	47,004	294,220	384,500	(90,280)
Total Licenses & Permits	103,731	83,580	187,310	240,500	(53,190)
Total Fines & Fees	1,851,289	600,423	2,451,712	2,446,712	5,000
Total Rentals	414,058	135,942	550,000	576,000	(26,000)
Total Concessions & Franchises	272,793	72,207	345,000	345,000	-
Total Return on Investments/Interest on Taxes	968,919	346,930	1,315,849	1,250,500	65,349
Total Finance Revenue	23,002	7,498	30,500	33,000	(2,500)
Total Solid Waste Revenue	1,892,546	574,454	2,467,000	2,367,000	100,000
Total Recreation & Cultural Service Programs	813,969	962,661	1,776,630	1,985,105	(208,475)
Total Water Utility Charges	3,713,632	1,237,877	4,951,509	4,951,510	(1)
Total Unconditional Transfers	11,948,199	3,982,731	15,930,930	15,935,838	(4,908)
Total Conditional Transfers	2,883,324	961,108	3,844,432	3,844,432	-
<b>Year To Date Assigned</b>	<b>\$ 106,593,050</b>	<b>\$ 36,469,106</b>	<b>\$ 143,062,156</b>	<b>\$ 142,730,596</b>	<b>\$ 331,560</b>
<b>Expenditures</b>					
Legislative	\$ 950,743	\$ 397,791	\$ 1,348,534	\$ 1,395,302	\$ 46,768
Administration	789,412	301,160	1,090,572	1,143,336	52,764
Finance	1,979,601	856,655	2,836,256	3,018,808	182,552
Legal	333,082	197,643	530,726	546,623	15,897
Human Resources	1,129,380	483,640	1,613,020	1,659,150	46,130
Technology & Communications	578,443	572,445	1,150,888	1,215,923	65,035
Municipal Clerk	256,174	156,636	412,810	456,581	43,771
Fiscal Services	28,534,288	4,574,292	33,108,580	33,323,742	215,162
Occupational Health & Safety	124,551	63,057	187,608	204,536	16,928
Facilities: Centre 200 & Arenas	2,188,868	761,660	2,950,528	3,122,653	172,125
Police Services	19,385,157	6,871,167	26,256,324	26,487,767	231,443
Fire Services (Incl EMO)	11,959,564	3,987,064	15,946,628	16,152,559	205,931
Engineering & Public Works	34,353,978	13,566,255	47,920,233	48,350,612	430,379
Planning	1,603,011	665,925	2,268,935	2,678,635	409,700
Recreation	2,456,365	465,191	2,921,557	2,974,369	52,812
<b>Total expended to date</b>	<b>\$ 106,622,617</b>	<b>\$ 33,920,581</b>	<b>\$ 140,543,198</b>	<b>\$ 142,730,596</b>	<b>\$ 2,187,398</b>
<b>Surplus/Deficit</b>	<b>\$ (29,566)</b>	<b>\$ 2,548,524</b>	<b>\$ 2,518,958</b>	<b>\$ (0)</b>	<b>\$ 2,518,958</b>

Legislative	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
6000 WAGES/SALARIES	\$ 632,690	\$ 219,026	\$ 851,716	\$ 866,544	\$ 14,828
6010 BENEFITS	83,146	29,603	112,749	109,884	(2,865)
6030 TRAVEL/CONFERENCES	143,154	47,144	190,298	209,274	18,976
6040 PROF MEM/DUES & FEES	1,479	52,697	54,176	55,325	1,149
6050 OFFICE SUPPLIES	10,541	4,806	15,347	20,000	4,653
6060 OFFICE EQUIPMENT	5,809	5,013	10,822	6,550	(4,272)
6080 ADVERTISING	5,247	7,152	12,399	14,600	2,101
6100 COURIER	236	202	438	625	187
6110 TELEPHONE/FAX	31,281	18,717	49,998	70,900	20,902
6120 PUBL./SUBSCRIPTIONS	1,602	360	1,962	4,700	2,738
6130 COMPUTER HARDWARE	432	1,514	1,946	3,000	1,054
6150 MEETING EXPENSES	14,587	5,723	20,310	17,000	(3,310)
6170 PROMOTION	14,785	5,834	20,619	17,000	(3,619)
8010 OPERATIONAL MAT/SUPP	-	-	-	-	-
8100 PROFESSIONAL SERVICES	5,754	-	5,754	-	(5,754)
<b>Total expended to date</b>	<b>\$ 950,743</b>	<b>\$ 397,791</b>	<b>\$ 1,348,534</b>	<b>\$ 1,395,302</b>	<b>\$ 46,768</b>

  
 Departmental


  
 Finance

ADMINISTRATION

INCOME STATEMENT

DECEMBER 31, 2014

Administration	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
6000 WAGES/SALARIES	\$ 178,127	\$ 82,067	\$ 260,194	\$ 318,705	\$ 58,511
6010 BENEFITS	24,895	17,422	42,317	53,411	11,094
6020 TRAINING/EDUCATION	2,618	126	2,744	1,500	(1,244)
6030 TRAVEL/CONFERENCES	31,423	4,547	35,970	20,500	(15,470)
6040 PROF MEM/DUES & FEES	-	313	313	700	387
6050 OFFICE SUPPLIES	1,191	304	1,495	2,405	911
6060 OFFICE FURNITURE	-	-	-	262	262
6100 COURIER	22	75	97	300	203
6110 TELEPHONE/FAX	2,184	1,381	3,565	2,950	(615)
6120 PUBL./SUBSCRIPTIONS	-	-	-	-	-
6130 COMPUTER HARDWARE	-	480	480	1,920	1,440
6150 MEETING EXPENSES	434	1,817	2,251	1,920	(331)
6170 PROMOTION	22,226	369	22,595	20,000	(2,595)
8010 OPERATIONAL MAT/SUPP	-	-	-	-	-
8100 PROFESSIONAL SERVICES	216,290	172,262	388,552	388,763	211
8150 GRANTS/SUBS TO ORG	310,003	19,997	330,000	330,000	-
<b>Total expended to date</b>	<b>\$ 789,412</b>	<b>\$ 301,160</b>	<b>\$ 1,090,572</b>	<b>\$ 1,143,336</b>	<b>\$ 52,764</b>

  
 Departmental

  
 Finance

FINANCE

INCOME STATEMENT

DECEMBER 31, 2014

Finance	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
6000 WAGES/SALARIES	\$ 1,415,644	\$ 480,508	\$ 1,896,152	\$ 2,029,101	\$ 132,949
6010 BENEFITS	270,230	170,661	440,891	444,650	3,759
6020 TRAINING/EDUCATION	9,048	2,641	11,689	25,700	14,011
6030 TRAVEL/CONFERENCES	12,349	9,989	22,338	25,000	2,662
6040 PROF MEM/DUES & FEES	4,514	-	4,514	4,080	(434)
6050 OFFICE SUPPLIES	8,153	4,000	12,153	19,750	7,597
6060 OFFICE EQUIPMENT	11,302	500	11,802	11,950	148
6070 PHOTOCOPY SUPPLIES	5,884	3,000	8,884	8,750	(114)
6080 ADVERTISING	26,296	14,312	40,608	55,000	14,392
6090 POSTAGE	119,346	36,928	156,274	156,000	(274)
6100 COURIER	19,060	5,400	24,460	30,000	5,540
6110 TELEPHONE/FAX	18,312	4,800	23,112	31,300	8,188
6130 COMPUTER HARDWARE	5,034	3,280	8,314	19,200	10,886
6140 COMPUTER SOFTWARE	28	70,000	70,028	51,077	(18,951)
6160 LIABILITY INSURANCE	212,189	69,006	281,195	263,000	(18,195)
6180 COST RECOVERY	(304,847)	(42,300)	(347,147)	(347,000)	147
8010 OPERATIONAL MAT/SUPP	3,746	3,400	7,146	7,000	(146)
8100 PROFESSIONAL SERVICE	52,234	-	52,234	55,000	2,766
8110 CONTRACTS/AGREEMENTS	59,154	12,439	71,593	82,750	11,157
8120 LEASES	3,318	2,716	6,034	6,500	466
8180 TAX EXEPT/WRITE OFF	28,625	5,375	34,000	40,000	6,000
<b>Total expended to date</b>	<b>\$ 1,979,601</b>	<b>\$ 856,655</b>	<b>\$ 2,836,256</b>	<b>\$ 3,018,808</b>	<b>\$ 182,552</b>

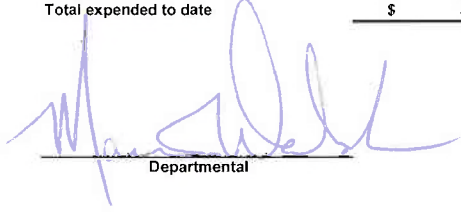
*Laura Durham*

Departmental

*Tracy Carrozzell*

Finance

Legal	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
6000 WAGES/SALARIES	\$ 166,371	\$ 64,312	\$ 230,683	\$ 284,913	\$ 54,230
6010 BENEFITS	26,867	19,251	46,118	56,810	10,693
6020 TRAINING/EDUCATION	3,184	3,316	6,500	6,500	-
6030 TRAVEL/CONFERENCES	7,861	639	8,500	8,500	-
6040 PROF MEM/DUES & FEES	4,244	1,956	6,200	6,200	-
6050 OFFICE SUPPLIES	418	1,582	2,000	3,500	1,500
6060 OFFICE EQUIPMENT	1,940	2,260	4,200	4,200	-
6070 PHOTOCOPY SUPPLIES	2,127	373	2,500	2,500	-
6080 ADVERTISING	122	(0)	122	1,000	878
6100 COURIER	199	100	299	1,000	701
6110 TELEPHONE/FAX	2,709	1,291	4,000	4,000	-
6120 PUBL./STATUTES	11,354	0	11,354	9,000	(2,354)
6130 COMPUTER HARDWARE	2,142	358	2,500	2,500	-
6140 COMPUTER SOFTWARE	492	508	1,000	1,000	-
6150 MEETING EXPENSE	116	134	250	500	250
6180 COST RECOVERY	-	-	-	-	-
8010 OPERATIONAL MAT/SUPP	-	-	-	-	-
8100 PROFESSIONAL SERVICE	102,936	101,564	204,500	154,500	(50,000)
<b>Total expended to date</b>	<b>\$ 333,082</b>	<b>\$ 197,643</b>	<b>\$ 530,726</b>	<b>\$ 546,623</b>	<b>\$ 15,897</b>

  
 Departmental

  
 Finance

HUMAN RESOURCES

INCOME STATEMENT

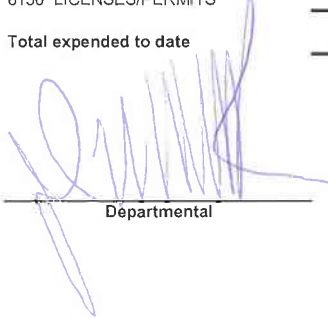
DECEMBER 31, 2014

Human Resources	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014-15	Budget 2014-15	Projected Surplus / (Deficit)
6000 WAGES/SALARIES	\$ 395,361	\$ 131,304	\$ 526,665	\$ 524,276	\$ (2,389)
6010 BENEFITS	593,523	172,500	766,023	776,294	10,271
6020 TRAINING/EDUCATION	1,005	5,000	6,005	6,000	(5)
6030 TRAVEL/CONFERENCES	11,578	4,670	16,248	16,250	2
6040 PROF MEM/DUES & FEES	727	1,000	1,727	1,730	3
6050 OFFICE SUPPLIES	8,085	7,615	15,700	15,700	0
6060 OFFICE EQUIPMENT	1,898	602	2,500	2,500	0
6080 ADVERTISING	3,058	1,941	4,999	5,000	1
6110 TELEPHONE/FAX	5,743	4,257	10,000	10,000	0
6120 PUBL./SUBSCRIPTIONS	176	2,223	2,399	2,400	1
6130 COMPUTER HARDWARE	105	3,894	3,999	4,000	1
6150 MEETING EXPENSE	474	1,525	1,999	2,000	1
8010 OPERATIONAL MAT/SUPP	-	-	-	-	-
8100 PROFESSIONAL SERVICE	104,570	137,709	242,279	280,500	38,221
8110 CONTRACTS/AGREEMENTS	3,077	9,400	12,477	12,500	23
<b>Total expended to date</b>	<b>\$ 1,129,380</b>	<b>\$ 483,640</b>	<b>\$ 1,613,020</b>	<b>\$ 1,659,150</b>	<b>\$ 46,130</b>

  
 Departmental

  
 Finance

Technology & Communications	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
6000 WAGES/SALARIES	\$ 293,377	\$ 108,015	\$ 401,392	\$ 451,392	\$ 50,000
6010 BENEFITS	55,994	30,237	86,231	91,231	5,000
6020 TRAINING/EDUCATION	77	12,923	13,000	18,000	5,000
6030 TRAVEL/CONFERENCES	12,678	7,322	20,000	20,000	-
6040 PROF MEM/DUES & FEES	-	500	500	1,000	500
6050 OFFICE SUPPLIES	1,937	1,063	3,000	3,000	-
6060 OFFICE EQUIPMENT	-	3,000	3,000	3,000	-
6080 ADVERTISING	893	0	893	500	(393)
6100 COURIER	103	197	300	300	-
6110 TELEPHONE/FAX	44,207	25,793	70,000	75,000	5,000
6120 PUBL./SUBSCRIPTIONS	-	1,000	1,000	1,000	-
6130 COMPUTER HARDWARE	82,953	47,047	130,000	130,000	-
6140 COMPUTER SOFTWARE	70,234	119,766	190,000	190,000	-
6150 MEETING EXPENSE	572	(0)	572	500	(72)
8010 OPERATIONAL MAT/SUPP	-	-	-	-	-
8110 CONTRACTS/AGREEMENTS	8,504	33,496	42,000	42,000	-
8120 LEASES SAP	6,912	88,088	95,000	95,000	-
8130 LICENSES/PERMITS	-	94,000	94,000	94,000	-
<b>Total expended to date</b>	<b>\$ 578,443</b>	<b>\$ 572,445</b>	<b>\$ 1,150,888</b>	<b>\$ 1,215,923</b>	<b>\$ 65,035</b>



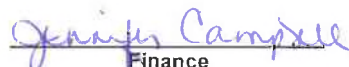
Departmental



Finance

	YTD Dec 31, 2014	Estimated Costs Jan to Mar 2015	Projected Operating Results 2014- 15	Budget 2014- 15	Projected Surplus / (Deficit)
<b>Municipal Clerk</b>					
6000 WAGES/SALARIES	\$ 165,008	\$ 60,000	\$ 225,008	\$ 232,411	\$ 7,403
6010 BENEFITS	30,293	\$ 13,000	43,293	50,530	7,237
6020 TRAINING/EDUCATION	993	1,500	2,493	5,500	3,007
6030 TRAVEL/CONFERENCES	3,144	2,000	5,144	6,500	1,356
6040 PROF MEM/DUES & FEES	443	165	608	650	42
6050 OFFICE SUPPLIES	1,111	3,000	4,111	12,000	7,889
6060 OFFICE EQUIPMENT	1,334	5,000	6,334	12,750	6,416
6070 PHOTOCOPY SUPPLIES	10,118	5,000	15,118	19,220	4,102
6080 ADVERTISING	-	-	-	1,500	1,500
6100 COURIER	268	500	768	1,920	1,152
6110 TELEPHONE/FAX	1,817	2,000	3,817	4,500	683
6120 PUBL./SUBSCRIPTIONS	1,392	-	1,392	2,100	708
6140 COMPUTER SOFTWARE	3,724	1,000	4,724	7,000	2,276
6180 COST RECOVERY	0	-	-	-	-
8110 CONTRACTS/AGREEMENTS	36,529	63,471	100,000	100,000	(0)
<b>Total expended to date</b>	<b>\$ 256,174</b>	<b>\$ 156,636</b>	<b>\$ 412,810</b>	<b>\$ 456,581</b>	<b>\$ 43,771</b>

  
 Departmental

  
 Finance

Fiscal Services	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
9010 INT SHRT TERM BORROW	\$ 217,019	\$ 74,000	\$ 291,019	\$ 450,000	\$ 158,981
9020 INT ON DEBT	2,528,992	-	2,528,992	2,528,990	(2)
9051 PRINC ON DEBT	12,296,208	-	12,296,208	12,297,879	1,671
9090 BANK CHARGES	60,409	20,400	80,809	86,000	5,191
9430 APPROP TO B.I.D.C.	67,167	23,940	91,107	85,000	(6,107)
9600 PROV. CORRECTIONS	827,040	275,680	1,102,720	1,102,720	0
9610 CB REG. HOUSING	1,477,034	492,345	1,969,379	1,969,379	(0)
9620 REGIONAL LIBRARY	494,086	165,816	659,902	670,000	10,098
9630 CB/VIC. SCHOOL BOARD	9,535,298	3,178,434	12,713,732	12,713,774	43
9640 PROPERTY ASSESSMENT	1,031,035	343,677	1,374,712	1,420,000	45,288
<b>Total expended to date</b>	<b>\$ 28,534,288</b>	<b>\$ 4,574,292</b>	<b>\$ 33,108,580</b>	<b>\$ 33,323,742</b>	<b>\$ 215,162</b>

*Daria Durham*  
 Departmental

*Janice Campbell*  
 Finance

## Occupational Health Safety

## Income Statement

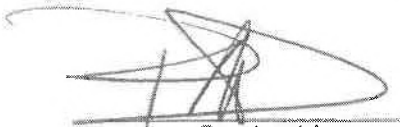
December 31, 2014

Occupational Health & Safety	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
6000 WAGES/SALARIES	\$ 92,641	\$ 38,271	\$ 130,912	\$ 141,912	\$ 11,000
6010 BENEFITS	17,233	9,101	26,334	28,334	2,000
6020 TRAINING/EDUCATION	1,917	2,433	4,350	4,350	(0)
6030 TRAVEL/CONFERENCES	4,655	5,045	9,700	10,500	800
6040 PROF MEM/DUES & FEES	-	365	365	565	200
6050 OFFICE SUPPLIES	2,387	613	3,000	3,000	0
6080 ADVERTISING	72	-	72	-	(72)
6110 TELEPHONE/FAX	2,087	1,288	3,375	3,375	(0)
6120 PUBL/SUBSCRIPTIONS	216	1,784	2,000	2,000	0
6130 COMPUTER HARDWARE	-	500	500	2,000	1,500
6140 COMPUTER SOFTWARE	-	-	-	500	500
6150 MEETING EXPENSES	1,163	1,337	2,500	2,500	0
8010 OPERATIONAL MAT/SUPP	-	-	-	-	-
8100 PROFESSIONAL SERVICE	2,180	2,320	4,500	5,500	1,000
<b>Total expended to date</b>	<b>\$ 124,551</b>	<b>\$ 63,057</b>	<b>\$ 187,608</b>	<b>\$ 204,536</b>	<b>\$ 16,928</b>

  
 Departmental


  
 Finance

Facilities	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014-15	Budget 2014-15	Projected Surplus/(Deficit)
6000 WAGES/SALARIES	\$ 999,182	\$ 299,454	\$ 1,297,636	\$ 1,314,321	\$ 15,685
6010 BENEFITS	163,521	49,056	212,577	234,062	21,505
6020 TRAINING	202	-	202	2,500	2,298
6030 TRAVEL/CONFERENCES	2,756	1,000	3,756	4,000	244
6040 PROF MEM/DUES & FEES	65	-	65	500	435
6050 OFFICE SUPPLIES	1,909	500	2,409	5,500	3,091
6060 OFFICE EQUIPMENT	1,940	200	2,140	2,500	350
6070 PHOTOCOPY SUPPLIES	-	-	-	-	-
6080 ADVERTISING	14,368	1,500	15,868	10,000	(5,868)
6090 POSTAGE	-	-	-	-	-
6100 COURIER	375	300	675	1,500	825
6110 TELEPHONE/FAX	15,050	7,500	22,550	29,900	7,350
6130 COMPUTER HARDWARE	626	500	1,126	2,000	874
6140 COMPUTER SOFTWARE	25,172	30,000	55,172	82,000	26,828
6150 MEETING EXPENSES	219	-	219	-	(219)
6160 LIABILITY INSURANCE	14,424	5,000	19,424	28,000	8,576
6170 PROMOTION	-	-	-	-	-
6180 COST RECOVERY	-	-	-	-	-
7000 HEAT	28,830	15,000	43,830	49,000	5,170
7010 ELECTRICAL	312,705	50,000	372,705	402,000	29,295
7020 WATER	20,496	20,000	40,496	42,500	2,004
7030 BLDG/FACILITY MAINT	81,963	50,000	131,963	140,000	8,037
7040 BLDG/FACILITY REPAIR	47,482	25,000	72,482	75,000	2,518
7050 BLDG/FACILITY INS	14,585	5,000	19,585	19,300	(285)
7060 BLDG/FACILITY RENOV	22,557	-	22,557	15,000	(7,557)
7070 BLDG/FACILITY RENTAL	-	-	-	-	-
7080 PLANT MAINTENANCE	9,956	5,000	14,955	23,000	8,045
7090 PLANT REPAIRS	-	-	-	-	-
7110 SECURITY	45,880	20,000	65,880	65,000	(880)
7500 VEH/EQUIP MAINT	-	-	-	1,000	1,000
7510 VEH/EQUIP REPAIRS	7,298	2,500	9,798	12,500	2,702
7520 VEH/EQUIP INSURANCE	1,924	650	2,574	3,550	976
7540 VEH/EQUIP RENTAL	2,500	500	3,000	2,500	(500)
7550 VEH/EQUIP TOWING	-	-	-	-	-
8000 OPERATIONAL EQUIPMENT	900	500	1,400	5,000	3,600
8010 OPERATIONAL MAT/SUPP	50,088	60,000	110,088	120,000	9,912
8020 MAINTENANCE EQUIP	-	-	-	-	-
8030 MAINTENANCE MAT/SUPP	-	-	-	-	-
8040 COMM EQUIPMENT LINES	5,063	-	5,063	-	(5,063)
8050 COST OF SALES	275,431	80,000	355,431	366,500	11,069
8090 UNIFORMS/CLOTHING	7,720	500	8,220	11,500	3,280
8100 PROFESSIONAL SERVICE	2,552	2,000	4,552	10,000	5,448
8110 CONTRACTS/AGREEMENTS	11,475	20,000	31,475	42,000	10,525
8130 LICENSES/PERMITS	609	-	609	500	(109)
8150 GRANTS/SUBS TO ORG	46	-	46	-	(46)
9090 BANK CHARGES	-	-	-	-	-
<b>Total expended to date</b>	<b>\$ 2,189,868</b>	<b>\$ 761,650</b>	<b>\$ 2,950,528</b>	<b>\$ 3,122,653</b>	<b>\$ 172,125</b>

  
 Departmental

  
 Finance

Facilities	YTD Dec 31, 2014	Estimated Expenditures Jan-Mar 2015	Projected Operating Results 2014-2015	Annual Budget 2014-2015	Projected Surplus/ (Deficit)
5001 Ice Rentals	\$ 212,042	\$ 450,000	\$ 662,042	\$ 685,000	\$ (22,958)
5002 Public Skating	6,720	7,000	13,720	18,500	(4,780)
5003 High School Hockey	4,783	25,000	29,783	32,000	(2,217)
5004 Arena Rental	5,681		5,681	29,000	(23,319)
5005 Gym Rental	11,755	5,000	16,755	18,000	(1,245)
5006 Canteen Sales	132,400	200,000	332,400	383,500	(51,100)
5009 Major Events	40,540	50,000	90,540	200,000	(109,460)
5010 Other Revenue	227,415	150,000	377,415	350,000	27,415
5010 Advertising Revenue	8,000	2,500	10,500	10,000	500
5033 Program Equipment	14,490	5,000	19,490	38,500	(19,010)
5032 Special Event Revenue	-	-	-	-	-
5034 Facility Rentals	97,944	50,000	147,944	100,000	47,944
<b>Total expended to date</b>	<b>\$ 751,770</b>	<b>\$ 944,500</b>	<b>\$ 1,706,270</b>	<b>\$ 1,864,500</b>	<b>\$ (158,230)</b>

  
 Departmental

  
 Finance

	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014- 15	Budget 2014-15	Projected Surplus (Deficit)
<b>Police Services</b>					
6000 WAGES/SALARIES	\$ 15,003,683	\$ 5,200,000	\$ 20,203,683	\$ 19,923,026	\$ (280,657)
6010 BENEFITS	2,489,121	1,040,000	3,529,121	3,563,021	53,900
6011 WAGE RECOVERY	(596,476)	(198,825)	(795,301)	(747,302)	47,999
NET WAGES & BENEFITS	\$ 16,896,327	\$ 6,041,175	\$ 22,937,502	\$ 22,758,745	\$ (178,757)
6020 TRAINING/EDUCATION	110,676	36,892	147,568	136,556	(11,012)
6030 TRAVEL/CONFERENCES	91,120	30,373	121,493	105,000	(16,493)
6040 PROF MEM/DUES & FEES	3,730	1,243	4,973	2,040	(2,933)
6050 OFFICE SUPPLIES	35,325	11,775	47,100	53,000	5,900
6060 OFFICE EQUIPMENT	41,013	13,701	54,714	50,000	(4,714)
6070 PHOTOCOPY SUPPLIES	12,024	4,008	16,032	20,400	4,368
6080 ADVERTISING	2,541	847	3,388	5,000	1,612
6090 POSTAGE	1,723	574	2,297	1,530	(767)
6100 COURIER	3,300	1,100	4,400	5,000	600
6110 TELEPHONE/FAX	251,038	83,679	334,717	330,400	(4,317)
6120 PUBL/SUBSCRIPTIONS	333	111	444	6,000	5,556
6130 COMPUTER HARDWARE	97,923	32,841	130,564	200,000	69,436
6140 COMPUTER SOFTWARE	85,256	28,419	113,675	115,000	1,325
6150 MEETING EXPENSES	12,629	4,210	16,839	15,500	(1,339)
6160 LIABILITY INSURANCE	2,890	963	3,853	3,681	(172)
6170 PROMOTION	3,395	1,132	4,527	11,000	6,473
7000 HEAT	32,824	10,975	43,899	50,000	6,101
7010 ELECTRICAL	71,221	23,740	94,961	99,650	4,689
7020 WATER	4,124	1,375	5,499	8,000	2,501
7030 BLDG/FACILITY MAINT	35,515	11,838	47,353	71,000	23,647
7040 BLDG/FACILITY REPAIR	35,922	11,974	47,896	49,000	1,104
7050 BLDG/FACILITY INS.	8,853	2,951	11,804	15,280	3,476
7060 BLDG/FACILITY RENOV	12,117	4,039	16,156	20,000	3,844
7070 BLDG/FACILITY RENTAL	50,335	16,778	67,113	65,000	(2,113)
7110 SECURITY	2,719	906	3,625	3,500	(125)
7500 VEH/EQUIP MAINT/GAS/DIESEL	355,893	118,628	474,511	500,000	25,489
7510 VEH/EQUIP REPAIRS	241,505	80,501	322,006	225,000	(97,006)
7520 VEH/EQUIP INSURANCE	38,342	12,781	51,123	38,075	(13,048)
7530 VEH/EQUIP REPLACEMENT	374,255	124,752	499,007	620,000	120,993
7540 VEH/EQUIP RENTAL	1,336	445	1,781	9,000	7,219
7550 VEH/EQUIP TOWING	(530)	177	(353)	5,000	5,353
7560 VEH/EQUIP GEN SUPPLY	316	105	421	10,000	9,579
8000 OPERATIONAL EQUIP	64,212	21,404	85,616	178,500	92,884
8010 OPERATIONAL MAT/SUPP	119,859	39,953	159,812	144,840	(14,972)
8020 MAINTENANCE EQUIP	2,640	880	3,520	3,570	50
8030 MAINTENANCE MAT/SUPP	13,391	4,464	17,855	19,000	1,145
8040 COMM EQUIPMENT LINES	3,313	1,104	4,417	10,000	5,583
8090 UNIFORMS/CLOTHING	109,348	36,449	145,797	242,500	96,703
8100 PROFESSIONAL SERVICE	52,460	17,487	69,947	95,000	25,053
8110 CONTRACTS/AGREEMENTS	16,103	5,368	21,471	21,000	(471)
8120 LEASES	-	-	-	6,000	6,000
8125 MAJOR INVESTIGATIONS	52,849	17,616	70,465	100,000	29,535
8130 LICENSES/PERMITS	64	21	85	10,000	9,915
8150 GRANTS/SUBS TO ORG	34,838	11,613	46,451	50,000	3,549
<b>Total Expended to date</b>	<b>\$ 19,385,157</b>	<b>\$ 6,871,167</b>	<b>\$ 26,256,324</b>	<b>\$ 26,487,767</b>	<b>\$ 231,443</b>

  
Departmental

  
Finance

FIRE SERVICES INCLUDING EMO

INCOME STATEMENT

DECEMBER 31, 2014

Fire Services Including EMO	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014-15	Budget 2014-15	Projected Surplus (Deficit)
6000 WAGES/SALARIES	\$ 3,520,874	\$ 1,273,625	\$ 4,794,499	\$ 4,920,102	\$ 125,603
6010 BENEFITS	677,728	225,910	903,638	933,752	30,114
6011 MISC. BENEFITS	94,520	30,337	124,857	129,160	4,303
6020 TRAINING/EDUCATION	33,888	96,500	130,388	138,774	8,386
6030 TRAVEL/CONFERENCES	28,870	5,000	33,870	33,050	(820)
6040 PROF MEM/DUES & FEES	8,183	500	8,683	9,334	651
6050 OFFICE SUPPLIES	5,916	4,500	10,416	10,800	384
6060 OFFICE EQUIPMENT	6,727	8,200	14,927	5,450	(9,477)
6070 PHOTOCOPY SUPPLIES	-	-	-	-	-
6080 ADVERTISING	2,064	2,500	4,564	11,850	7,286
6100 COURIER	378	75	453	450	(3)
6110 TELEPHONE/FAX	28,398	11,500	39,898	68,846	28,948
6120 PUBL./SUBSCRIPTIONS	112	50	162	2,300	2,138
6130 COMPUTER HARDWARE	10,162	3,500	13,662	8,507	(5,155)
6140 COMPUTER SOFTWARE	9,426	3,200	12,626	10,906	(1,720)
6150 MEETING EXPENSES	2,575	580	3,155	3,304	149
6160 LIABILITY INSURANCE	-	-	-	-	-
6170 PROMOTION	26,506	28,900	55,406	36,000	(19,406)
6180 COST RECOVERY	-	-	-	-	-
7000 HEAT	47,423	65,000	112,423	115,705	3,282
7010 ELECTRICAL	36,981	25,300	62,281	68,100	5,819
7020 WATER	12,479	8,130	20,609	24,508	3,899
7030 BLDG/FACILITY MAINT	47,778	18,000	65,778	55,000	(10,778)
7040 BLDG/FACILITY REPAIR	2,654	13,000	15,654	21,400	5,746
7050 BLDG/FACILITY INS	5,882	1,961	7,843	8,257	414
7060 BLDG/FACILITY RENOV	-	-	-	-	-
7070 BLDG/FACILITY RENTALS	3,824	1,151	4,975	3,600	(1,375)
7080 PLANT MAINTENANCE	-	-	-	400	400
7500 VEH/EQUIP MAINT.	80,405	46,000	126,405	90,545	(35,860)
7505 GASOLINE/DIESEL	61,872	27,980	89,852	78,907	(10,945)
7510 VEH/EQUIP REPAIRS	-	-	-	32,230	32,230
7520 VEH/EQUIP INSURANCE	51,478	17,159	68,637	60,450	(8,187)
7530 VEH/EQUIP REPLACEMENT	20,036	55,000	75,036	80,000	4,964
7540 VEH/EQUIP RENTAL	150	-	150	200	50
7550 VEH/EQUIP TOWING	725	-	725	-	(725)
7560 VEH/EQUIP GEN SUPPLY	19,439	21,000	40,439	16,000	(24,439)
8000 OPERATIONAL EQUIP	156,563	125,000	281,563	287,879	6,316
8010 OPERATIONAL MAT/SUPP	18,263	18,000	36,263	44,330	8,067
8020 MAINTENANCE EQUIP	19,968	28,000	47,968	17,600	(30,368)
8030 MAINTENANCE MAT/SUPP	-	-	-	-	-
8040 COMM EQUIPMENT LINES	5,214	1,750	6,964	39,200	32,236
8060 PROGRAM INSTRUCTION	-	-	-	-	-
8090 UNIFORMS/CLOTHING	30,100	28,000	58,100	70,902	12,802
8100 PROFESSIONAL SERVICE	500	-	500	-	(500)
8110 CONTRACTS/AGREEMENTS	25,580	19,000	44,580	70,132	25,552
8120 LEASES	55,318	31,017	86,335	80,896	(5,439)
8130 LICENSES/PERMITS	16,394	300	16,694	17,323	629
8135 REGULATORY FEES	-	-	-	-	-
8150 GRANTS/SUBS TO ORG	1,559,893	-	1,559,893	1,580,652	20,759
8195 WATER SUPPLY & HYDR	5,224,318	1,741,439	6,965,757	6,965,758	1
<b>Total expended to date</b>	<b>\$ 11,959,564</b>	<b>\$ 3,987,064</b>	<b>\$ 15,946,628</b>	<b>\$ 16,152,559</b>	<b>\$ 205,931</b>

  
 Departmental

  
 Finance

Public Works	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014-15	Budget 2014-15	Projected Surplus (Deficit)
6000 WAGES/SALARIES	\$12,392,479	\$4,611,678	\$17,004,158	\$17,185,334	\$181,176
6010 BENEFITS	2,576,811	1,021,189	3,597,999	3,936,368	338,368
6011 MISC BENEFITS	14,367	5,573	19,940	11,000	-8,940
6020 TRAINING/EDUCATION	14,722	50,965	65,686	93,500	27,814
6030 TRAVEL/CONFERENCES	83,319	33,547	116,866	125,000	8,134
6040 PROF MEM/DUES & FEES	8,964	5,340	14,304	15,300	996
6050 OFFICE SUPPLIES	16,024	11,335	27,359	28,250	891
6060 OFFICE EQUIPMENT	7,769	10,594	18,363	35,200	16,837
6070 PHOTOCOPY SUPPLIES	7,662	8,086	15,748	17,600	1,852
6080 ADVERTISING	97,008	24,910	121,917	158,250	36,333
6090 POSTAGE	0	100	100	100	0
6100 COURIER	2,720	362	3,082	3,200	118
6110 TELEPHONE/FAX	129,521	43,567	173,088	208,300	35,212
6120 PUBL./SUBSCRIPTIONS	441	159	600	1,100	500
6130 COMPUTER HARDWARE	13,436	10,942	24,378	29,000	4,622
6140 COMPUTER SOFTWARE	31,661	2,730	34,391	40,750	6,359
6150 MEETING EXPENSES	1,784	1,586	3,370	3,200	-170
6160 LIABILITY INSURANCE	141,335	18,665	160,000	140,000	-20,000
6180 COST RECOVERY	-126,242	-146,574	-272,816	-272,816	0
7000 HEAT	139,081	195,197	334,279	337,500	3,221
7010 ELECTRICAL	891,617	425,408	1,317,025	1,374,450	57,425
7020 WATER	75,792	24,557	100,348	108,500	8,152
7030 BLDG/FACILITY MAINT	27,297	-6,564	20,733	44,800	24,067
7040 BLDG/FACILITY REPAIR	77,756	18,244	96,000	133,500	37,500
7050 BLDG/FACILITY INS	150,683	49,747	200,430	202,000	1,570
7060 BLDG/FACILITY RENOV	20,829	179,171	200,000	207,500	7,500
7070 BLDG/FACILITY RENTAL	318,358	84,145	402,503	392,500	-10,003
7080 PLANT MAINTENANCE	372,353	69,459	441,812	323,000	-118,812
7090 PLANT REPAIRS	7,935	0	7,935	0	-7,935
7100 MAINT. TOOLS/EQUIP	10,387	-26	10,361	5,000	-5,361
7110 SECURITY	188,995	80,274	269,269	328,000	58,731
7120 PROPERTY TAX	42,767	-309	42,458	49,500	7,042
7130 DEMOLITION	0	0	0	0	0
7500 VEH/EQUIP MAINT.	1,559	-127	1,432	1,000	-432
7505 GASOLINE & DIESEL	856,220	409,335	1,265,555	1,624,000	358,445
7510 VEH/EQUIP REPAIRS	1,490,823	483,177	1,974,000	1,900,000	-74,000
7520 VEH/EQUIP INSURANCE	116,370	38,791	155,161	149,340	-5,821
7530 VEH/EQUIP REPLACEMENT	-42,719	68,165	25,446	40,000	14,554
7540 VEH/EQUIP RENTAL	124,522	398	124,920	50,000	-74,920
7550 VEH/EQUIP TOWING	944	1,556	2,500	5,500	3,000
7560 VEH/EQUIP GEN SUPPLY	82,291	31,209	113,500	150,000	36,500
7570 VEH/EQUIP TOOLS	12,332	0	12,332	17,500	5,168
8000 OPERATIONAL EQUIP	80,902	45,178	126,080	162,000	35,920
8010 OPERATIONAL MAT/SUPP	1,976,083	624,548	2,600,631	2,547,157	-53,474
8020 MAINTENANCE EQUIP	19,339	4,952	24,291	20,000	-4,291
8030 MAINTENANCE MAT/SUPP	8,543	-43	8,500	5,000	-3,500
8040 COMM EQUIPMENT LINES	36,876	20,647	57,524	35,500	-22,024
8080 STREET LIGHTS	2,718,985	1,357,057	4,076,041	3,700,000	-376,041
8090 UNIFORMS/CLOTHING	76,466	18,946	95,412	85,700	-9,712
8100 PROFESSIONAL SERVICE	291,716	15,627	307,343	465,000	157,657
8110 CONTRACTS/AGREEMENTS	8,350,514	3,410,390	11,760,905	11,435,380	-325,525
8120 LEASES	277,265	122,701	399,966	466,000	66,034
8130 LICENSES/PERMITS	68,013	733	68,746	68,650	-96
8135 REGULATORY FEES	193	0	193	3,000	2,807
8140 EASEMENTS/ROW COSTS	69,110	78,959	148,069	155,000	6,931
<b>Total expended to date</b>	<b>\$34,353,978</b>	<b>\$13,566,255</b>	<b>\$47,920,233</b>	<b>\$48,350,612</b>	<b>\$430,379</b>


  
Departmental


  
Finance

PLANNING/BYLAW/FIRE  
INSPECTION

INCOME STATEMENT

DECEMBER 31, 2014

Planning / ByLaw / Fire Inspection	Estimated		Projected		Projected Surplus (Deficit)
	YTD Dec 31, 2014	Expenditures Jan - Mar 2015	Operating Results 2014-15	Budget 2014-15	
6000 WAGES/SALARIES	\$ 828,009	\$ 274,453	\$ 1,102,461	\$ 1,377,961	\$ 275,500
6010 BENEFITS	167,536	57,361	224,897	282,294	57,397
6020 TRAINING/EDUCATION	9,746	0	9,747	21,000	11,254
6030 TRAVEL/CONFERENCES	16,577	1,469	18,045	30,000	11,955
6040 PROF MEM/DUES & FEES	4,043	490	4,534	7,100	2,566
6050 OFFICE SUPPLIES	10,869	2,620	13,489	18,500	5,011
6060 OFFICE EQUIPMENT	3,683	1,815	5,498	14,500	9,002
6070 PHOTOCOPY SUPPLIES	129	100	228	1,000	772
6080 ADVERTISING	19,019	4,472	23,491	21,500	(1,991)
6100 COURIER	289	54	343	500	157
6110 TELEPHONE/FAX	14,799	3,957	18,756	24,000	5,244
6120 PUBL./SUBSCRIPTIONS	355	-	355	2,200	1,845
6130 COMPUTER HARDWARE	1,673	3,985	5,657	14,500	8,843
6140 COMPUTER SOFTWARE	7,896	1,994	9,891	16,000	6,109
6150 MEETING EXPENSE	1,349	249	1,599	5,200	3,601
6180 COST RECOVERY	-	-	-	-	-
7040 BLDG/FACILITY REPAIR	-	-	-	4,000	4,000
7130 DEMOLITIONS	-	120,000	120,000	120,000	-
7500 VEH/EQUIP MAINT.	8,474	4,022	12,497	7,500	(4,997)
7505 GASOLINE & DIESEL	8,123	1,858	9,981	14,000	4,019
8000 OPERATIONAL EQUIPMENT	4,408	1,846	6,254	10,000	3,746
8010 OPERATIONAL MAT/SUPP	2,777	543	3,320	4,000	680
8090 UNIFORMS / CLOTHING	7,453	729	8,182	8,000	(182)
8100 PROFESSIONAL SERVICE	22,965	6,849	29,814	30,000	186
8110 CONTRACTS/AGREEMENTS	340,163	168,717	508,880	511,880	3,000
8130 LICENSES/PERMITS	59,443	-	59,443	58,000	(1,443)
8135 REGULATORY FEES	12,556	2,340	14,896	24,000	9,104
8150 GRANTS /SUBS TO ORG	50,677	6,000	56,677	51,000	(5,677)
<b>Total expended to date</b>	<b>\$ 1,603,011</b>	<b>\$ 665,925</b>	<b>\$ 2,268,935</b>	<b>\$ 2,678,635</b>	<b>\$ 409,700</b>

  
Departmental

  
Finance

Recreation/Cultural Services	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014-15	Budget 2014-15	Projected Surplus (Deficit)
6000 WAGES/SALARIES	\$ 389,813	\$ 171,942	\$ 561,755	\$ 687,767	\$ 126,012
6010 BENEFITS	80,558	35,737	116,295	142,949	26,654
6011 STUOENT WAGES/BENEFITS	256,656	-	256,656	228,897	(27,759)
6020 TRAINING/EDUCATION	3,413	-	3,413	3,000	(413)
6030 TRAVEL/CONFERENCES	30,081	4,000	34,081	36,000	1,919
6040 PROF MEM/DUES & FEES	3,187	-	3,187	3,500	313
6050 OFFICE SUPPLIES	4,062	3,944	8,006	10,000	1,994
6060 OFFICE EQUIPMENT	3,494	4,506	8,000	8,000	0
6080 ADVERTISING	80,926	8,000	88,926	100,000	11,074
6110 TELEPHONE/FAX	12,304	6,401	18,705	24,740	6,035
6120 PUBL./SUBSCRIPTIONS	239	-	239	500	261
6130 COMPUTER HARDWARE	2,024	4,459	6,483	6,544	61
6160 LIABILITY INSURANCE	5,181	46,000	51,181	20,000	(31,181)
6170 PROMOTION	-	-	-	-	-
6180 COST RECOVERY	-	-	-	-	-
7070 BLDG/FACILITY RENTAL	13,869	4,623	18,492	12,000	(6,492)
8000 OPERATIONAL MAT/SUPPLY	178,944	394	179,338	150,000	(29,338)
8025 COMMUNITY EVENTS	358,779	15,800	374,579	367,500	(7,079)
8150 SCHOLORSHIPS	19,960	-	19,960	20,710	750
8160 SPECIAL EVENTS & FESTIVALS	286,591	85,171	371,762	371,762	(0)
8170 OPERATING GRANTS POLICY	726,285	74,215	800,500	780,500	(20,000)
<b>Total expended to date</b>	<b>\$ 2,456,365</b>	<b>\$ 465,191</b>	<b>\$ 2,921,557</b>	<b>\$ 2,974,369</b>	<b>\$ 52,812</b>

*Christina Ficks*  
Departmental

*Janifer Campbell*  
Finance

Recreation/Cultural Services	YTD Dec 31, 2014	Estimated Jan to Mar 2015	Projected Operating Results 2014-15	Budget 2014-15	Projected Surplus (Deficit)
5031 PROGRAM REVENUE	\$ 28,523	\$ 6,477	\$ 35,000	\$ 88,045	\$ (53,045)
5526 STUDENT FUNDING	35,360	-	35,360	42,560	(7,200)
	<b>\$ 63,883</b>	<b>\$ 6,477</b>	<b>\$ 70,360</b>	<b>\$ 130,605</b>	<b>\$ (60,245)</b>

*Chicks*  
 Departmental

*Jennifer Campbell*  
 Finance

Cape Breton Regional Municipality Water Utility  
Statement of Operations to December 2014

	Actual Y-T-D December 31, 2014	Budget Y-T-D December 31, 2014	Variance Y-T-D December 31, 2014	Total Annual Budget 2014-2015
<b>Revenue</b>				
Operating:				
Metered Sales	\$ 12,282,233.00	\$ 12,637,500.00	\$ 355,267.00	16,850,000.00
Public Fire Protection	\$ 5,224,318.00	\$ 5,224,318.00	\$ -	6,965,758.00
Interest on Overdue Accounts	\$ 271,251.00	\$ 206,250.00	\$ (65,001.00)	275,000.00
Other Operating Revenue	\$ 7,253.00	\$ 15,000.00	\$ 7,747.00	20,000.00
<b>Total Operating Revenue</b>	\$ 17,785,055.00	\$ 18,083,068.00	\$ 298,013.00	<b>24,110,758.00</b>
<b>Expenditures</b>				
Operating Expenses				
Source of Supply	\$ 255,585.25	\$ 457,500.00	\$ 201,914.75	610,000.00
Power and Pumping	\$ 1,307,937.00	\$ 1,488,750.00	\$ 180,813.00	1,985,000.00
Water Treatment	\$ 2,572,154.00	\$ 2,839,050.00	\$ 266,896.00	3,785,400.00
Transmission & Distribution	\$ 2,961,596.00	\$ 3,472,200.00	\$ 510,604.00	4,629,600.00
Administration & General	\$ 1,979,515.00	\$ 2,358,750.00	\$ 379,235.00	3,145,000.00
Depreciation	\$ 1,594,206.00	\$ 1,594,200.00	\$ (6.00)	2,125,600.00
Taxes	\$ 2,010,037.00	\$ 1,650,000.00	\$ (360,037.00)	2,200,000.00
<b>Total Operating Expenses</b>	\$ 12,681,030.25	\$ 13,860,450.00	\$ 1,179,419.75	<b>\$ 18,480,600.00</b>
<b>Operating Profit/(Loss)</b>	\$ 5,104,024.75	\$ 4,222,618.00	\$ (881,406.75)	<b>\$ 5,630,158.00</b>

Non Operating Revenue	Actual Y-T-D December 31, 2014	Budget Y-T-D December 31, 2014	Variance Y-T-D December 31, 2014	Total Annual Budget 2014-2015
Debt Charge Income				
Interest Income				
Transfer from Depreciation				
Total Non Operating Revenue				
<b>Non Operating Expenses</b>				
Short term interest charges	\$ 142,500.00	\$ 142,500.00	\$ -	190,000.00
<b>Debt Charges</b>				
Principle	\$ 2,431,716.00	\$ 1,875,000.00	\$ (556,716.00)	2,500,000.00
Interest	\$ 1,277,442.00	\$ 1,312,500.00	\$ 35,058.00	1,750,000.00
Amortization of Debt Discount	\$ 24,000.00	\$ 24,000.00	\$ -	32,000.00
Capital Expenditures out of operations	\$ 112,500.00	\$ 112,500.00	\$ -	150,000.00
<b>New Debt</b>				
Principle	\$ 300,000.00	\$ 300,000.00	\$ -	400,000.00
Interest	\$ 187,500.00	\$ 187,500.00	\$ -	250,000.00
Appropriation - Rolling stock -Fleet	\$ -	\$ -	\$ -	-
Total Non Operating Expenses	\$ 4,475,658.00	\$ 3,954,000.00	\$ (521,658.00)	\$ 5,272,000.00
Non- Operating Profit/Loss	\$ 4,475,658.00	\$ 3,954,000.00	\$ (521,658.00)	\$ 5,272,000.00
TOTAL UTILITY REVENUES (OPERATING & NON-OPERAT)	\$ 17,785,055.00	\$ 18,083,068.00	\$ 298,013.00	\$ 23,752,600.00
TOTAL UTILITY EXPENSES (OPERATING & NON-OPERAT)	\$ 17,156,688.25	\$ 17,814,450.00	\$ 657,761.75	\$ 23,752,600.00
CBRM WATER UTILITY PROFIT/(LOSS)	\$ 628,366.75	\$ 268,618.00	\$ (359,748.75)	\$ 358,158.00

Prepared by Judy Simpson  
Review by [Signature]  
Date Jan 26, 2015

## **CBRM Resolution**

### **Volunteer Firefighters and Ground Search & Rescue Tax Credit**

- Whereas:** In 2007 the Provincial Government recognized the supporting efforts of the Volunteer Firefighter and Ground Search and Rescue personnel by introducing the Volunteer Firefighters and Ground Search and Rescue Tax Credit;
- And Whereas:** Volunteer Fire Departments & Ground Search and Rescue play an integral role in our communities;
- And Whereas:** Volunteer Fire Service & Ground Search and Rescue members give of themselves during perilous situations with risk to life and safety;
- And Whereas:** This tax credit is a small incentive for Volunteer Firefighters and Ground Search & Rescue who spend countless hours in training, fund raising and responding to emergencies daily within the communities of our province;
- And Whereas:** This Tax credit provides a token of gratitude and assists with recruitment and retention efforts of Volunteer Fire Departments & Ground Search and Rescue;
- Be it therefore resolved:** That the CBRM Mayor and Council go on record in support of the continuation of the Provincial tax credit for the Volunteer Firefighters and Ground Search & Rescue Tax Credit.

A handwritten signature in blue ink that reads "George MacDonald". The signature is written in a cursive style and is positioned above a horizontal line.

Deputy Mayor George MacDonald – District #9 – CBRM

February 3<sup>rd</sup>, 2015

