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Additional Circulation: J. Lam R. Lapham J. Grelson N. Chan A. Donaldson R. Thompson P. Sullivan

CRD ARTS COMMISSION

Notice of Meeting on **Wednesday, April 26, 2017 at 4:00 p.m.**
Meeting Room 107, 625 Fisgard Street, Victoria, BC

C. Plant (Chair)	M. Brame	B. Fallot	K. Kahakauwila	J. Loveday
T. Ney	K. Roessingh	J. Rogers		

AGENDA

1. Approval of Agenda

2. Minutes:

2.1 CRD Arts Commission Minutes of March 29, 2017

Recommendation: That the CRD Arts Commission Minutes of March 29, 2017 be adopted.

2.2 CRD Arts Advisory Council DRAFT Minutes of April 4, 2017

2.3 CRD Arts Advisory Council ABCs April 4, 2017

Recommendation: That the Arts Advisory Council Minutes and Arts Advisory Council ABCs of April 4, 2017 be received for information.

3. Presentations/Delegations:

3.1 Blue Bridge Repertory Theatre

Appendix A: "Celebration, Stabilization, Invigoration"

4. Chair's Remarks

5. Arts Advisory Council Chair's Remarks

6. Commission Business:

6.1 Financial Statement Requirements for Grant Applicants

Staff Report

Appendix A: Financial Statement Requirements CRD and other Jurisdictions

Recommendation: That the Arts Commission receive this report for information.

6.2 Arts Implementation Plan Update

Staff Report - verbal

6.3 Arts Service Bylaw Revision

Staff Report

Appendix A: Bylaw 4127



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Recommendation: That the CRD Arts Commission recommend to the Capital Regional District Board:

That Bylaw No. 4127, "Arts and Culture Support Service Establishment Bylaw No. 1, 2001, Amendment Bylaw No. 4, 2017" be introduced and read a first time, a second time and a third time.

7. Correspondence

7.1 April 4, 2017 – C. Zala, Development Coordinator, Victoria Choral Society

7.2 April 4, 2017 – F. Albright, Co-Artistic Producer, Castlereigh Theatre

8. New Business

9. Adjournment

Next meeting: May 24, 2017 at 4:00 p.m. Meeting Room 107



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Meeting Minutes Arts Commission

Wednesday, March 29, 2017

4:00 PM

Room 107

Present:

Committee Members: C. Plant (Chair), M. Brame, B. Fallot, K. Kahakauwila, P. Madoff (alternate), J. Rogers

Staff: J. Lam, Manager, Arts Development; H. Heywood, Arts Development Administrative Assistant (recorder)

Also Present: Arts Advisory Council - R. Thompson, Chair; P. Sullivan, Funding Chair

Absent: Members T. Ney and K. Roessingh

Chair Plant called the meeting to order at 4:05 p.m.

1. APPROVAL OF THE AGENDA

**MOVED by Member Rogers, SECONDED by Member Brame,
That the agenda be approved as presented.
CARRIED**

2. ADOPTION OF MINUTES

2.1 Minutes of the CRD Arts Commission of February 22, 2017

**MOVED by Member Kahakauwila, SECONDED by Member Brame,
That the CRD Arts Commission minutes of February 22, 2017 be adopted.
CARRIED**

2.2 Minutes of the CRD Arts Advisory Council of March 7, 2017

2.3 ABCs of the CRD Arts Advisory Council March 7, 2017

**MOVED by Member Kahakauwila, SECONDED by Member Brame,
That the CRD Arts Commission Minutes and ABCs of March 7, 2017 be received.
CARRIED**

3. REPORT OF THE CHAIR

Chair Plant welcomed P. Madoff (City of Victoria alternate) to the meeting.

He thanked members from the AC, AAC and staff for their attendance at the March 5th meeting, and all AAC members for their work on the January Project grants noting it is greatly appreciated.

He also thanked J. Lam, AAC Chair Thompson and Member Kahakauwila for their attendance at the Arts Development presentations at Sidney and Central Saanich council meetings, as well as thanking Member Fallot for the invitation to present to Sidney.

He noted the Implementation Report/Motion later on the agenda and advised there would be an opportunity to discuss as needed.

He thanked all members present for accommodating the meeting's date change to March 29th instead of the 22nd.

4. REPORT OF THE ARTS ADVISORY COUNCIL CHAIR

AAC Chair Thompson noted that work is currently being done to fill the remaining two vacancies on the AAC with applications being accepted until March 30th. Two recently appointed members will attend their first meeting on April 4th. They have already attended an orientation meeting with J. Lam, AAC Funding Chair Sullivan and AAC Chair Thompson.

5. PRESENTATIONS/DELEGATIONS - None

6. COMMISSION BUSINESS

6.1 Project Grant recommendations from the January 2017 deadline

J. Lam reviewed the Staff Report noting the adjudication process and program criteria. There were 26 applications received by the grant deadline, including three from new applicants, the highest ever received for project grants. He also noted circumstances related to Blue Bridge Theatre, as recently reported in the Times Colonist and as outlined in correspondence with Blue Bridge staff.

AAC Funding Chair P. Sullivan commented on the wide range of projects presented in the applications as well as good geographic coverage for events and that all organizations had been recommended for funding. A suggestion was made to sever the Blue Bridge Theatre recommendation from the others for the purpose of discussion and approvals.

After review of the other grant recommendations, it was,

MOVED by Member Kahkauwila, **SECONDED** by Member Brame, to approve the January 2017 Project Grants as presented with the exception of Blue Bridge Repertory Theatre.

CARRIED

Following comments on the separate roles of the Arts Advisory Council as grant adjudicators and of the Arts Commission in determining the use of public funds, a discussion took place regarding the recommendation for Blue Bridge Theatre. Among the issues noted were the organization's current financial position, the organization's debt in the community, the terms of its recently accepted Division I proposal and the potential for the organization's ongoing operations. After discussion it was,

MOVED by Member Brame, **SECONDED** by Member Fallot, to not approve the recommendation for a project grant for Blue Bridge Theatre.

CARRIED

Opposed: Member J. Rogers

6.2 Recommendations from Arts Implementation Plan Meeting March 5, 2017

J. Lam reviewed the Staff Report from the planning meeting held on March 5th. The report outlined the prioritizing of the Arts Implementation Plan action items as they related to fulfillment of the Arts Service Mission Statement. Available funding sources were cited as the 2017 continuous supplementary item of \$25,000, the Arts Services reserve fund, and requisition.

Discussion took place on the timing of hiring the position of Community Outreach Coordinator with the Commission expressing a desire to hire at the earliest opportunity. J. Lam will follow up with CRD Human Resources and Finance and provide options at the AC meeting in April.

It was then, MOVED by Member Brame, SECONDED by Member Kahakauwila, that the Arts Commission adopt the Implementation Plan actions and have staff develop a resource and work plan, prioritized as follows:

1. Action 8 – begin the hiring process for a 1.0 FTE Community Outreach Coordinator for an initial two-year term to correspond with the two-year pilot programs (see 3 & 4 below), with roles and responsibilities to include those outlined in Actions 5, 6, 7, 9 & 10 of the Plan.
2. Action 1 - Develop an operating grant adjudication and granting model that will provide a three-year funding cycle for eligible organizations, commencing in 2018.
3. Action 2 - Develop and implement a two-year pilot for an Arts Incubator Fund to be focused on initiatives by eligible, emerging organizations, with funding of \$25,000 in the first year, commencing in 2018.
4. Action 3 - With the Community Outreach Coordinator, develop and implement a two-year pilot for a Diversity and Indigenous Arts Fund, with funding of \$25,000 in the first year, commencing in 2018.

CARRIED

It was noted that C. Plant and J. Lam will have to meet with A. Orr of CRD Corporate Communications to develop messaging relating to changes to the Arts Service and adoption of the Implementation Plan.

7. CORRESPONDENCE:

March 15, 2017, Town of Sidney re: CRD Bylaw 4127

With regard to the correspondence, C. Plant proposed a withdrawal provision to amend the Arts Service Establishing Bylaw that would allow a new member to join at a Group 2 level on a two year trial period. During the two year trial period they could withdraw with notice, following which Legislative withdrawal processes would apply.

Member Fallot clarified that Sidney did not require a trial period of two years. Noting that Sidney anticipated withdrawal from the Arts Service at some point in the future, their need was for a withdrawal provision that did not have a time frame attached to it.

A discussion ensued regarding:

- The stability and consistency of funding for the Arts Service and for regional arts;
- The principle of regional participation and cooperation as reflected in a CRD service;
- Existing Legislated processes for withdrawal from a regional service

N. Chan entered the meeting at 5:51 pm.

Following the discussion, it was

MOVED by Member Kahakauwila, **SECONDED** by Member Brame, that a two-year trial provision be included in the Bylaw, for new Group 2 participants only, after which legislated withdrawal processes would apply.

CARRIED

Opposed: Member Fallot

Noting that Amending Bylaw 4127, adopted by the Arts Commission and pending consideration on an April CRD Board Agenda would now require revision, it was

MOVED by Member Brame, **SECONDED** by Member Kahakauwila to have Bylaw 4127 held back until the withdrawal provision has been reviewed and adopted by the Arts Commission.
CARRIED

8. NEW BUSINESS

J. Lam will provide a report regarding financial statement requirements for grant applicants at the April meeting.

9. ADJOURNMENT

MOVED by J. Rogers, **SECONDED** by M. Brame, that the meeting be adjourned at 5:55 p.m.
CARRIED

CHAIR

RECORDER

DRAFT



Making a difference...together

Meeting Minutes Arts Advisory Council

Tuesday, April 4, 2017

5:00pm

Room 107

Present: **Committee Members:** B. Crook, D. Etsten, C. Heiman, E. Humber, J. Hemond, S. Ives, P. Sullivan, R. Thompson (Chair), D. Thorpe

Regrets: L. Abram

Staff: J. Lam, Manager, Arts Development; H. Heywood, ADO Administrative Assistant (recorder)

Chair Thompson called the meeting to order at 4:55 pm

1. Approval of Agenda

'Protocol for selecting AAC Sub-Committees' and 'BuidlingourArtsFuture Report' were added under New Business.

MOVED by B. Crook, **SECONDED** by D. Thorpe, that the agenda be approved as amended.

CARRIED

2. Introduction of New Members

Following Chair Thompson's welcome and introduction of new members, D. Etsten and E. Humber, each AAC member introduced themselves and provided a brief background.

3. Minutes

3.1 Adoption of March 7, 2017 Minutes of the Arts Advisory Council

MOVED by S. Ives, **SECONDED** by P. Sullivan, that the draft Arts Advisory Council Minutes of March 7, 2017 be adopted as presented.

CARRIED

4. ABC'S (Activity By Council Summary)

A list of arts events attended by AAC members was distributed and reviewed for information.

5. Chair's Report

Chair Thompson reported on the following:

- He reminded members who wish to bring up topics for discussion by the AAC to do so at a meeting, in order to establish agreement among members.

- At the March Arts Commission meeting, C. Plant, AC Chair, thanked the AAC members for their work on the January grant adjudication and noted the AC’s appreciation of the process and tools used to prepare and present the recommendations.
- In response to a question regarding Blue Bridge Theatre, P. Sullivan noted although the AAC recommended a grant to this organization, the AC chose not to fund them at this time. J. Lam provided a brief funding history of the organization noting Blue Bridge Theatre representatives have requested a meeting with J. Lam and C. Plant which take place this week.

6. Correspondence - None

7. New Business

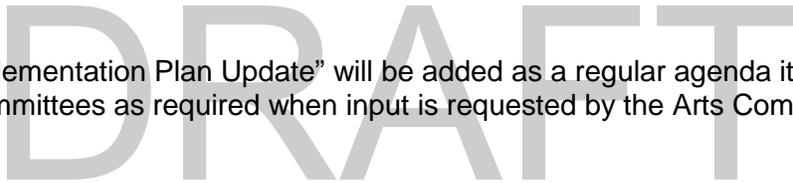
7.1 Protocol for Selecting an AAC Sub-Committee

The history of sub-committee selection for adjudication of grants was discussed. It was decided to continue the current process of delegating that role to the AAC Funding Chair, in order to ensure responsibilities are shared equally among the members. Staff will ensure members are informed of assignments in a timely manner.

7.2 Building our Arts Future Together

J. Lam provided an overview of the Implementation Plan Actions recently approved by the Arts Commission.

An “Arts Implementation Plan Update” will be added as a regular agenda item. The AAC will form sub-committees as required when input is requested by the Arts Commission.



8. Adjournment

MOVED by J. Hemond that the meeting adjourn at 6:05pm.

CARRIED

CHAIR

RECORDER

Arts Advisory Council Meeting – Tuesday, April 4, 2017 - ABC'S (Activities by Council Summary)

AAC members recently attended the following events in the region:

Art Gallery of Greater Victoria - *The first 30 years of collecting art at the AGGV - Moving Forward by Looking Back; Life with Clay: Pottery & Sculpture by Jan and Helga Grove; Millennia: Asian Art Through the Ages*

Ballet Victoria - *A Midsummer Night's Dream and New Works*

Belfry Theatre - Spark Festival: *What a Young Wife Needs to Know; SPIN, BlissKreig; This Is Not A Conversation; Reverberations; Taking Off; Joan (Theatre SKAM at Metro Theatre)*

Blue Bridge Theatre - new season announcement

Broken Rhythms - *Universal Horrors*

Community Arts Council - *18th Annual Look Show* (all three galleries - First Look, Second Look, and Third Look); *Embrace Aging through the Arts and Community*, Arts Centre at Cedar Hill

Dance Victoria - Alonzo King *Lines Ballet*

Deluge Art Gallery – *Everything is being Perfected* by Neil McClelland; *Birds of Paradise* by Lauren Marsden

Imagine Café – Susan & Friends Blues Band

IMax Film Fest- various films

Launch Pad Theatre Company - *Much (Less) Ado About Nothing*

Legacy Art Gallery – *Ellen Neel: First Woman Totem Pole Carver & Grafton Tyler Brown*

Madrona Art Gallery - *Historic Canadian Art*

Martin Bachelor Gallery, *Paintings and Sculpture by Nancy Slight & Mary Ellen Threadkell*

Open Space: *Awakening Memory* (Sonny Assu, lessLIE, and Marianne Nicolson)

Royal Theatre - *City and Colour*

Saanich Peninsula Art Gallery - Tulista Park exhibition

Transitionz Art Exhibition (My Place)

Theatre Inconnu - *Age of Arousal*

Victoria Symphony - *Chris Hadfield; Tribute to Tania Miller fundraiser; Soundscape and Landscapes*

As well as events outside the region: *The Red Hot Chili Peppers* at Rogers Arena

**3.1 Appendix A:
“Celebration, Stabilization,
Invigoration”**

Thu 20/04/2017 8:52 AM (via email)

Brian Richmond <brichmond@bluebridgetheatre.ca>

Meeting with BBRT - for distribution to all Arts Commission Members

To: Heather Heywood <hheywood@crd.bc.ca>

CC: James Lam <jlam@crd.bc.ca>; Colin Plant <colin@colinplant.com>; Rebekah Johnson <rjohnson@bluebridgetheatre.ca>

Dear Members of the Arts Commission

First off, on behalf of the Board of Directors of Blue Bridge Repertory Theatre, I would like to thank you and your Chair Colin Plant and Manager James Lam for the opportunity to speak to you at your monthly meeting on Wednesday, April 26.

In preparation for that meeting, I am attaching an excerpt from our new draft 2018-2020 strategic plan that outlines the financial history of BBRT since its founding in 2009. (My apologies for the length of this. I will briefly go over salient highlights at our meeting.)

We clearly understand that under the policies governing applications for project funding from the CRD that there is no potential to appeal your decision of March 29, 2017. Rather what we hope to accomplish is to

1. provide you with a clear sense of both the history and an overview of the current financial status of BBRT;
2. outline for you why we believe that, although BBRT still has challenges to meet, it has made significant progress since 2014 in establishing its financial and organizational health;
3. to more clearly establish the terms of reference under which a positive recommendation from your Arts Advisory Council might be approved by your Commission.

Thank you for your consideration.

Brian Richmond - Founder and Artistic Director

“Celebration, Stabilization, Invigoration”

Strategic Plan - 2018-2010

“Celebration, Stabilization, Invigoration” - Table of Contents

- 1). Intent of Document
- 2). Overview of Document
- 3). Mandate, Mission and History
- 4). Notes on Financial History
- 5). Overview of past Business and Strategic Plans
- 6). SWOT Analysis – 2015
- 7). Action Arising From Retreat - “Re-Imagine, Re-Configure and Re-Emerge”
- 8). Major Initiatives Outlined in - “RE-IMAGINE, RE-CONFIGURE AND RE-EMERGE” - A plan to revitalize Blue Bridge Repertory Theatre as a viable force in the Victoria arts community
- 9). Notes on Success/Failure of Major Initiatives
- 10). 2017 Board Retreat
- 11). SWOT Analysis – 2017
- 12). Major Components of 2018-2010 Strategic Plan -
- 13). List of Board of Directors and Advisory Board
- 14). List of Key Staff Members
- 15). 2018- 2020 budgets

Appendices - a). History of Paid Attendance – 2009-2016 b). History of Profit/Loss – 2009-2016 c). History of Nights Used – Roxy Theatre – 2016-17

“Celebration, Stabilization, Invigoration” BBRT’s Strategic Plan - 2018-2020

1. Intent of Document – Built around the central guiding priorities identified in BBRT’s January 28, 2017 board and staff retreat, this document is meant to build upon the major components of Blue Bridge Repertory Theatre’s (BBRT - legal name Blue Bridge Theatre Society – BBTS) current strategic plan “Re-Imagine, Re-Configure, Re-Emerge” and to create an operational and strategic road map for the BBRT for the three year period 2018-2020.

2. Overview of Document - Artistic success has never been a problem for BBRT. Recognized locally, provincially and nationally for its high quality productions, BBRT has proven time and time again that it can create work “as good as that seen on any stage in Canada.” (CBC)

Financial stability, however, has proven more challenging. Started in a time of world financial uncertainty and in an environment in which significant, ongoing, government funding has proven elusive, BBRT has been almost solely dependent on audience and donor support for its survival. In late 2014, despite ongoing artistic success, the size of BBRT’s accumulated deficit, and its inability to meet its current payables, caused the board of BBRT to determine that the society needed to discuss the issue of whether the continuance of operations was either desirable and/or viable. Subsequently, in January, 2015 all members of the board, staff and key community partners met in a retreat to discuss the question of whether the society should continue or not; and, if it was to continue, to etch out a strategic road map as to how this might be achievable. Over the course of this meeting it was unanimously decided that the value of BBRT to the community was worth fighting for, but, only on the condition that this meeting be followed by a period of intense and committed business and strategic planning that would establish the foundations and components of new initiatives that could carry BBRT into the future. Following a series of meetings, at its 2015 Annual General Meeting, the society released its three year strategic plan “Re-Imagine, Re-Configure and Re-Emerge” - a document that mapped out the major strategic initiatives that BBRT would pursue from 2015-2017.

Broadly, this document is intended to report on the success and shortfalls in the execution of “Re-Imagine, Re-Configure and Re-Emerge” and to lay the ground work for the society’s next three year plan that will carry BBRT through 2018-2020 which it is entitling “Celebration, Stabilization, Invigoration”. In doing so it will cover three main areas of BBRT past, present and future business activity. There are;

1. a short history of that which led the society to its early stages of Start Up, Growth, Decline and near Termination;
2. a report on the successes and the initiatives that remain outstanding from its its current business and strategic plan “Re-Imagine, Re-Configure, Re-Emerge”;
3. an outline of the key actions and strategies BBRT plans to engage from 2018-2020.

3. Mandate, Mission and History

Mandate - Blue Bridge Theatre Society (BBRT) is a Victoria, BC based, incorporated, professional, non-profit theatre society that fosters community spirit and cultural awareness through play production and workshops and offers:

- Significant creative, production and management opportunities to emerging professional theatre artists wishing to pursue a career in the arts;
- Opportunities for young actors, directors, writers, producers and other career professionals in this field to train for, participate in, and occupy major creative, production and administrative theatrical roles alongside established theatre artists;
- the opportunity for these artists to develop, exchange and experiment with new techniques and ideas in the theatre - particularly as these techniques and ideas relate to the production of those classic works drawn from the European and North American theatre traditions;
- The audiences of Greater Victoria its own professional theatre company that focuses on these masterworks – the 'classics'.

Mission - BBRT was founded on the belief that great cities deserve great theatre. Boasting its own opera, symphony, public art gallery, professional theatre training institutions and a host of medium to smaller professional theatres, Victoria, BC (population approx. 350,000) is remarkable for the range and diversity of the professional arts activity that it supports. However, although the theatre audiences of Victoria have been well served when it comes to seeing the best professional Canadian, cutting edge and youth theatre, since the demise of the New Bastion Theatre in the early 1990's, they have lacked a professional company that dedicates itself to presenting fresh interpretations of the great works from the past – the classics. BBRT has filled this need. Based on the belief that vibrant cultures are those which view the present, past and future with equal energy and clarity, BBRT's aim is to give (primarily Victoria based) artists, technicians and administrators the opportunity to build a remarkable new theatre company that offers audiences timeless visions into the world's great plays.

On a provincial and a national level, BBRT is distinct in several ways. It is one of a few professional theatres that offers a significant commitment to early career professional theatre artists who are within five years of graduating from a major training organization across Canada.

History – Currently led by a small, but dedicated, Board of Directors and Advisory Board and administered by Founding Artistic Director Brian Richmond and General Manager Rebekah Johnson, BBRT was founded in 2008 by some of Victoria’s, BC’s, and Canada's most respected established and exciting early career theatre artists and educators. BBRT has completed 8 critically-lauded and well-attended seasons. In this time the company has presented 40 multi award winning productions. Enthusiastically received by the public, the media, and the community-at-large, these seasons have;

- drawn over 90,000 audience members to its several events and shows;
- offer more than 300 early career opportunities to young directors, designers, actors, stage managers, production personnel and administrators.
- seen the securing of cash support from more than 70 major corporate sponsors over 8 years and hundreds of private donors representing over \$ 4.5 m in cash or in-kind community support;
- generated over \$ 5.5 m in employment opportunities for, primarily, Victoria based theatre artists
- seen BBRT awarded financial support from several levels of government;
- seen BBRT hailed by local media as being the “most important cultural event to take place in Victoria in decades” (Times Colonist) and for producing work “as good as any seen on any stage in Canada” (CBC Radio);
- seen BBRT win 22 and receive 48 nominations in the Victoria Critics’ Annual Spotlight Awards including 5 Best Professional Production, 4 Best Director, 8 Best Actor or Best Acting Ensemble and 5 Best Design awards;

4. Notes on Financial History

Sources of Revenue

From its beginnings, BBRT had been a society that was almost entirely dependent on a revenue base comprised of vigorous growth in ticket sales combined with a higher than average annual donor base for arts organizations of a similar size in BC. As well, from its inception it has been dependent on the annual support of its founder, and, in subsequent years, certain key board members for its survival. Government funding, while it grew marginally over the first five years, has lagged far behind that of other arts organizations in the CRD area and BC and in 2016 comprised only 8.5% of its annual revenue base. The result has been that while the society was able to achieve small surplus in 2009, 2011, 2015 and 2016 it also posted significant annual deficits in 2010, 2011, 2012 and 2014 (see Appendix B).

Cash Flow

From its beginnings, the challenges of cash-flowing its annual operations, particularly when the society is in a producing cycle, have proven challenging for BBRT. For the first five years they were met primarily through a secured line of credit of \$ 50 k (later converted to a 10 year loan) with Van City

Savings, large scale cash infusions from its founder, board members and supporters and/or through paying off creditors at season's end from next year's subscriber revenues.

Blue Bridge at the McPherson - From 2009-2011, BBRT used Victoria's historic McPherson Playhouse as its home and offered a three play season from June to August of each year. By 2012/13, although it had experienced strong audience growth from a total attendance of 7,053 in 2009 to 12,909 in 2013 (see Appendix A) and resulting donor growth, it had again failed to secure either enough significant government support at a provincial and national level or, sufficient growth in ticket sales and donors to meet its revenue needs and, subsequently, had posted operational deficits for 3 of its first 5 seasons (see Appendix B). Faced with mounting deficits, and an inability to solve its long term cash flow challenges, the Board of BBRT began to zero in on the high labour costs associated with producing at the McPherson Playhouse and to seek other opportunities where these costs might be brought into a balance with revenues. The strategy was that, by decreasing the costs of production, the society would be able to generate potential annual operating surpluses so that it could address its increasing deficit.

The Purchase of the Roxy - On February 14, 2013 announced the purchase of the Roxy Theatre and made public the intent behind this purchase. This intent was to have the theatre;

- serve as a centre for the development of early career professional theatre artists;
- provide a venue for other professional theatre, music, dance, and live performance groups from Victoria and surrounding area;
- be the future home for most of Blue Bridge's productions.
- house all of Blue Bridge's main administrative and box office services.

In November of 2013, BBRT opened The Roxy with a critically well-received production of Sam Shepard's *True West* and over the course of the next three seasons has produced and/or presented 17 productions and served as the host to more than two dozen community events or performances.

The Original Roxy Business Model - BBRT entered into its first season (2013/14) at the Roxy Theatre with the intent that it would operate the venue as a mixed live performance/film space that would house not only BBRT productions but rentals to other community groups. This plan to use the Roxy as a venue for film had to be abandoned due to a number of issues. These were;

- the discovery of the need to upgrade the cinema from 35mm to a state-of the arts digital projector (costs \$ 80-100 k) to be able to exhibit first run films;
- the demands placed on the schedule through the society's and other live performance needs;
- the low level of revenue generated by the society running the theatre as a film centre for the first eight months of its ownership;
- the estimated high marketing costs necessary to run the Roxy as a part-time movie exhibition centre.

As well, rentals to outside groups did not materialize in the tempo outlined in BBRT's original business plan. However, as the seasons have progressed it has become apparent that this is an aspect of the original plan that will succeed over time; but, at least initially, at revenues much lower than industry standards due to the difficulties faced in raising enough money to adequately convert the theatre into a usable live performance venue.

However, the biggest adjustment to the original Roxy business plan lay in the fact that, the audiences that BBRT had worked five years to build, radically decreased from 12,909 paid admissions in 2012 to 7,925 in 2014 (representing a drop in paid attendance of nearly 39% to its live events). Although the original budget and business plan developed for BBRT's move to the Roxy had calculated a reduction of 20 % in attendance, the society was not prepared for a drop of this magnitude and the accompanying decrease in donations.

One aspect of the original business plan that has proven extraordinarily positive, however, was the radically reduced costs of productions which has been the primary reason the society posted back-to-back surpluses in 2015 and 2016.

The Capital Campaign - To prepare the Roxy for production for live theatre events it was determined by the board of BBRT that it needed to engage in both short and long range capital upgrades to get the building to a place where such events might be possible. To lead the design of this process, BBRT engaged the services of architect and former Victoria city mayor, Alan Lowe. The short range goals identified by Mr. Lowe and BBRT staff included;

1. the securing of a full time liquor license to maximize additional revenue sources;
2. the painting, cleaning and re-furbishing the space to bring it up to contemporary health and safety standards;
3. the building of a stage on which performances could be mounted;
4. the installing a steel structured lighting grid and trusses to accommodate the use of stage lighting;
5. the installing a new theatre sound system;
6. the upgrading of the electrical system from a 50 amp service to a 200 amp service required for stage lighting systems;
7. the purchase of a minimal lighting instrument and theatre communications packages;
8. the creation of an insulated, heated, plumbed and sanitary dressing room and office areas to house actors, back stage needs and administrative staff.

In 2013-14, items 1-5 were accomplished. The award of a Vancouver Foundation grant of \$ 10,000 combined with a Victoria Foundation grant for \$ 20,000 in 2015 meant that item 7 was able to be partially accomplished. Items 6 & 8 await further funding to proceed.

To achieve these goals, the board of BBRT announced the launch of an ambitious \$ 2 m capital

campaign to pay off the mortgage owed to Montan Investments and to renovate the theatre as per Mr. Lowe's plans. However, in the spring of 2014, in light of the a debt load in excess of \$ 500,000 that the society was struggling with, the board of BBRT decided to de-prioritize any future capital development until a time that the society could stabilize its finances and eliminate its current debts.

5. - Overview of Past BBRT Business and Strategic Plans - In its first season at the Roxy (2014 – 2015), Founder Brian Richmond resigned from his joint managerial role as Producing Artistic Director (but has continued in the role of Artistic Director). After a city wide search, the board appointment Rebekah Johnson as General Manager. While in its first season at its new home, BBRT experienced great success at reducing the costs of production, it also suffered a large drop in average attendance on a production- by-production basis (from 2582 per production in 2013 to 1,321 in 2014 - see Appendix A). This, combined with underwhelming response from its supporters to contribute to BBRT's first Capital Campaign meant that the society had, by late 2014, come to the place where it needed to consider whether any business model would allow BBRT to continue. Subsequently, in January, 2015, the board scheduled a one day retreat using facilitators Ian Case and Howard Jang where the society contemplated all options from closing its doors to moving forward from a period of decline and near termination to renewal.

To begin the process of formulating a three year strategic plan for 2015-2017, the board of directors and staff created the following SWOT Analysis over the early part of 2015. The coloured notes following each item are meant to give an overview of the opinions of those members and advisers attending the 2017 retreat, on the relative success and/or failure of the society to address the issues identified in the 2015 retreat from 2015 to its second retreat in January, 2017.

6. SWOT Analyses – 2015

Strengths

- strong artistic product - **maintained**
- stellar record of providing early career opportunities - **maintained**
- dedicated donor base - **maintained**
- dedicated subscriber base – **moved to weaknesses**
- talented volunteer base and paid staff - **volunteer base expanded, paid staff eliminated – moved to Threats**
- dedicated FR committee – **maintained**
- commitment of local artists and volunteers - **maintained**
- strong support from media - **maintained**

Weaknesses

- deficit and relationships with creditors - **addressed**
- untimely financial reporting – **addressed**
- inability to post annual operational surpluses - **addressed**
- inability to finance debt load – **unaddressed but unsuccessful**
- too heavy reliance on key private donors – **addressed**
- board development and board effectiveness – **in process**
- lack of long term business and strategic planning – **addressed**

Opportunities

- development of Roxy Theatre as self sustaining revenue source – **in process**
- ability to appeal to government agencies for increased or first time funding – **addressed but unsuccessful**
- capital development of Roxy - **in process**
- establishment of more mutually beneficial relationship with University of Victoria, Department of Theatre – **temporarily suspended**

Threats

- lack of significant ongoing government support - **addressed but unsuccessful**
- deteriorated relationships with theatre practitioners, community supporters and creditors - **in process**
- lack of annual audience growth - **in process**

7). Action Arising From Retreat - “Re-Imagine, Re-Configure and Re-Emerge”

Results of the Retreat

The board and staff left the January 2015 retreat invigorated and much discussion ensued surrounding BBRT's best options in moving forward in the days and months that followed. There was also a re-affirmation that for any move to succeed, there would need to be a much greater commitment to broad based stake holder planning sessions over the months to come. The Board, Artistic Director Brian Richmond and General Manager Rebekah Johnson were delighted when both Ian Case and Howard Jan and other key members of the community agreed that they would stay involved with BBRT over this planning phase as members of its new Advisory Board.

In the all day retreat (which was followed by several other special board and community meetings), several options regarding BBRT's role in the community and its business model were discussed. In the end it was decided unanimously that what was needed, as a first step, was for BBRT to reduce costs by:

- Concentrating all productions costs to a shortened time span
- Concentrating all administrative efforts and resources into this same time period
- Concentrating and reducing marketing and communications costs
- Reducing the number of artists engaged using the repertory model

- eliminating all full time paid staff until the time that BBRT was able to generate enough operating revenue to justify the re-hiring

By taking these steps it was thought that it would allow BBRT to use the Roxy as;

- A revenue generator the remainder of the year;
- Allow the Board of BBRT to use the period of September to April of each year on debt reduction/elimination fund raising activities.

As well, at its February 2, 2015 meeting, the Board of BBRT recognized that the society would need to engage in a far more prolonged period of strategic planning over 2015/16 and beyond if this plan is to succeed. As a result of these meetings, discussions ensued and a motion was passed that outlined the steps in the activity to be pursued in BBRT's 2015/16 season.

The following are the major initiatives outlined in this strategic planning document that arose from the 2015 retreat entitled “RE-IMAGINE, RE-CONFIGURE AND RE-EMERGE”. (Please note, that the symbol ✓ means that, in the opinion of the society the following initiatives have been either maintained or accomplished, whereas, ✗ means that the initiative was either abandoned, re-imagined, unsuccessful or is still in progress.)

8. Major Initiatives Outlined in - “RE-IMAGINE, RE-CONFIGURE AND RE-EMERGE” - A plan to re-vitalize Blue Bridge Repertory Theatre as a viable force in the Victoria arts community

Guiding Principles and Objectives

- Absolute resolve to maintain artistic health of society ✓
- Absolute resolve to maintain commitment to providing opportunities to early career professionals ✓
- Absolute resolve to eliminate debt load of society and restore financial health ✓
- Dedication to finding long term and viable business plan ✓
- Absolute commitment to transparency with community and BBRT's creditors ✓

Component One – “Re-Imagine” February to August, 2015

- The selection of the individual who will lead the “Re-Imagine, Re-Configure and Re-Emerge” Campaign; ✓
- Suspend hiring of all paid full-time staff for the remainder of 2015; ✓
- Finish re-imagined 2014/15 season at the Roxy Theatre (IE, replace *Pal Joey* with a smaller show); ✓
- Focus on \$ 30-50 k fund raising goal necessary to finish this season; ✓
- Begin process of creating Special Event, expense free FR events to help BBRT achieve its goals (*The Cyclone Song Fest*, re-mount of BBRT's hit *Hank Williams – the show he never gave*); ✓

- Lay groundwork and begin process of Strategic Planning by hosting and communication with society's partners (government, donors, audience, creditors); ✓
- Begin the planning for a series of 2015/16 FR events aimed at eliminating deficit and bringing debt under control; ✓
- Maintain BBRT's current Debt Reduction Plan while re-configuring and re-strategizing BBRT's approach to debt reduction; ✗
- Re-negotiate the terms of the Roxy mortgage with current mortgage holders; ✓
- Focus on building of advisory board only until such time that BBRT has re-established financial viability. ✓

Component Two - “Re-Configure” - September to December 2015

- Refine and finalize 5 year Strategic and Business Plans ✓
- Suspend all production except “expense free” or “minimal expense” Special Events ✓
- Focus on development of Roxy Theatre as community use, rental facility (including capital upgrades where funded by government agencies, or Foundations) ✓
- Eliminate all short term unsecured debt (all those on creditor's list) ✗
- maintain commitments to long term debt (bank, loans, current payment arrangements) over this time period ✓

Component Three - “Re-Emerge” - January to August 2016

- Return of BBRT as the producer of a three play summer season only at the Roxy Theatre ✓
- The continued development of the Roxy Theatre as a community use rental facility with BBRT as designated primary tenant ✓
- The launch of BBRT's Legacy Giving campaign aimed at building equity in the Roxy Theatre ✗

Beyond Component Three

- If unsecured debt not eliminated in year one of “Re-Imagine, Re-Configure and Re-Emerge” campaign, repeat cycle until debt eliminated ✗
- Once financial health of society has been established, continue special event winter and spring productions at the Roxy that are focused on Early Career development opportunities. ✗

9). Notes on Success/Failure/Ongoing Development of Major Initiatives

a). Guiding Principles and Objectives - Despite greatly reduced revenues and greatly curtailed expenses, BBRT was able to produce 9 productions from 2015 to 2016. Two of these (*Waiting for Godot* and *Long Day's Journey Into Night*) were chosen as Best Professional Production and were awarded Best Acting Ensemble in the annual Victoria Theatre Critics Spotlight Awards.

As well, BBRT maintained its commitment to offering early career opportunities to young theatre artists, technicians and administrators by offering nearly a hundred positions in acting, design,

production management and administration.

On the financial front, 2015 and 2016 also saw two successive years of operating surpluses (Appendix B.) As well, the society was able to continue to reduce its long term debt load by more than \$ 40 k.

The society experienced less success in its goal of eliminating or financing its high levels of past payables to unsecured creditors. A proposal to Van City/Island Savings Vital Loans Program to finance the debt load by creating a 2nd mortgage on the Roxy Theatre was unsuccessful due to the condition made by the Vital Loans program that they be listed as first on title (a condition unacceptable to the current mortgage holders Montan Investments) and their request that the society finance an expensive stage 2 environmental report (a stage 1 report was successfully completed with the building's purchase in 2013). As well, decreased government funding, brought about by the decision of the CRD's 2015 Arts Commission to eliminate annual operational funding to BBRT in March of 2015, made the accomplishment of BBRT's original debt reduction strategy impossible to accomplish.

Subsequently, in Board meetings leading up to it, and at its AGM in 2016, the society changed strategies and decided to engage in a Proposal to Creditors under the supervision of Grant Thornton – Trustees in Bankruptcy in 2017: a proposal that would see BBRT pay all unsecured creditors 25 cents on the dollar over the period of 2017-2020. The acceptance of this proposal would mean a drop in debt arising from accounts payable from approximately \$ 160 k to \$ 40 K in 2017. This proposal that contained a full schedule of payments was accepted at a meeting of these creditors on February 23, 2017 and was approved by the BC Provincial Court on March 30, 2017.

BBRT has met on a regular basis with all its major stakeholders and has been shared all of its strategies and financial planning and reporting documents with all agencies, businesses and individuals when requested.

The dedication to long term planning and board development is ongoing with BBRT continuing to build a committed governing and advisory board. (BBRT at its March 2017 AGM increased its board membership from 3 members to 7 and its advisory board from 6 members to 8).

b). - Notes On Component One – “Re-Imagine” February to August, 2015 - Most of the initiatives outlined under Component One were accomplished including; the suspension of all full time staff (although the society's current reliance on a volunteer staff has moved this initiative in to the category of 'Threats' as outlined in the 2017 SWOT Analysis); the replacing of *Pal Joey* with a smaller show (the highly popular 2015 production of *Private Lives*); the achievement of the fund raising goal to complete the season; and the re-negotiating of the terms of the mortgage on the Roxy Theatre (the mortgage holders have agreed to an interest and payment free mortgage up until the date that the remaining debt outlined under the Creditor Proposal is eliminated and an interest free mortgage for three years beyond this date).

c). Notes on Component Two - “Re-Configure” - September to December 2015 - At the board retreat in January 2017 it was decided that it would be more feasible to shorten the period of strategic planning from 5 years to 3 until the society had achieved greater financial stability.

Special Events from 2015-2016 (such as *Roy Orbison, The Cyclone Song Fest* and *An Evening with Zach Stevenson*) began to address the need for “minimal expense” fund raising initiatives that could generate funds during BBRT’s non-producing season.

Rentals of the theatre began to increase and by 2017 the society had achieved the original numbers of rental nights contained in its original 2013 planning documents. However, there is still a much greater potential for revenue arising from this source (see appendix c. - History of Rentals and Nights Occupied - Roxy Theatre).

The revised approach to short term (unsecured) debt has been outlined above under the terms of the Creditor Proposal. Other short term debt (including all monies owing to government agencies such as Revenue Canada, Provincial Sales Tax and Employee Benefits) has been eliminated.

In terms of long-term debt, the payments on the 10 year loan secured through Van City Savings in 2014 have been maintained and the mortgage on the Roxy Theatre, as noted above, has remained at its original purchase value. However, the board and staff have identified that (based on the dramatic increase in property values provided by BC Assessments since the society’s purchase of the Roxy) it might be prudent for the society to commission a current market value appraisal; particularly in the face of the potential expiration of the mortgage from Montan Investments in the next few years.

The struggle for the society to cash flow its activities remains a perennial handicap and to date the society has been unable to develop an enduring short-term strategy to address this operational handicap.

d). Notes On Component Three - “Re-Emerge” - January to August 2016

In 2016 BBRT returned to being a producer of a three play summer season only. Although this had the desired effect of placing less of a strain on BBRT’s limited administrative resources, it also had the effect of greatly reducing total paid attendance from 7,174 to its 5 play season in 2015 to 3,993 in 2016 (appendix a) and a reduction in total earned revenue. As a result of this BBRT has returned to a 4 play summer season in 2017 which, at the time of writing, has increased advance ticket sales over 2016 by 35%.

The increase in rentals of the Roxy in 2016/17 has already been noted.

Facing other more pressing priorities, the board and staff of BBRT has suspended efforts at Legacy Giving until the company’s 10th Anniversary Season.

e). Notes on Beyond Component Three

As noted above, the next challenge for BBRT in 2017 is to develop programming and budgets that will allow it to continue to post annual operational surpluses, eliminate the remainder of its unsecured debt, maintain its payments on its long term debt to Van City Savings and to develop a strategy to greatly increase its equity in its major asset, the Roxy Theatre.

In the foreseeable future (given its staffing challenges), it is unlikely that the society will be returning to year round programming.

**REPORT TO THE ARTS COMMISSION
MEETING OF WEDNESDAY, APRIL 26, 2017**

SUBJECT Financial statement requirements for Arts Service funding programs

ISSUE

Staff were asked to provide a report on the level of assurance and risk mitigation provided by the submission of financial statements as part of the granting process.

BACKGROUND

Following a presentation from an organization whose budget size had increased to the point of requiring a higher level of financial statement, i.e. from Notice to Reader to Review Engagement, the Arts Commission requested that

“...staff provide a report on the levels of assurance and risk mitigation provided by the various levels of financial reporting in relation to current grant funds allocated for the Arts Service funding programs.”

The presentation questioned the value of requiring a higher level of financial statement, citing their position that it did not provide a greater level of accountability and increased the administrative cost to the applicant, thereby reducing the effective value of any grant received.

In grant making, there are two main areas of risk: 1) the financial risk inherent in giving a grant; and 2) the risk that grant program goals will not be fulfilled by funded organizations.

Financial statements are one part of a grant application that also includes written responses to standard questions, budget information specific to the application, evidence of past performance, etc.

Different types of financial statements provide various levels of assurance that the financial information provided by an organization is accurate, see Appendix A, Table 1. A funder's requirement for financial statement requirements is typically based either on the amount of the grant requested or on budget size. CRD requirements and a sampling of other jurisdictions is provided in Table 2.

Basing financial statement requirements on the grant amount puts emphasis on the financial risk of the grant. Depending on the amount, a grant request represents higher or lower risk and requires a commensurate level of assurance in the financial information provided.

Basing the requirements on budget size places emphasis on identifying qualified organizations as community assets that are deserving of support. The larger and more complex the organization, the greater assurance required in the financial reporting.

The Arts Service financial statement requirements are based on budget size and have been in place since the inception of the Arts Service in 2001. The requirements apply to both project and operating applicants.

ALTERNATIVES

Alternative 1

That the Arts Commission receive this report for information.

Alternative 2

That the Arts Commission request the Arts Advisory Council to examine the issues related to financial statement requirements as outlined in the staff report and provide recommendations.

Alternative 3

That the staff report be referred back to staff for further information.

IMPLICATIONS

Revisions to the current requirements may change the information required of some applicants and the way applications are assessed.

CONCLUSION

The two models for requiring financial statements have shared concerns but reflect different values. Linking financial statements to grant size places an emphasis of concern on the direct financial risk. Linking financial statements to budget size reflects a greater concern with assessing the sustainability of an organization as a community asset. The latter is the model the Arts Service uses.

An argument could be made that operating grants support community assets whereas project grants are one-off funding. This position would make it reasonable to consider basing financial statement requirements on budget size for operating applicants and on grant size for project applicants. That said, the current CRD assessment model has been in use for 15 years and correlates to successful outcomes in both programs.

There is a financial impact to organizations as higher levels of financial statements become a requirement. A balance needs to exist between the cost of administrative requirements for grant recipients and the goals of assessment.

If the Arts Commission sees the need for a further examination of the issues they may direct the Arts Advisory Council to consider the issues and provide appropriate recommendations.

RECOMMENDATION

It is recommended that the Arts Commission receive this report for information.



James Lam, Manager
Arts Development Service

JL: hh

Attachment: Appendix A Financial Statement Requirements CRD and other Jurisdictions

Financial Statement Requirements CRD and other Jurisdictions - Appendix A

Table 1. Types of Financial Statement (FS) and Level of Assurance Provided	
Type of Statement	Level of Assurance provided by preparer that financial information is not materially misstated
Compilation with Notice to Reader	No assurance – however presents information in FS format
Review Engagement	Limited assurance - provides a statement that the preparer is not aware of a need for material modifications
Audit	High assurance – provides an opinion that information is fairly presented in all material respects

Table 2. Financial Statement Requirements – CRD Arts Service and Other Public Sector Jurisdictions		
Jurisdiction	Grant Program or Granting Level	Financial Statement Requirements
CRD Arts Development*	budgets <\$300,000 – operating, project	Notice to Reader
	budgets \$300,000-\$750,000 – operating, project	Review Engagement
	budgets >\$750,000 – operating, project	Audit
City of Barrie	requests <\$20,000 - operating	Review or lower
	requests >\$20,000 - operating	Audit
City of Brantford	budgets <\$100,000 – operating, project	Review
	budgets >\$100,000 – operating, project	Audit
Edmonton Arts Council	requests <25,000	Independently prepared
	requests \$25,000-\$100,000	Review
	requests >\$100,000	Audit
City of Kelowna	applicants with facilities	Audit
	all other applicants	Review
City of Vancouver	project	Review or Audit preferred
	budgets >\$300,000 - operating	Review or Audit
BC Arts Council	requests <\$10,000	Internal (with conditions)
	requests \$10,000-\$25,000	3 rd party Notice to Reader
	requests \$25,000- \$100,000	Review
	requests >\$100,000	Audit
Winnipeg Arts Council	requests <\$10,000 - project	Audit, Review or independently prepared

*Prior to 2015, organizations with budgets below \$300,000 could provide internally generated financial statements resulting in the receipt of financial information of varying quality. The requirement for organizations with <\$300K budgets was revised in 2015 to require at least Notice to Reader statements (effective in 2018). The purpose of the change was to standardize the format and expectations for financial statements submitted by applicants.



Making a difference...together

**REPORT TO CRD ARTS COMMISSION
MEETING OF WEDNESDAY, APRIL 26, 2017**

SUBJECT **Bylaw 4127: A Bylaw to Amend Bylaw Number 2884, Being “Arts and Culture Support Service Establishment Bylaw No. 1, 2001”**

ISSUE

An additional amendment to Bylaw 4127 requires review and approval by the Arts Commission.

BACKGROUND

At their meeting of February 22, 2017, the Arts Commission recommended approval by the Capital Regional District (CRD) Board of Bylaw 4127, to amend Bylaw 2884, the Arts and Culture Support Service Establishment Bylaw, with the following amendments:

- Rename non-Group 1 participants as “Group 2”.
- Establish the participation level for new Group 2 participants as a minimum 30% of their Group 1 level.
- Provide a means for new Group 2 participants to increase to the minimum 30% level over three years beginning at 10% in their first year and 20% in their second year.
- Provide direction for Group 2 participants currently contributing less than 20% to increase to 20% beginning in 2018.
- Update the assessment calculation methodology for cost sharing, using current CRD standards.
- Add the Southern Gulf Islands as a Group 2 participant per their request.

Prior to the recommendation moving forward to the CRD Board, at their meeting of March 29, 2017, the Arts Commission requested an additional amendment to Bylaw 4127 providing a two-year trial for new Group 2 participants only. The additional amendment has been added as 6 (2)(c)(iii).

ALTERNATIVES

Alternative 1

That the CRD Arts Commission recommend to the Capital Regional District Board:
That Bylaw No. 4127, “Arts and Culture Support Service Establishment Bylaw No. 1, 2001, Amendment Bylaw No. 4, 2017” be introduced and read a first time, a second time and a third time.

Alternative 2

That the staff report and bylaw be referred back to staff for further information.

IMPLICATIONS

The additional amendment to Bylaw 4127 provides a two-year period whereby new Group 2 participants may withdraw from the service in the first or second year of membership.

CONCLUSION

The additional amendment 6 (2)(c)(iii) adds a two year withdrawal provision for new Group 2 participants.

RECOMMENDATION(S)

That the CRD Arts Commission recommend to the Capital Regional District Board:

That Bylaw No. 4127, “Arts and Culture Support Service Establishment Bylaw No. 1, 2001, Amendment Bylaw No. 4, 2017” be introduced and read a first time, a second time and a third time.

Submitted by:	James Lam, Manager, Arts Development Service
Concurrence:	Nelson Chan, MBA, CPA, CMA, Chief Financial Officer
Concurrence:	Robert Lapham, MCIP, RPP, Chief Administrative Officer

JL:hh:ngm

Attachment: Appendix A Bylaw 4127

CAPITAL REGIONAL DISTRICT
BYLAW NO. 4127

A BYLAW TO AMEND BYLAW NO. 2884, BEING “ARTS AND CULTURE SUPPORT
SERVICE ESTABLISHMENT BYLAW NO. 1, 2001”

The Board of the Capital Regional District in open meeting assembled enacts as follows:

1. Bylaw No. 2884, “Arts and Culture Support Service Establishment Bylaw No. 1, 2001,” is amended as follows:

a) By adding to end of Section 2 “and the Southern Gulf Islands Electoral Area”

b) By deleting Section 3 in its entirety and substituting the following:

“3. **Participating Areas:**

- (1) The Township of Esquimalt, District of Highlands, District of Metchosin, District of Oak Bay, District of Saanich, Town of Sidney, City of Victoria, Town of View Royal, and the Southern Gulf Islands Electoral Area are the participating areas for this service.
- (2) In this bylaw, “**Group 1 Participating Areas**” in each year means the Township of Esquimalt, District of Oak Bay, District of Saanich, City of Victoria, and the Town of View Royal.
- (3) In this bylaw, “**Group 2 Participating Areas**” in each year means the District of Highlands, District of Metchosin, Town of Sidney and the Southern Gulf Islands Electoral Area.

c) By deleting Sections 6 and 7 in their entirety and inserting a new section 6:

“6 **Apportionment**

(1) The amount of annual costs recovered by requisition in accordance with Section 4 (a) of this bylaw, shall be apportioned among the Participating Areas by dividing the costs into two equal parts, one part to be apportioned on the basis of population and one part to be apportioned on the basis of assessments and applying the formulae in Section 6 (2) below.

(2) For the purpose of this section:

(a) **Group 1 Participants:**

- (i) **Population** is the total population estimate as determined annually by the Regional Planning Services Department of the Capital Regional District, and

APPROVED BY THE INSPECTOR OF MUNICIPALITIES this _____ day of _____, 2017.

ADOPTED this _____th day of _____ 2017.

CHAIR

CORPORATE OFFICER

From: Cedric Zala [mailto:development@victoriachoralsociety.ca]

Sent: Tuesday, April 04, 2017 11:28 AM

To: James Lam <jlam@crd.bc.ca>

Subject: Thanks for Project Grant for Joshua

Hi James:

I just wanted to thank you and CRD Arts Development for awarding the Victoria Choral Society a \$4000 Project Grant to support our production of Handel's oratorio Joshua on May 9.

We are hard at work rehearsing this piece, with the aim of giving Victoria audiences a rare opportunity of hearing a top-notch performance of this seldom-heard gem, with its many stirring choruses, including "See, the Conquering Hero Comes." We also note that your support allows us to offer low-priced (\$10) tickets to interested concert-goers (students and unwaged) who otherwise would likely not be able to attend.

We greatly appreciate CRD's support of our current Joshua concert, and of our many other performances of choral masterworks in the past.

Best regards,

Cedric Zala

Development Coordinator

Victoria Choral Society

development@victoriachoralsociety.ca

250.652.5841

7.2 Correspondence

April 4th, 2017
Home.

Dear Mr. Lam,

We wanted to personally thank you for your time and guidance when asked for. Thank you to yourself and to Heather and to the Arts Advisory Council and Arts Commission for having faith in us as an organization as well as this important play: The Narrows.

Yours very truly,


Francesca Albright
Co-Artistic Director
Castlereigh Theatre Project

castlereigh.com