



TO:	CHAIR AND MEMBERS INVESTMENT AND ECONOMIC PROSPERITY COMMITTEE MEETING ON NOVEMBER 4, 2013
FROM:	HARVEY FILGER DIRECTOR, CORPORATE INVESTMENTS AND PARTNERSHIPS
SUBJECT:	MIXED-USE DEVELOPMENT INCLUDING A PERFORMING ARTS CENTRE – REVIEW OF PROPOSALS AND PUBLIC INPUT

RECOMMENDATIONS

That on the recommendation of the Director, Corporate Investments and Partnerships, the following actions **BE TAKEN** regarding the Mixed-Use Development including a Performance Centre, proposals submitted by Music London and the Grand Theatre:

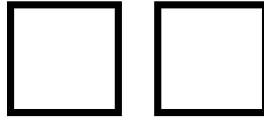
- a) That this report which includes the attached Public Participation feedback and the Novita report **BE RECEIVED** for information; and
- b) Civic Administration **BE DIRECTED** to continue to investigate and review supplementary information as requested of both project proponents and relevant City departments in order to present a suitable recommendation for Council consideration at a future meeting.

PREVIOUS REPORTS PERTINENT TO THIS MATTER
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1. December 18, 2012: *A Path to Prosperity: Community Business Ideas to Stimulate our Economy*, Investment and Economic Prosperity Committee, Corporate Investments and Partnerships
2. February 19, 2013: *Investment and Economic Prosperity Proposal Assessment Process Update #2*, Investment and Economic Prosperity Committee, Corporate Investments and Partnerships
3. April 29, 2013: *Investment and Economic Prosperity Project Updates*, Investment and Economic Prosperity Committee, Corporate Investments and Partnerships.
4. May 21, 2013: *Investment and Economic Prosperity Projects – Public Input*, Investment and Economic Prosperity Committee, Corporate Investments and Partnerships.

BACKGROUND

By way of background, on January 23, 2012 Municipal Council was presented with the 'Developing a Strategic Investment and Economic Prosperity Plan' report, where a process was proposed for the purpose of developing the Strategic Investment and Prosperity Plan. Outlined in that report was a proposed process by which selected projects would move from conception to implementation. As a result, the City of London received 49 ideas from members of our community. All delegates who brought forth a proposal, and for which contact information was available and communication direction provided, were asked to complete the due diligence checklist for short listing projects.



As part of the due diligence review, the submission and satisfactory completion of the specific elements listed within the checklist were essential for the proposal to move forward. For the proposals where a completed checklist was not submitted, a fair review and categorization took place. The primary evaluation of the proposals was based on careful review and analysis of the proposed ideas in relation to the listed definition of economic development. This analysis allowed for the appropriate classification of the proposals based on the four proposed categories: Economic Development, Social Prosperity, Idea Bank, or Other.

The Corporate Investments and Partnerships staff prepared a report (December 18, 2012) for the Investment and Economic Prosperity Committee (IEPC) that presented a shortlist for the purpose of accelerating London's economy and fostering private sector investment in the City. This report, endorsed by Municipal Council in February, 2013, presented five proposals best suited to the advancement of the goal and objectives of London's Prosperity Plan (*Refer to Appendix A and B for Council Resolutions; Appendix C for the Investment in the Downtown: Mixed Use Development Including a Performing Arts Centre recommendation*).

On the 19th of February 2013, a proposal assessment update report was presented. This report outlined prosperity project next steps with respect to the financial plan, public engagement plan and project operational plans. In regards to the "Investment in the Downtown: Mixed Use Development Including a Performing Arts Centre" recommendation, this report identified that a second community consultation would take place once business plans were received from both project proponents and reviewed by an external party. The external party report would be made public and become part of the second public consultation.

In that regard, the first public engagement process was concluded in early May through: the build a budget workshop; social media and other means; meetings with municipal groups and organizations. The results of the engagement were summarized in the "Investment and Economic Prosperity Projects - Public Input" report (*Refer to Appendix D for feedback related to the Investment in the Downtown: Mixed Use Development Including a Performing Arts Centre proposals*).

The second community consultation meeting as identified in the February 19th, 2013 report, was specific to the "Investment in the Downtown: Mixed Use Development Including a Performance Centre" recommendation: Music London and the Grand Theatre proposals. The public was invited to participate on September 11th and/or September 26th, 2013. The purpose was to allow local citizens to learn about the proposed projects, provide insight and opinion, as well as an opportunity to ask questions.

This report is divided into two parts:

- Part 1 Community Consultation: this section addresses the second round of engagement, which took place on two separate dates; it outlines the process by which the public was engaged and presents the feedback, questions and concerns received. In addition, this section outlines recurring themes that emerged through this process.
- Part 2 Novita Proposal Review: this section addresses the Novita Interpares Limited report; it outlines the actions taken by Novita to assess both proposals in addition to summarizing the key findings of their review.



DISCUSSION

The mandate of the City's Investment and Economic Prosperity Committee (IEPC) is to accelerate growth of a strong vibrant economy and foster private sector investment in the city. Consistent with the IEPC mandate and the Culture service area's strategic direction to "Strengthen Culture to Build Economic Prosperity" Council strategically approved that Culture and Corporate Investments become part of the Prosperity Plan and both report to IEPC. In that regard, and consistent with London's Cultural Prosperity Plan, Civic Administration indicated that the Arts and Culture Sector plays a crucial part in the economic future of the City of London, and recommended that a mixed use development/investment in the downtown be considered. The two proposals, received from the Grand Theatre and Music London, focus on an expansion or development of a new arts centre and a multi-unit residential and/or commercial development.

The projects which were recommended to move forward in the process support the IEPC objectives. The objectives are identified as follows:

Fuel transformational change in London's economy

Create jobs

Leverage investment from others

Stimulate spin-off benefits

Build beneficial partnerships

Benefit key sectors

Through the City of London's Strategic Plan 2011-2014, Council identified five results that contribute to the high quality of life in London: A Strong Economy; A Vibrant and Diverse Community; A Green and Growing City; A Sustainable Infrastructure; A Caring Community. It is important to note that the two proposals are specifically aligned with the following strategies:

- **A Strong Economy;** Invest strategically in public facilities• Establish a focused strategy for the downtown• Build partnerships with key private, institutional and community partners.
- **A Vibrant and Diverse Community;** • Strengthen and embrace London's diversity and cultural identity• Preserve and celebrate arts, culture and heritage• Build the vibrancy of the downtown including special events.
- **A Sustainable Infrastructure;** Invest in community infrastructure such as housing, parks, and recreation centres.

The need for capital investment to continue to strengthen London's historic core combined with the community's need for a new live performance venue, provides a good pairing of interests to meet the City's IEPC goals.

It is important to note that London is the only major city in Ontario which lacks a mid-size live performance venue capable of hosting a wide range of attractions. Despite numerous studies for a new performing arts centre over the last 30 years, none have resulted in a completed facility.

Part 1 – Community Consultation:

As part of the IEPC process, members of the Corporate Investments and Partnerships service area invited the public to participate in two community consultation meetings; held on September 11th and September 26th, 2013. The consultations consisted of the two project proponents, Music London and the Grand Theatre, presenting their independent proposals for a



mixed use development featuring a performance centre. The purpose of each meeting was to allow the public to learn about the proposed projects, provide some insight and opinion, as well as ask questions related to some specific points that have been identified in both business plans. As a result, over 210 citizens have been engaged through this process. Please be advised that both community consultation meetings have been taped and may be viewed at: http://prosperityforlondon.ca/community_consultation. (The feedback received during the “Question and Answer” segment of the two meetings is compiled in Appendix E). Also, both consultation sessions provided the public with the opportunity to express their opinions and ask questions through Twitter “#paclondon”. It is important to note that both sessions are represented independently, and the flow of the conversation is displayed as it took place. Feedback captured through this social media tool is compiled in Appendix F.

In addition, actions were also taken to encourage feedback through the prosperityforlondon.ca website; the prosperity email account; the City of London Facebook page; comment cards (as distributed during both community consultation sessions); and through forwarded feedback from other sources. Feedback received through these actions is outlined in Appendix G.

All public feedback received is attached in Appendices E, F and G; where direct feedback was collected, it is presented without modification.

Taking into consideration all information and feedback derived from the above mentioned methods, which were used to engage the public for their input and opinion related to both proposals, the following themes emerged:

Working together

The opportunity for Music London and the Grand Theatre to join together in a joint proposal was a consistent theme throughout the public consultation process. The below quotations exemplify this sentiment:

“The Grand and Music London MUST work together on a joint and much-needed performing arts centre. London doesn’t have the numbers to support two separate buildings but both should be able to share one well-designed facility. Please help bring these two battling factions together!” (Face book)

“I don’t see two sides on the stage; I see a lot of commonality and a lot of collective thinking. I see both very interested in one big thing which is a green light. I hope that that is what tonight is all about, getting the green light. This is a once in a life time opportunity, probably 50-100 years, I’m not feeling the vision, I’m feeling excited, i think there is a lot things on this stage and across this room and certainly the people that have been working on this for 20 or 30 years, that we need to examine hard. I think we know there is a business case, we know there is a need, I’m wondering, my question is would you consider a merger? I think there is potentially four sites in the room, there could be others. I think it is about spectacular architecture, significant landscape, signature buildings, but I think we need to take a few months, step back, create a vision, engage the community properly, and make the right decision together.” (September 11, 2013 Public Engagement).

“It makes much more economic sense if the two leading arts organizations can work together to develop a plan that serves both organizations and more importantly, the City of London.” (Comment forwarded to Office).

“The people on both of these teams are some of the best people we have in the City. This last exchange is getting to the bottom of things. The government is going to look at us working together. You guys have got to get together!” (September 26, 2013 Public Engagement)



Cost and Affordability

Through the public engagement, concerns arose from citizens if the City of London could afford an investment in a performing arts centre. Trepidation was expressed regarding a potential for tax increases to support such a venue. Conversely, citizens also expressed the cultural importance of a performing arts centre; the potential for economic benefits and the positive role the centre could play in the downtown core. Concerns were also raised about the ability and affordability for community groups to rent space in the proposed centre.

“This is about economic development and jobs. Culture accounts for nearly ten percent of the jobs in London! This facility will build capacity in performance for the many graduates of our various high school programs, Fanshawe College, and Western University. It will create technical jobs in lighting, sound, stage management, props and design. Then there are the construction jobs as well as the money spent on event night at local establishments (think London Knights as a comparison). As some comments have reflected, we as a community are limited by our vision of what is possible. As I said earlier, neither proposal is adequate and does not fully takes advantage of our local economy where 92% are employed and many high waged sectors like technology, health care, and education as well as agriculture and manufacturing - all who demand quality of life amenities, like music and theatre if they are to continue to live and invest here. It is the small mindedness of 'we can't afford it', 'zero tax increases', and 'I don't understand (culture / the arts industry in general / live local entertainment - the sit at home and complain types)' that has kept London from developing into a well-rounded and SUPPORTIVE community like Kitchener or Hamilton who have been investing for years and are now reaping the economic, social, and cultural benefits. This PAC is essential, (London is one of the last mid-size communities in Canada without one - imagine what we are missing) but its format has simply pitted friends against one another and limited any real chance of real creativity in thought, design, and cooperation.” (Prosperity for London Website)

“Here we go again. Rehashing this PA centre. Who's paying for it? With an unemployment rate still >8%, London lacking. Both groups should work together, have fundraising lotteries etc. Taxpayers cannot afford this. Our taxes are much too high already with services diminishing. City Hall reps need to quit fighting over things we cannot afford right now. Focus on economy and jobs until stability returns.” (Prosperity for London Website)

“...can the community afford the fees to rent these spaces?” (Twitter)

Potential Structure and Site

Considerable discourse took place, both at the public engagement events and online, regarding the potential structure and site of the proposed performing arts centres. What elements could and should be included in the design of a Performing Arts Centre was common theme.

“I like the idea of a big statement when it comes to the performing arts in this City, its critical, it's not only a part of our soul, but it's a part of who we should be as a City. But I have not heard a lot of what happens in side. The exterior bones of a building can be really amazing, but it's the culture in side that we haven't talked about. I fail to understand from two such outstanding organizations, why this isn't a unified effort to begin with? There are a lot of examples in the world of multiple use performing arts spaces acoustically outstanding. How can you come together given the environment that we live in?” (September 11, 2013 Public Engagement)

“I'm of the opinion that a performing arts centre must in itself be a unique piece of art. I'm concerned about the architecture, is it going to be a unique piece of architecture, so that it's recognized?” (September 11, 2013 Public Engagement)



“To Music London: the Grand proposal now addresses the issue of size and fly tower, are you now prepared to work with them to develop a spectacular performing arts centre in London?” (September 26, 2013 Public Engagement)

“Very interested in a performance hall; acoustics are exceptionally important, more important than anything else. It should be a hall that we can sing in and work in. This is a City where we have trouble locating a hall with great acoustics.” (September 26, 2013 Public Engagement)

Programming and Management

The type of programming and the management of the centre were also addressed over the course of the public consultation; in particular, the different types of events that could be hosted at the proposed Performing Arts Centre and how the programming and the structure of the building are interrelated. Discussion also took place regarding potential positives and negatives of different management structures. Comments concerning programming availability to smaller cultural groups were also presented.

“I would rather have the arts centre operated by a local group.” (Twitter)

“Should the performing arts centre be run by the same group that operates the Bud Centre (Global Spectrum)?” (September 26, 2013 Public Engagement)

Part 2 – Novita Proposal Review:

The Corporate Investments and Partnerships Team engaged Novita Interpares Limited, Cultural Facilities Consultants, to assess two proposals (business plans) that were submitted by Music London and the Grand Theatre in June of 2013. The two business plans independently proposed a mixed use development including a live performance venue. (*For Executive Summaries of both business plans please refer to; Appendix H for Music and Appendix I for the Grand Theatre; for complete business plans please refer to http://prosperityforlondon.ca/community_consultation*).

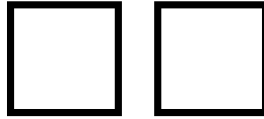
In August of 2013 the Novita group, as hired by the City of London, assessed the two proposals. Novita performed the following actions as part of its review:

- Review of documents submitted by proponents
- Discussion with City staff
- Preliminary discussions with proponents
- Attendance at public meetings
- Preparation of written report

As a result, the Novita Interpares firm presented the following findings related to the submitted business plans (Novita Interpares Limited, August 2013):

ESSENTIAL FINDINGS OF THE ASSESSMENT

If executed, either of these projects would meet the IEPC goals noted above. Other civic and cultural goals would also be realized.



Both proposals feature mid-size live performance facilities as their central feature and both proposals would involve the City in both capital development and operations. Ultimately, only one proposal could be pursued given the size of the London market for live performance.

Before addressing the question of which of the two proposals might be preferable over the other, the City will need to consider the extent to which either proposal is actually developed. Is the information in these proposals sufficient for decision making?

In terms of the IEPC's six stage approval process, these proposals are clearly still at the "concept" stage.

This report also advises that these proposals, even as concepts, are incomplete in key areas such as demonstrating the capacity for capital project execution and for capital financing.

In general terms, this report finds that:

- ***Both proponents are highly capable professional performing arts producers and presenters with decades of experience.***
- ***Both proponents have expended a significant amount of effort in assembling these proposals.***
- ***Both submissions propose mixed-use developments, differing in scale, and each incorporates a live performance venue.***
- ***Neither of the two proponents has capital development as their core business or any significant experience in capital development or specific experience in mixed-use development.***
- ***Private property owners of proposed sites have generally indicated their support but no private partner contributed to the development of the proposals.***
- ***No capital financing commitments (private or public) were identified.***
- ***Neither proponent provided a capital development plan.***
- ***Neither proponent owns the required development site(s).***
- ***The capital costs cited in both proposals are not substantiated; they are incomplete and appear to be low (in regard to the live performance venue).***
- ***Facility concepts in both cases are preliminary and highly provisional.***
- ***Most of the financial information which was provided in the proposals related to cultural program presentation.***
- ***Neither proponent provided a discrete budget for facility operations (i.e., building occupancy and operating costs).***

CONDITIONS FOR SUCCESS

For many years, there has been a considerable body of opinion which says that a new live performance venue is important to London's status as the major centre of south-western Ontario



and to its civic, social and economic well-being. It is fair to say that “everybody” in London wants a venue which meets today’s needs and standards.

While the end product of this process is to be a new performing arts venue, the means is real property development. Success will therefore depend on creating a viable capital development plan with appropriate oversight, financing and a project team whose specific mandate is to get the facility built.

The present proposals tend to be focused more on eventual operations and related benefits of a new live performance venue. This is not surprising since both proponents are qualified and experienced program providers. But the proposals tend to put the cart before the horse – this is a facility development and management project first; and a live performance presentation program second.

IMPLICATIONS FOR THE CITY OF LONDON

*Having invited proponents to come forward, the City now has two proposals which are in the public spotlight. Whether intentional or not on the City’s part, expectations have been raised and the **City will need to take a clear position on this matter.***

Whatever position it takes, this report affirms that there is insufficient information for the City to decide that one proposal might be preferable over the other. Also, both proponents must be treated equally at this stage in this process.

The City has a range of options with respect to these two proposals including:

- ***Acknowledge receipt of both proposals without taking further action***
- ***Issue a request for more information and specifics from both proponents***
- ***Actively engage in the process and enter into exploratory discussions with both proponents***
- ***Remove the process from IEPC purview***

(Please refer to Appendix J for the complete report).

As it has been clearly identified by Novita and based on what was submitted to Civic Administration by both project proponents, there was insufficient information for the Civic Administration to make a recommendation to Council. In that regard, a number of questions have been presented to both proponents. Despite the fact that the two proposals are different, the exact same questions have been put to both. The questions address topics such as: capital financing, capital cost control and risk management, project timetable, ownership and operations. In addition, Civic Administration is also working with various City service areas to obtain accompanying information related to the proposed sites and suggested land exchanges.

CONCLUSION

In summary, based on the public engagement results and the Novita Inter pares report, additional information has been requested of both project proponents. In that regard, Civic Administration will continue to investigate and review the supplementary information as it is received. Provided that the requested information is submitted to our office and all the timelines are met, Civic Administration will present a recommendation for Council consideration at a future meeting.



PREPARED AND SUBMITTED BY:	PREPARED AND SUBMITTED BY:
CATHY DZIEDZIC SPECIALIST, CORPORATE INVESTMENTS AND PARTNERSHIPS	MAT DALEY SPECIALIST, CORPORATE INVESTMENTS AND PARTNERSHIPS
REVIEWED AND RECOMMENDED BY:	REVIEWED AND RECOMMENDED BY:
HARVEY FILGER DIRECTOR, CORPORATE INVESTMENTS AND PARTNERSHIPS	MARTIN HAYWARD MANAGING DIRECTOR, CORPORATE SERVICES, CITY TREASURER, CHIEF FINANCIAL OFFICER

cc: Robin Armistead, Manager, Culture and Municipal Policy
Rob Paynter, Director, Corporate Communications
Shannon Byron, Communications Specialist, Corporate Communications
John Fleming, Managing Director, Planning and City Planner
Bill Warner, Manager, Realty Services
Brian Arnott, Founding Partner/Consultant, Novita Interpares Ltd.



Appendix A: Council Resolution: Recommendations RECEIVED

January 16, 2013

M. Hayward
Managing Director, Corporate Services and City Treasurer, Chief Financial Officer

H. Filger
Director of Corporate Investments & Partnerships

I hereby certify that the Municipal Council, at its session held on January 15, 2013 resolved:

3. That, on the recommendation of the Managing Director, Corporate Services and City Treasurer, Chief Financial Officer and the Director of Corporate Investments and Partnerships, the following actions be taken with respect to the development of a Strategic Investment and Economic Prosperity Plan:
 - a) the document entitled "A Path to Prosperity: Community Business Ideas to Stimulate our Economy" attached to the staff report dated December 18, 2012, **BE RECEIVED**; it being noted that reference to J. Malkin in the above-noted document should read "London Multicultural Community Association";
 - b) the Civic Administration **BE DIRECTED** to make the necessary arrangements to hold a public participation meeting and to circulate the document noted in part a) above, to obtain public input; and,
 - c) the Civic Administration **BE DIRECTED** to report back at a future Investment and Economic Prosperity Committee (IEPC) meeting providing information with respect to the public comments received through the consultation process;

it being noted that the IEPC heard the attached presentation from the Director of Corporate Investments and Partnerships and M. Daley and C. Dziedzic, Specialists, Corporate Investments and Partnerships, with respect to this matter, and heard a verbal update from J. Yanchula, Manager, Community Planning and Urban Design, with respect to the Fincore project for the SOHO development, advising that a report will be going forward to the Planning and Environment Committee on February 5, 2013, related to this matter. (3/1/IEPC)

C.Saunders
City Clerk
/rr

cc: A. Zuidema, City Manager
J. Fleming, Managing Director, Planning and City Planner
G. Hopcroft, Director, Intergovernmental and Community Liaison
B. Warner, Manager, Realty Services
J. Yanchula, Manager, Community Planning & Urban Design
M. Daley, Specialist II - Corporate Investments & Partnerships
C. Dziedzic, Specialist II - Corporate Investments & Partnerships



Appendix B: Council Resolution; Recommendations ENDORSED

February 13, 2013

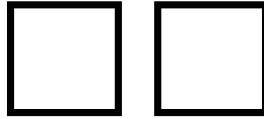
H. Filger
Director of Corporate Investments & Partnerships

I hereby certify that the Municipal Council, at its session held on February 12, 2013 resolved:

3. That, on the recommendation of the Director of Corporate Investments and Partnerships, the following actions be taken with respect to the proposed updated investment and economic prosperity proposal assessment process:
 - a) the updated investment and economic prosperity proposal assessment plan to guide the timeline by which proposals will be developed, and the process by which selected proposals will evolve from ideas to executable projects, including the proposed public engagement plan **BE ENDORSED**; and,
 - b) the synopsis of the January 12, 2013 public consultation **BE RECEIVED**. (3/2/IEPC)

C. Saunders
City Clerk
/rr

cc: M. Hayward, Managing Director, Corporate Services and City Treasurer, Chief Financial Officer
J. Fleming, Managing Director, Planning and City Planner
G. Hopcroft, Director, Intergovernmental and Community Liaison
E. Gamble, Director of Corporate Communications
M. Daley, Specialist II - Corporate Investments & Partnerships
C. Dzedzic, Specialist II - Corporate Investments & Partnerships



Appendix C: Investment in the Downtown Recommendation

Recommendation: The Civic Administration believes that the Arts and Culture Sector plays a crucial part in the economic future of the City of London, and recommends that a mixed use development/investment in the downtown be considered. There are two competing proposals where a mixed use development was proposed; the Grand Theatre and Music London; both proposals focus on an expansion or development of a new arts centre and a multi-unit residential and/or commercial development. It is recommended that the two proponents utilize the external City auditor “KPMG” to prepare a fairness report (at their own expense) to bring forward for review at a public consultation. Also, that the community review the two proposals and make their independent suggestion as to the most logical investment opportunity for the City.

Related Proposals: The Grand Theatre and Music London (Orchestra)

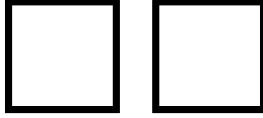
Aligned Strategies: A Strong Economy; Invest strategically in public facilities• Establish a focused strategy for the downtown• Build partnerships with key private, institutional and community partners. A Vibrant and Diverse Community; • Strengthen and embrace London’s diversity and cultural identity• Preserve and celebrate arts, culture and heritage• Build the vibrancy of the downtown including special events. A Sustainable Infrastructure; Invest in community infrastructure such as housing, parks, and recreation centres.

Cost:

The Grand Theatre	Music London
The Grand Theatre proposal is seeking to have the City transfer over a City asset; Parking Lot #5, Queens Lot between North side between Clarence and Richmond. The parking lot is estimated to be worth approximately \$2 million.	The Music London proposal is requesting \$10 million to be provided over 10 years.

Return: A mixed use development that will incorporate the Arts and Culture sector as well as a private residential/commercial development will help to strengthen and embrace London’s diversity and cultural identity, and build vibrancy in the downtown. A mixed use investment will not only help to attract more people/tourists to the vibrant core of the City for entertainment purposes, resulting in spinoff benefits to many local businesses i.e. restaurants, hotels and other service industries, but also lead to a significant increase in tax revenue for the City.





Appendix D: Mixed Use Development Including a Performing Arts Centre Feedback

Feedback Captured at Build a Budget Workshop

- Hold new art center till we are in better shape next year.
- Needs more than arts development and other arts beside Grand and Music London.
- I agree more money has to be spent on arts and downtown; most cities that thrive have this.
- Arts and Culture – needed – green light; Please engage Western and Fanshawe in future plans; City Hall/Centennial Hall area – an eyesore!!
- Private initiative municipally supported – performing arts; Integration with existing flows.
- With Bentley’s announcement re: a vibrant music scene in London, this would support this initiative.
- Yes – will they come?
- Investment in Downtown: Agreed with other citizen, why not use any existing building vacant or going out of service (i.e., Churches) – better to make use of an existing structure than putting money towards new ones.
- I am all for a new Music/Performing Arts Centre to replace Centennial Hall. Building a condo on Queens blocks the entrance to the Music Hall at 185 Queens. Is the Grand Theatre the best organization to operate the new concert hall?
- Love the concert/theatre hall proposal – let’s get downtown moving; #2 – If approved, please ensure that the new buildings are architecturally more pleasing than the concrete slabs that make up most of London’s new high rises – UGLY!; Don’t forget what makes people come to London – amenities like parks, pools, bike paths, libraries.
- OK – reducing parking fees or eliminating them would help – too high of charges stop people from coming downtown.
- Invest in downtown – NO! The new arts development should be done with the space and theatre at Western Fair. It is a better value for limited tax dollars available modify the IMAX spot that already has lots of parking will save millions!
- Corporate sponsorship and naming rights should be investigated for the performing arts centre.
- A mixed use residential-performing arts centre should not go forward.
- Performing Arts centre is good – continue to focus on Arts and working together, partnerships.
- Do not build anything new – redevelop existing buildings.
- Redevelop a church into the new performing arts centre.
- Thank you for inviting feedback – I support development of land and services to downtown area – I enjoy downtown – it is where I like to shop, visit, etc.;
- Excellent opportunity on prime real estate.
- Partner with Fanshawe to achieve this.
- Ensure positive return to City on project.

Feedback Captured through Social Media and Other Means

- YES. If the city is serious about making the downtown fly, then it has to clip the wings of Wal-Mart. I believe when all the numbers are crunched, a new Wal-Mart at the south end of Wonderland Road will actually yield a net negative return to the city. (It will spell the doom of some of the businesses presently flourishing on Wonderland near Southdale and the retail damage could easily spread much farther - like the core.) Encouraging and expanding mixed use development in the downtown core, if done under the guidance of the planning department, can return big bucks to the city coffers. Rehabilitated living quarters over street-facing retail outlets, expanded office space, architecturally unique apartment high-rises, increased university and community college involvement in the core, plus other appropriate businesses are all good. But, and it is a big but. The city must keep the total urban retail square footage in check. Too much suburban retail by



definition (“too much”) will make a successful downtown a tough game to play. Furthermore, the core must become an attractive place to live and to work – and this takes planning. I live in the suburbs. I like where I live and it gets better and better with the passing years. I can walk to a nice restaurant (Dolcetto, J J's Bistro), I can walk to my bank (ScotiaBank), I can do my grocery shopping (No Frills or Metro) and I can buy my wine, my prescriptions, my fast food all within a short walk of home. The streets are pleasant to walk and safe. The core doesn't compare at the moment.

- Performing arts: The Grand Theatre is subsidized for over 500K now. There is no indication how they would meet the increased expenses that would come with a newer and larger facility. None of these complexes ever break even. We would also lose both parking and revenue from the site trade.
- This so vague that it is embarrassing it is here. Scrap the stupid SWAP if you want to help downtown and stop sprawling. It would be better financially and easier. As long as SWAP is preceding talks about downtown are a little foolish.
- A mixed use development/investment in the downtown be considered. The city has no place in building a "performing arts" centre. If it's something that is "needed", the private sector will develop it and charge accordingly. We are already too indebted with the Convention Centre and John Labatt Centre. These are both great assets that should not be sold off for any reason, but we can't take on any further large infrastructure by the city in the current economic climate.
- Until we clean it up and remove all social agencies from the area I believe we are shooting a dead horse. How much is enough in the core area?

Feedback Captured from Municipal Groups and Organizations

The feedback outlined below attempts to capture comments, questions and concerns that arose through discussions with the Chamber of Commerce and the Urban League; in no way does this feedback represent a formal position of the organization, its leadership or its membership. With respect to Downtown London, the feedback below has been transcribed from a letter sent to the Investment and Economic Prosperity Committee, dated May 09, 2013.

Chamber of Commerce Discussion:

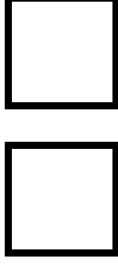
- Prior to providing an opinion on a Performing Arts Centre / mixed use development the Chamber of Commerce would have to review a detailed business plan.
- Discussion took place regarding the ability of a performing arts centre to be a financial gain to the community
- Would it be possible for the two proponents to work together?
- It was reiterated that a detailed business plan was needed prior to any opinions being provided.

Downtown London:

- “How can we lose if this development goes ahead in the London's Downtown?? We have no preference in the location since either would be beneficial. We would however hope that the chosen site would be home to a World Class facility that would stand out nationally and internationally and that would be multi use to include much needed and desired residential units in the core. We also hope that the development would contribute strongly to a pedestrian focused ambiance.”

Appendix E: Feedback received during the “Question and Answer” segment of the two meetings (September 11 and September 26th, 2013)

Q&A Session: September 11th, 2013 Music London: Murray Faulkner, David Canton, John Nicholson, Brian Ohl, Ali Soufan, Laverne Kirkkness. Grand Theatre: Ron Koudys, McMichael Ruth, Deb Harvey, David Brebner, and Susan Ferley Attendance: 130 – 140 people			
Ref.	Method	Question	Answer Provided by the Grand Theatre Group
1	Twitter	Grand Theatre has an agreement for land what about Music London?	<p>Answer Provided by the Music London Group</p> <p>All the land sites, all the owners are willing to participate in moving the project forward once we get Municipal approval from Council. There is no land person that wants to commit unless Council is committing.</p>
2	Audience	The concern of a musician in the Orchestra is sound, for the audience to be able to see and hear. How do you propose to create the acoustics of a concert hall within a theatre with a fly space?	<p>As part of our team we have several specialized consultants that help to answer the very technical question, there are advances that have been made. These types of theatres are built all over the country, all over the world, with the fly towers that address the issues that you are speaking of. We would not built anything sub-optimal, this about creating the most optimal performance venue that we can.</p>



3	Audience	<p>The dance community has not been brought in to either proposal? Why was the structure and design to pit our two leading cultural groups against one another other? <i>(Harvey Filger responded to this question: this was a public process, two groups came forward, whether they tried to work together or not, I don't know. We recommended that they move forward, and the public should hear what each one is all about.)</i> To the Grand: Why are we limited to that foot print, why not the new City Hall incorporated with this wonderful new facility?</p>	<p>The scope of the project is designed at this point to accommodate the uses that we identified to be necessary for the community. We thought that the amount of space that we have designated perfectly suits a 1200 seat or more concert facility. If other activities were added (ex. City Hall), there is more land available. We are in early stages, this is concept level, and we are suggesting that there is a huge opportunity that faces us here on this site, it can get bigger and it would be wonderful if it did.</p>	
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4	Audience	<p>Comment: The faculty of Music supports quality performance spaces for all of the arts in London because London deserves it, with the rich environment of its community. We welcome and support a quality Concert Hall for music in London, one that can complement the venues that we have on campus. From an acoustical perspective, multifunctional often results in a compromise that produces less than quality. Will there be continued in depth reports for the public to read and view in terms of the acoustical properties and what we'll do to ensure that we can have quality musical spaces for large ensembles in the concert hall?</p>	<p>We can probably echo the same perspective; it makes sense to involve the community, it's what our focus has been, it's a community arts centre. But there is a business dimension to this as well, and we have to ensure that we can fill this hall with activity so that we can cover our costs and make it a sound business decision as well. So we look very carefully at how many days can we fill, can we overlap events, how can we make this something that we can be proud of but something that makes sense from a business perspective. And we tried to look at, how can we incorporate music in its broadest terms: Dance; Ballet will not perform without a fly; how can we get the Opera on the stage; how can we expand the Orchestra's capability to perform Opera; how can we look at a Rock event. From our research we think we can accomplish both without stretching out of the music domain.</p>	<p>Artec, a large international company out of New York City, is the consultant on this project to design the interior space. John of course has good ideas about the exterior, but the interior is totally different, and it will be a magnificent interior for unamplified music, that's the purpose of this hall!</p>
5	Audience	<p>Comment: Inappropriate comments in regards to performance art's centres that went bankrupt. That the money should be placed into subsidized housing instead.</p>		

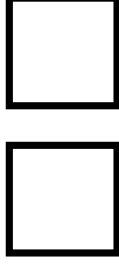
6	Audience	<p>Comment: I like the idea of a big statement when it comes to the performing arts in this City, it's critical, it's not only a part of our soul, but it's a part of who we should be as a City. But I have not heard a lot of what happens in side. The exterior bones of a building can be really amazing, but it's the culture in side that we haven't talked about. I fail to understand from two such outstanding organizations, why this isn't a unified effort to begin with? There are a lot examples in the world of multiple use performing arts spaces acoustically outstanding. How can you come together given the environment that we live in; what is the culture of the inside of that facility, will it include local artists and affordable housing like Edmonton does?</p>	<p>We have been working together, I approached the Orchestra 4 years ago, presented to the Board a number of times; they said what a great idea, we see a lot of opportunity but we reserve the right to look elsewhere, other sites. It's not about us against them, we can't go anywhere else, the Grand Theatre is tied to where it is. This The Orchestra is saying here is one opportunity but here are three others. We can't move any farther until a decision is made. The Grand theatre does not need a concert hall but a concert hall is what London needs and we are behind that 100%. We are doing this for the community.</p>	<p>What is the culture inside: The dance and vocal communities have been consulted. When we get the green light, both groups are willing to sit down with any of these groups; it will be the community that will design the inside of the building. Simulate acoustics to Corner Hall; everyone would be proud of that building.</p>
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7	Audience	<p>Comment: On behalf of the Fringe we are pleased to see that discussion is moving forward and we are seeing progress on a concept of performing arts centre, while the current proposals could potentially lead to a greater awareness and enhanced positioning of both Orchestra London and the Grand Theatre we are concerned about the lack of consultation with independent artists within smaller arts organizations in the developments of the discussion of these plans. This is an extraordinary opportunity for the City of London and we've got to get it right. We strongly believe in the development of a strong and viable performance venue for London, we must adhere to the strategic directions outlined in the recent Cultural Plan; this was adopted by City Council and is referred to by both parties. Three strategic directions we focused on: Affordable studio and recording space; Flexible performance and rehearsal space: More affordable space for artists. How does your proposal do any of that; how will it achieve any of those strategic directions?</p>	<p>The development of our proposal stems from the Cultural Prosperity Plan. We need to be more inclusive and engage the artistic community in a more direct way. That is certainly our goal in the next stage. We endeavour to show the potentials, the possibilities, to get the community excited. Once Council makes a decision, we will be engaging as many artistic communities as we can to find those points of contact that we can work together on and make this a facility that we all share. We see this as a great opportunity to open our doors and welcome the artistic community and share in the success.</p>	<p>Goal: listen hard to the community to look at precisely what goes right sized into each space. There will be additional needs that come, there are service needs that are less known, and are less attractive to figure out, the question of blended use of the residential component remains to be seen. The specifics of the residential pieces we don't know yet.</p>
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8	Audience	For management of Budweiser Gardens: I agree that leadership is intrinsic to move things forward. I would be for the bigger project if you can ensure that the audience can be there and sustained?		In this market, and any type of entertainment, and I know that the Grand does this for their theatrical performances, It's not just about London, it's about the surrounding communities in the region, You need to go bound the City to make it successful.
9	Twitter	While the Grand produces their own season, won't they be primarily bringing tour acts for their big hall?	No, the touring performances for the big hall will be a part of the function, but as we've illustrated there will be broad range of performances. The studio space is desired by arts groups. There is a need for a larger scale dance stage and Opera. With a larger space we may be able to bring in others.	
10	Question Box	Will Music London include a fly tower?		No, just a pure music hall.

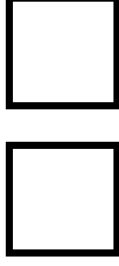
11	Audience	<p>What can the community contribute to either one of these organizations? Not many people know, but for its size, London is one of the most musical cities in Canada. London has one of the largest choral programs in Canada. We have one of the finest Symphony Orchestras in Canada and one of the finest Conductors in the world. London has that right here within our territory. The faculty of Music at U of Western Ontario is recognized around the world – it houses 800 students and faculty, and London has no music hall. Biggest problem with Centennial Hall: no back stage or wings, no operating systems that a first class hall needs. I can see some advantage to a standalone. The second thing is money. We are not talking about enough money. The University just built one of their faculties (IVEY) at \$110 million. I think we do have to think big! London is dying to exhibit what it has, and you people are in a position to bring it forward to make it happen.</p>	<p>McMichael showed you what we are thinking for back. We started with a model and we expanded on that. One of the reasons we expanded and made it even larger was to link it to our existing back stage. So what you end up with a phenomenally well equipped, in terms of floor space large back of stage to accommodate two transport trucks, offloading equipment moving it onto a large stage. We know the excellence we have in the community. Centennial hall despite all of its problems almost break even every year. If we put a beautiful hall in the city it's going to succeed.</p>	<p>Although the building is not designed yet, we have already said there are mandatory we need in the back stage. If you build it right you reduce your overall cost. Size matters when you build a hall of this nature. Every one of our proposals is we're building on a parking lot; we are building a musical paradise. It does make a huge difference when you have the right size to build a building and put the commercial and residential components to it.</p>
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12	Twitter	<p>Performing arts centre has to have adequate affordable space and resources too; how will this be addressed? You have community dance and rehearsal hall revenue generating, especially Music London, how much will it cost to rent? Both of you have towers; are they going to be residential commercial and high end condos or affordable housing?</p>	<p>Affordable Housings certainly something this City needs, we see it everywhere around us. It needs to be affordable to construct, I'm not sure this is the site that we can bring to the market at an affordable price; it's just too expensive to build a site like this unless there are huge subsidies that are attached to this. I don't think this is the place we can build it; understanding the footings and structure to support building this type.</p>	<p>There is no question that this facility has to be a community hall first and foremost. It has to be a hall that community organizations can afford to use. When you get a lot of people on the stage you need to have proper space and they need to be able to afford to use it. One of the reasons that Orchestral/Choral groups don't use Centennial Hall due to inadequacies of the hall, if we structure it for affordability they will be able to afford it. The Residential component is as significant as the hall itself, - this combined project would be larger than the Ivey business school (\$110 million) as a dollar amount. Both parties are trying to create an entertainment arts and culture district. This is step one of the Downtown revitalization, we want to ensure that we have room to grow: the residential component, the arts and cultural component, and potentially commercial office component. This is much larger than a music hall, it's the impetus to ultimately the revitalization of the downtown, the arts and culture is now the modern economy. How do we attract and retain people to London Ontario - good living, good jobs, good quality of life; integrated mixed use, you need more than a site, you need a City block, which makes it exciting for the City; if these initiatives are strategically set in place, the downtown will grow.</p>
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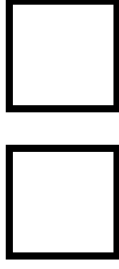


13	Audience	<p>Comment: The money to support these groups is difficult to find. What pits most groups against each other is the lack of funds. Let's just try to get along. Can we just get along?</p>		
14	Audience	<p>What will both of you or either of you do if the City adopts the other proposal?</p>	<p>Once a decision is made, we'll all get together to roll up their sleeves and make this happen!</p>	<p>Keep supporting the Grand; from Music London's perspective we need a Music Hall. We hope that whatever City Council finally approves to go ahead with. It involves everyone that's here; to say that we need to have one of these projects to go ahead, we do not need another 47 years of approvals and nothing happens. It's on City Council; this is not a fight, this is about getting the best music hall that we can get built!</p>
15	Audience	<p>Comment: I'm of the opinion that a performing arts centre must in itself be a unique piece of art. I'm concerned about the architecture, is it going to be a unique piece of architecture, so that it's recognized?</p>	<p>I agree 100%, this is exactly what I am on this team to do, I fully believe that the architecture is as important as the building; it is a performer in the City as a whole. These types of buildings around the world are defined by their architecture often. We see this as an opportunity to inspire Londoners of what architecture can be, we've shown you just concepts of how buildings can come together on a site. We will collaboratively work together and create something that can in spite and sit on the world stage.</p>	<p>These buildings first must work, and in order to work they must address all of the problems that are technical. The site must represent the soul and aspiration of the city.</p>

16	Audience	<p>To Music London, you want to build strictly a music hall, without a fly. Why an Orchestra pit for elaborate tours and musical productions that will not come without a fly, the Ballet, Opera needs flies.</p>		<p>The exemplary music halls on this continent and in Europe are without flies. We have a number of facilities with flies in London that work at different scales. The hall itself is music first; second, the aspects of the hall that are supported by dance will require a pit on the platform. The aspects of a music hall is that the orchestra is in the same room, same room as the audience, as that's how the acoustics works.</p>
17	Audience	<p>There are issues with the Grand - need for prop space, costume building, rehearsal space, fix McManus, etc. - and then the presentation morphed in to maybe we should add a concert hall and put all of this together. Are you depending on the concert hall to make all these other things happen in the hopes that that will attract the money or will you be able to go ahead if something else transpires and still do the things that the Grand needs?</p>	<p>The genesis of our idea was, if we accomplish our goal of addressing those issues that you described, there's opportunity to share them and compliment the concert hall. But when we met with our neighbours and talked about acquisition of land, it was clear that a severance only of the amount that we required would leave remnants that would not be efficient and diminish their development potentially; the size of the parcel was more than what we required for our needs, so the idea of a concert hall made sense, because we accomplish synergies and creates something appropriate for the site..</p>	
18	Question Box	<p>Will Music London have underground parking?</p>		<p>Yes - 550 spots in proposed plan.</p>



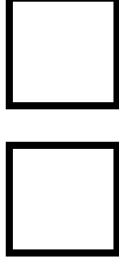
19	Audience	<p>Audiences across North America are getting older, it's getting harder to get a young demographic in to Orchestra, Theatre, Dance. What will you do to program your spaces to be a large factor in attracting and retaining talent that London so absolutely needs?</p>	<p>The idea of relevancy and how do you bring youth into the arts is one that we are deliberating. We have 800 students that dedicated their lives to pursue excellence in music and Opera. The notion that both of us are pursuing is architecture, what will bring them in, how can we feature those things in a relevant way, and engage them at an early stage, so that as they mature as people and their tastes are more refined, and they become to appreciate what the arts got to offer, those will continue to flourish as well.</p>	<p>One thing the Orchestra is working on, trying to make audience younger, do different programming, there is a lot of work going on to try and accomplish that. It's exposure, if the young talented people are exposed to the venues on the circuit, they will learn to love that talent. You have to create that by a way of a lifestyle centre: work, live, shop, play; it's much more than a building. We are losing focus on true objective, to create something for the City by a way of a legacy centre, a lifestyle centre that is more than a concert hall.</p>
20	Audience	<p>Comment: We should be looking at what this can do for the South-western Ontario region</p>		



21	Audience	<p>Comment: I don't see two sides on the stage, I see a lot of commonality and a lot of collective thinking. I see both very interested in one big thing which is a green light. I hope that that is what tonight is all about, getting the green light. This is a once in a life time opportunity, probably 50-100 years, I'm not feeling the vision, I'm feeling excited, i think there is a lot things on this stage and across this room and certainly the people that have been working on this for 20 or 30 years, that we need to examine hard, I think we know there is a business case, we know there is a need, I'm wondering, my question is would you consider a merger? I think there is potentially four sites in the room, there could be others. I think it is about spectacular architecture, significant landscape, signature buildings, but I think we need to take a few months, step back, create a vision, engage the community properly, and make the right decision together. Would you take some time before you ask the City for a decision to work together to create a big vision, a bold vision?</p>	<p>A bold grand vision is what we've tried to present. We are tied to the site and we can't move. The genesis of our proposal was that we can expand the Grand, and create the kind of thing that you are talking about on the parking lot next door. But that window closes, if the process runs too long the partners lose patience and there is interest in doing other things with that property. It's one of the reasons we thought we need to act quickly because once those sites are built on than the Grand is land locked, and the opportunities for growth and expansion are lost. We're putting a lot of trust in the process; we hope we made a compelling case to expand on our site, is it enough, that's what's the debate is about. We can really do something spectacular with that property; getting together, our door is always open we would love to be part of a collaborative group, that's what we've been dreaming of.</p>	<p>Both groups have worked collaboratively, to the point where Music London said listen we want this to be a destination spot, although we understand the need for the Grand Theatre and the synergies that could exist, our concept involve a whole City block, it's more than just putting a theatre between a parking lot and an office building.</p>
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22	Audience	If Music London would get their proposal, would that mean that Global Spectrum would be running two competing organizations?		We don't look at it as a 12,000 or 14,000 seat venue as a competing venue, with the other venues. We don't feel we compete with Centennial Hall. Our smallest venue we have at our facility is 3,000 seats, it's quite a bit different.
Q&A Session: September 26th, 2013				
Music London: Murray Faulkner, Joe O'Neil, John Nicholson, Brian Ohl, Ali Soufan and Holly Doty . Grand Theatre: Ron Koudys, McMichael Ruth, Deb Harvey, David Brebner, and Susan Ferley				
Attendance: 80-90 people				
Ref.	Method	Question/Comment	Answer Provided by the Grand Theatre Group	Answer Provided by the Music London Group
1	Audience	Comment: People met in August in 1982 in an attempt to create (CPAC) Committee of Establishment of a Performing Arts in London. Concerns with the Grand Proposal, that everything in in such confined space, congestion around Richmond. Too crammed into one space – why clutter things up? Orchestra's plan is to create a Cultural district and new jobs. Make it easy for the City Councilors – one chance to do it – let's do it right.		This site did not make the top three – we don't want to miss opportunity – emphasis on timing and 2017 Economic Impact – ensure it is viable for 50 or 70 years – don't want a situation where we are building a balcony over a food court – we want something elegant

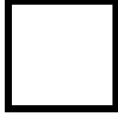
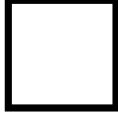
2	Question Box	<p>To Music London: the Grand proposal now addresses the issue of size and fly tower, are you now prepared to work with them to develop a spectacular performing arts centre in London ?</p>		<p>Always interested in new ideas. The Grand site did not make the top three of preferred sites. The location that we want to build on all the land owners are ready to negotiate and build. Economic impact: we want to do something that is economically viable for the City, a legacy for the City. We are pleased to sit down with the Grand and look at their vision. We have an opportunity to do something very striking and very elegant for the City.</p>
3	Comment Box	<p>Is there enough interest from the non-artistic population, i.e. the general public for supporting through attending functions and a strong enough tradition of supporting the arts to ensure sustainability?</p>	<p>Sustainability is a core principle right from the very start – this is why a flexible hall has been suggested: to accommodate not only the Orchestra, but rock musicals, drama productions, dance, ballet and opera; the broader appeal the more likely you are to fill the house, maximize utilization, looking at 200-250 nights per year. You can't do this with a single purpose driven site, can't pay the freight. Single use would dump a huge burden on tax payer. Develop sustainability through shared resources and shared effort - lets develop something world class and financially sustainable.</p>	<p>If you build it right, they will come. Centennial hall is not a concert hall, it is a great community centre, but it's not a great hall to listen to music in (as per 2007 Novita Report). We are the only major city in Ontario without a music hall. There are many people in this community who will support dance and other opportunities in this area. Ex. London Nights, they were not that popular 25 years ago. If we build it and build right, (leverage skills and people, as well as volunteers) than anything is possible.</p>



4	Comment Box	For Music London: will you reconsider the design of the Concert Hall to include a fly tower (there are many halls that have them, ex. Mississauga) and they have excellent acoustics?		Sure there are many communities that have fly towers, however the better ones simply don't have a fly tower. One single volume with the Orchestra and the audience is a defining feature of the hall. The best ones have a single volume space.
5	Audience	What will be the projected annual average tax increase per person per plan?	No Answer	No Answer
6	Audience	Comment (from Senior Artistic Director): Very interested in a performance hall; acoustics are exceptionally important, more important than anything else. It should be a hall that we can sing in and work in. This is a City where we have trouble locating a hall with great acoustics. Affordability is very important. Choirs bring in 10,000 to 15,000 audience members.	Acoustical performance is essential to good performance. We would engage the interested parties to ensure that they would have a voice, as we explore the design of the hall, it would be acoustically appropriate. We would have a number of days available for non-profit groups, however we would have to make it up in profits or subsidize, we thought we would focus on community engagement after the project is selected.	From groups that we canvassed, the number one issue was acoustics. That's why we want to build a standalone hall that is designed for acoustics.
7	Audience	Comment: Less than flattering remarks about Centennial Hall (Acoustics are bad). Prefers Grand for acoustics and site lines. Murray's presentation only has one theatre? I believe that there should be one large theatre and one small theatre (for performing arts). I want to see the two groups working together.	The Grand theatre can't move, we want to make it the best facility we can. We want to expand and share that investment with a concert hall.	In the proposal, there is a rehearsal hall built into the design, there are other components built into the design (class rooms, change rooms) that the smaller groups can utilize.

8	Twitter	Has the fact there isn't a viable music hall lead to some alternative creative activities in London Ontario, which might change if one is built?	Interesting question, we looked at where does the music hall fit. No one is talking about the audiences this concert hall refers too. This concert hall is addressing a 1200 seats venue, currently there is none, it's in the middle zone that Centennial hall addresses.	No negative impact on existing things, relative to performing arts and music festivals. If Centennial Hall would be the site, and developed properly, a new concert hall would be incorporated into the music festivals adjacent to it. A new music hall would enhance the music and performing arts in the City.
9	Audience	Comment (Councillor): This can be done without tax operations support. I want to see them get together and have a business case. I want to see development/private money showing up. I want a generation, I want to see jobs to come to downtown. Maybe 5% could be for arts housing. I think there are jobs coming from the arts community. How do we grow downtown London. Just get together.	Building something that builds a community in the downtown that brings the Arts community together. Affordable housing is in and would be considered as part of this, as there is a subsidy available for affordable housing. Parking, multi-story parking garages next to the theatre.	Performing Arts Centre is the small piece of the puzzle. The private sector has to step up and leverage City \$\$ at a ten to one. The way we do this is Location, you have to have the right ingredients. This should be a Cultural district, not layered, create a concert hall and condominium component. These are lifestyle centres: people live, work, play there. Private sector is a larger component and proponent to this proposal and the three Music London sites are best suited to realizing the positives stated above. We agree with the Grand Theatre, it needs to be renovated, we need to look at them separately, may we need to do both.
10	Twitter	Should the performing arts centre be run by the same group that operates the Bud Centre (Global Spectrum)? What would happen to cent hall?	Talking to Don Jones, does not believe this impact what cent hall is currently delivering (tarot cards); however, it is on perfect land	Global Spectrum manages various venues. We see no issue with managing both, we think that there are some synergies by having one company do that (staff sharing between the venues).

11	Twitter	What would happen to Centennial Hall if either proposal is accepted?	Centennial Hall is sitting on some really valuable land, there are a number of wonderful opportunities that the City could take advantage off, something that would generate more tax revenue and bring more people downtown.	We considered the site where Centennial Hall is located as one of our preferred sites. While Centennial hall has some deficiencies it is also the bridge to the next project.
12	Twitter	Please discuss the pros and cons of the three new sites?	The Grand site was one of the sites you considered, it was crossed off the list because it was too small, that condition no longer exists, I'm asking that the Orchestra reconsider the Grand's site. Rebuttal: We are not talking about tenets, we currently pay a fee, we are talking about a management group that would include members of the grand, orchestra and others, who would be in charge of the facility. Let's work together as an artistic community and we'll rely on an independent board to manage this facility efficiently and economically.	There are no cons on any of the three sites that we identified: they all have a sufficient amount of land to create the art district; provide opportunities to live work and play, no existing building to renovate. Music London rebuttal: We would be forced to be a tenant of the Grand. Do not think it is right to put the hall at the Grand – we don't feel that a concert hall jammed in-between an office complex on a side street is wise. Others have built them in attractive settings. Land space and location is not conducive to a \$50 million dollar concert hall.



13	Audience	<p>Comment: The people on both of these teams are some of the best people we have in the City. This last exchange is getting to the bottom of things. The government is going to look at us working together. You guys have got to get together – Orchestra has to seriously study this new plan – we all want an Orchestra. Hammer it out and give them something they can buy. Don't let this go to the City separately. So many more things to understand and know. I want to know if the new theatre is viable. The Orchestra needs to show how they will get all these people to attend, and how are they going to get the money. You have more questions to answer, we are on the right track, I actually believe something is going to happen here.</p>		
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14	Audience	<p>Comment: I work at the college and work in related spheres, theatres are being downsized (Mirvish, etc.); I support a music facility, but also a facility that is grass roots, build a hall 800-900 major hall and smaller 400-500 hall; it's impossible for orchestra to fill a 1200 seat facility. 70% full in Grand – of 800 seats; and we are going to build a 1200? Why? Look at shifting of demographics and how young people consume culture.</p>	<p>In moving of McManus, studio remain non-union space. Key to right sizing is design, balconies and different opportunities to open and close sections of the house. Flexibility in hall to respond to different needs; what are the needs and how can the hall be responsive to those needs.</p>	<p>We did not pull these 1200 seats numbers out of the air, we looked at other facilities around Ontario, (Kitchener 2000); we choose a 1200as the expense to operate an 800 seat facility is very little. Orchestra regularly sells more than 1200 seats to its performances. Don Jones says the theatre should be between 1800-2200, and he's an expert. Burlington hall is 700-800 and can't carry itself. We have to work together, but, physical constraints prevent this.</p>
15	Audience	<p>How did this come in to London's political narrative? Why is this coming up right now?</p>	<p>For us this began about 5 years ago, it was born by our own needs, but this should be about more than our needs. The project grew from there, we need to get it through council so that we can work on securing funding from higher levels of government.</p>	<p>One of the reasons that we are here is as a result of the 2007 Novita report, Centennial Hall. Municipal Council has given us an opportunity through the IEPC committee to bring forward with a mixed development in the downtown. There is \$60 million for projects the stars are aligning. We want to tie that in with our 150 year anniversary.</p>
16	Audience	<p>Comment: I love the grand and the Orchestra. I want somewhere better for the Orchestra. I fully support working together, but I don't like the Grand's plan – not practical to have two large halls in one space. I feel that at the moment the Orchestra needs a place, Centennial Hall is the Pits. Many people will not go there.</p>		

17	Audience	If you build a 700 seat auditorium – what would cost to build another 700 – would it not cost you more in the long run?		Yes you are right, cost per square foot – the bigger the build, the lower the cost per square foot. Its best to build a bigger venue now rather than adding on later.
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Appendix F: Feedback captured through Twitter:

Ref.	Method	Feedback Received on September 11th, 2013
1	Twitter	Waiting to start #paclondon
2	Twitter	Gearing up for a little #paclondon public participation . Some cool people in the house
3	Twitter	At the #paclondon meeting.
4	Twitter	Getting started with #paclondon presentations - looking forward to hearing from a number of perspectives
5	Twitter	Looking forward to presentations tonight for #paclondon
6	Twitter	#paclondon getting started. Someone in the front row is exchanging 'words' with Joe Swan.
7	Twitter	LIVE: Citizens get their say at the performing arts centre community consultation.
8	Twitter	Crowd definitely skews older. Few young adults, which surprises me. WHAT'S UP LONDON? #ldnont" #paclondon
9	Twitter	Each proponent will have 20 minutes to pitch their proposal. A 60 minute Q&A session will follow. Tweet questions with #paclondon.
10	Twitter	History lesson from Murray Faulkner. #paclondon
11	Twitter	Attending #paclondon presentations Murray Faulkner speaking about Music London #arts #ldnont
12	Twitter	From what I can see the general consensus for a hashtag is #paclondon
13	Twitter	Faulkner: Arts & Culture is a major driver of economic development accounting for \$46bn/yr. 3x the insurance industry. #paclondon
14	Twitter	Finally - the pitch for Music London. Refers to community dance & rehearsal hall. All revenue generating. How much to rent? #paclondon
15	Twitter	Lobby to get people in and out quickly but at same time it's a place for community interaction. #paclondon
16	Twitter	Faulkner showing 3 locations and artists renditions ... finally. #paclondon
17	Twitter	Talking about the idea of towers - residential or commercial. Hm. High end condos or affordable housing? Artist residences? #paclondon
18	Twitter	Proposed locations 1: current Centennial Hall. 2: Richmond & Clarence. 3: Queens & Ridout. #paclondon
19	Twitter	Should be run by a local community organization. Not contracted out. #paclondon
20	Twitter	How can a cultural centre be a sandbox. #paclondon
21	Twitter	A downtown London / Performing arts centre soon? / Two options ... Please stay tuned / #paclondon
22	Twitter	Music London's advisory board. #paclondon pic.twitter.com/kIBLiVmyqj
23	Twitter	Next up The Grand. #paclondon
24	Twitter	Murray Faulkner for / Music London pitching first / For the Orchestra / #paclondon
25	Twitter	thegrandlondon is a London success story #paclondon
26	Twitter	Lots of site options / For Celebration Centre / From Music London / #paclondon
27	Twitter	I would rather have the art centre operator by a local group. #paclondon
28	Twitter	While GrNd produces their own season, won't they be primarily be bringing in touring acts for their 'big' hall? #paclondon
29	Twitter	Hearing lots about how The Grand needs more space. #paclondon
30	Twitter	thegrandlondon has been on its site since 1901 #success #paclondon a London historic site
31	Twitter	Ron Koudys pitching for The Grand getting right to the pitch. Showing shortcomings of current building. #paclondon
32	Twitter	Ron Koudys presenting the Grand Theatre proposal #paclondon #arts #ldnont
33	Twitter	Building a big hall is no guarantee of quality on stage. #paclondon
34	Twitter	Yes, the big hall at the Grand proposal is for imported, touring work. #paclondon
35	Twitter	#ldnont has an opera school? Did not know that. #paclondon
36	Twitter	thegrandlondon is not asking for any city capital funding #paclondon
37	Twitter	Grand Theatre has agreement for land, what about Music Centre? #paclondon
38	Twitter	Difference in speaking style: Faulkner like a troop sergeant; Koudys like a seminar leader. #paclondon #ldnont



39	Twitter	Ron Koudis for the / Grand talks about keeping the / current site ... But grow! / #paclondon
40	Twitter	Not hearing anything about how any of this benefits arts in #Ldnont. Lots about how each organization will benefit though. #paclondon
41	Twitter	Leverage the Grand/ build a top notch centre for / Community Arts / #paclondon
42	Twitter	Classroom space for the community! WooHoo! #paclondon
43	Twitter	Grand proposal asks / No city capital but / Land swap with Sifton/ #paclondon
44	Twitter	thegrandlondon doing an excellent job of explaining their proposal in detail #paclondon
45	Twitter	Grand Theatre presentation underway. #paclondon http://campl.us/p9KC
46	Twitter	Cool animatic / Shows all components of the / Grand proposal ... Wow!!! / #paclondon
47	Twitter	Ron and Murray agree...we've been talking about doing this for 30 years #paclondon #arts #ldnont
48	Twitter	thegrandlondon gets spontaneous applause partway through their fantastic proposal #paclondon
49	Twitter	Opinion hasn't changed: @OrchestraLondon's pitch feels like a dream & @thegrandlondon's feels like a plan. #paclondon
50	Twitter	Tweet your questions regarding the performing arts centre proposals with the hashtag #paclondon. #ldnont
51	Twitter	A PAC also has to have adequate/affordable space and resources for the community.How will both address this? #paclondon
52	Twitter	I would like to see dance and opera #paclondon
53	Twitter	Tweet your Q's #paclondon. #ldnont" how come the Nancy Campbell school is being kicked out where the PAC is planned?
54	Twitter	Question: what will both / do if the city adopts / other proposal ? / #paclondon
55	Twitter	#paclondon I don't go to the Grand: Lame programming. OLC? Not a good orchestra and mediocre programming. Museum London? Yes.
56	Twitter	Sort of wishing I was at the #pacLondon pitch meeting tonight. Really wishing I had a covered porch to enjoy this crazy #LDNont weather.
57	Twitter	Great questions and info reference from Kathy Navackas
58	Twitter	What is built doesn't matter. What it houses? That matters.
59	Twitter	Politically strategic not to put councillor Joe Swan on the stage w/ the Music London/orchestra #ldnont group? #paclondon
60	Twitter	Councillor asking about the economic viability of these projects at #pacLondon
61	Twitter	Thanks for the updates on the proposals tonight for those of us unable to be there but care. #LdnOnt #pacLondon
62	Twitter	asking about ensuring the space to allow smaller and smaller arts groups to have access to the #paclondon space
63	Twitter	Is #paclondon a matter of economics and costs or is it about the development if a broad culture and development of talent?
64	Twitter	Question: could the Grand's / Community Arts Centre / house the Orchestra? / #paclondon
65	Twitter	Citizen: UWO's music program is one of the best in the world and @OrchestraLondon one of the best composers around. #paclondon
66	Twitter	No fly tower in the Music London proposal? Yikes #whybother #paclondon
67	Twitter	Again- how can this hall attract and bring in the big shows? #pacLondon
68	Twitter	Asks a great ? Can the community afford the fees to rent these spaces. it's about \$2,000.00 plus per evening #pacLondon
69	Twitter	Can't #paclondon be about both economics and the development of arts and culture?
70	Twitter	If the music centre gets the go ahead; would The Grand still try to expand to meet its needs and wants? #paclondon
71	Twitter	#paclondon proposals = great concepts! Unless it's shown that a huge crowd is sustainable in London, Grand Theatre may be the better option.
72	Twitter	They keep talking about Koener Hall in TO. I cannot imagine ANY local music group that could afford to rent that space #pacLondon
73	Twitter	Exactly how will these proposals develop arts & culture? #paclondon
74	Twitter	Tweet your Q's #paclondon. #ldnont". How is #Farhi compensating a school that he is forcefully shutting down? #makeway



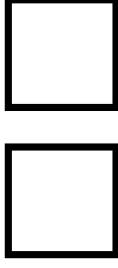
75	Twitter	Who can afford to support and sustain either PAC proposal when London has highest unemployment rate in ON! #paclondon
76	Twitter	People on my Twitter feed are talking about the Performing Arts Center.. I know a perfect location #paclondon
77	Twitter	Can someone define the concept of 'Big Show?' Too many people talking about Big Shows. How do u define it!
78	Twitter	Agree. Did they really say no? RT No fly tower in the Music London proposal? Yikes #whybother #paclondon #paclondon
79	Twitter	"Hope someone answers this question...seriously affordable venue/rehearsal space is important!" #paclondon
80	Twitter	Strong cases on both sides, but it's hard to overlook fact that OL is wrestling with big deficit, Grand has history of surpluses. #paclondon
81	Twitter	Love it. Solid answer. Not skirted. "Wldnt want to mislead u to say affordable housing cld be included in this plan" #paclondon
82	Twitter	"But affordable housing is a priority, just not convinced cld be on this site." #paclondon
83	Twitter	#paclondon can't we just all get along! Nice question. :)
84	Twitter	"Tweet your Q's #paclondon. #ldnont". 451 ridout is Nancy Campbell school. The rumour is #farhi doubled rent to oust them
85	Twitter	I may be misreading things: I thought the arts community (broadly defined) would be ok with a new #paclondon, but I sense otherwise.
86	Twitter	Despite your bent, gotta appreciate leaders and volunteers on both sides for their commitment to #ldnont - #paclondon
87	Twitter	Both sides agree whatever the decision, all will support the outcome. #paclondon
88	Twitter	Both presentation groups stating "once the decision is made we will roll up our sleeves and work together" #paclondon #arts #ldnont
89	Twitter	Funny how malls never include Performing Arts Centers of any size...nor do new developments. #paclondon
90	Twitter	No fly question raised. Music London group Standing by decision. Means no ballet. #paclondon
91	Twitter	Citizen: how can the @OrchestraLondon proposal pull in big tours without a fly stage? Answer: other halls do it, so can we. #paclondon
92	Twitter	RT @JasonFredin: Why doesn't the city build a performing arts centre? Why are we giving the money to others to do it? #paclondon
93	Twitter	Also sensing oppo to #paclondon with a whiff of anti-intellectualism and Puritanism: pitting "honest jobs" vs "artsy stuff."
94	Twitter	Younger demographic does not attend traditional arts as a rule. They seek unique, intimate, affordable experiences. #paclondon
95	Twitter	Also re jobs argument: false dichotomy. Jobs don't have to be a zero sum game. #paclondon
96	Twitter	I feel the Grand Theatre meets the needs of Orchestra London and the art cultural #paclondon
97	Twitter	Would walking beside the Music Centre be as boring as the Budweiser Gardens? #paclondon
98	Twitter	We're wrapping up here folks. Did tonight help you make a choice? #paclondon #ldnont
99	Twitter	Done for tonight. London artists - show up to the next meeting! Sept 26, 7 to 9 at the Convention Centre #paclondon
100	Twitter	And that's the issue. Younger demographic. That does, of course, include me at 53? #paclondon
101	Twitter	Good question. "Is the mentality 'if we build it, they will come'?" #paclondon"
102	Twitter	Truth! It's a vicious cycle. Which, getting back to #paclondon, neither proposal addresses via community access.
103	Twitter	Can we run the #paclondon? Because clearly we've thought of these things and know our shit lol
104	Twitter	Case in point: #paclondon debate. Perception of/ pitched as either/or option. Let's work 2gether. Let the ego go.
105	Twitter	I knew I would hear both these words at the #paclondon discussion tonight: synergy and leverage. #ldnont
106	Twitter	A good #paclondon bid that includes affordable community access gets my vote, no question.
107	Twitter	I know, I produced one! :) Bringing it back to #paclondon & the question: how does community benefit?



108	Twitter	Thank you all who attended the #paclondon public consultation session this evening - we've heard you and will address for the next session.
109	Twitter	Sharing competing visions of a performance arts centre
110	Twitter	#paclondon shouldn't be about "a music hall" (ML) or an expanded theatre (GT)); should be for *all* performing arts.
111	Twitter	It's hard to believe that someone is a true supporter of the arts when he says "litterchur." #paclondon. #ldnont
Ref.	Method	Feedback Received on September 26th, 2013
1	Twitter	Get your say on Performing Arts Centre @LdnCC #paclondon #lastchance #LdnOnt
2	Twitter	Are you interested in our Performing Arts Centre proposal? Community Consultation starts in minutes! #paclondon
3	Twitter	#paclondon consultation about to begin! Excited to hear more about these proposals.
4	Twitter	#paclondon go @thegrandlondon ! Can't wait to hear the proposals tonight!
5	Twitter	About 75 people here. I think 120 or so were at first #paclondon public session. Bit of a younger crowd tonight. #ldnont
6	Twitter	At the Convention Centre for the 2nd #paclondon public session
7	Twitter	Here at #paclondon for round two. Interested to see if either proposal has changed from last session.
8	Twitter	thegrandlondon is up first. Woot! #paclondon
9	Twitter	At the #paclondon consultation session to hear proposals for London's new potential performing arts centre #ldnont
10	Twitter	Keep us posted! RT @LdnArtsCouncil At the Convention Centre for the 2nd #paclondon public session
11	Twitter	thegrandlondon emphasizing community engagement and synergy with London's performing arts organizations. #paclondon
12	Twitter	Culture Plan refers to the need for several venues to support many arts activities #pacLondon
13	Twitter	Grand presentation mentions having a fly gallery will not have a negative impact on acoustics #paclondon
14	Twitter	Lots of new additions / info to the Grand's proposal from last time. #paclondon
15	Twitter	Carol Stephenson-just-retired Ivey biz school dean; major-league biz leader-will lead Grand Theatre fundraising efforts #ldnont #paclondon
16	Twitter	Grand announcement: Old Oak Properties land now added to the pot. Almost double the amount of usable area for #paclondon
17	Twitter	Grand now in talks w/third neighbouring party that would double size of expansion space (which expert called too small) #ldnont #paclondon
18	Twitter	Wow! Old Oaks is in for The Grand's site for performing arts centre. #paclondon
19	Twitter	to talk about more land, community is an integral part of our success now over to McMichael for design preview #paclondon 2/2
20	Twitter	Note: Orchestra #ldnont was reluctant to partner w/Grand b/c they felt its plan was too big for proposed land. Now...? #paclondon
21	Twitter	In short: Grand has taken steps to muzzle main critique -- that it doesn't have enough space to fit its vision #ldnont #paclondon
22	Twitter	New addition to the proposed land used. Flashy new images. Seeing underground parking,community 'elements outdoor courtyard #paclondon
23	Twitter	Culture Plan refers to the need for several venues to support many arts activities #pacLondon" yes it does
24	Twitter	Looks like Orchestra London has a new approach this time as well. #paclondon
25	Twitter	Great presentation from @thegrandlondon! #paclondon
26	Twitter	Wow! Re: Grand Theatre proposal! #paclondon
27	Twitter	Little's changed in Orchestra #ldnont's proposal since first public mtg, says face of its presentation, Murray Faulkner #paclondon #ldnont
28	Twitter	Music London presenting background, work to date and what their plan is #paclondon
29	Twitter	Music group has been consulting with dance and music groups #paclondon

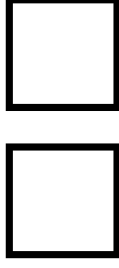


30	Twitter	Music London...experts were brought in to consider various sites post Novita 2007 report #paclondon
31	Twitter	Question: should the Performing Arts Centre be run by the same group that operates Bud Centre? #paclondon
32	Twitter	Size, Scope and Synergy are driving factors in Music London's proposal says Murray Faulkner #paclondon
33	Twitter	Music London showing various options for sites and looks for a building. #paclondon
34	Twitter	because it isn't for theatre :-(- They are focused on music and dance. #paclondon
35	Twitter	Presentations over, questions from community members. #paclondon #LdnOntReply
36	Twitter	Question about sustainability moving forward. Need to pack large hall for 220 nights per year. Doable? #paclondon
37	Twitter	GAK! did u catch the reference to 'Queens Street'? #LdnOnt #paclondon pic.twitter.com/VHSKEZJDlu
38	Twitter	Several spelling mistakes in that presentation too... @PatatLFPress @gaz2002 @M_Trevithick #paclondon
39	Twitter	Questions about acoustics for both presenters plus rental costs. Costs might be a deal breaker for usage. #paclondon
40	Twitter	Small-mid size non-profit performance groups want to know about affordability #paclondon #arts
41	Twitter	Has the fact that there isn't a viable Music Hall led to some alt creative activities in #LdnOnt? Which might change if built? #paclondon
42	Twitter	Both groups saying they will work with the community to make their performance space accessible #paclondon
43	Twitter	Grand proposal seems interested in catering to all performance arts with varied theatre sizes and formats in their complex. Good! #paclondon
44	Twitter	Both proposals recognize significant need for private investment in any proposal. #paclondon
45	Twitter	Mostly wondering aloud: what would happen to Cen. Hall if Grand proposal is accepted? And vice versa? #paclondon
46	Twitter	#paclondon please discuss pros cons of three new sites, cooper square redevelopment etc.
47	Twitter	Thanks for answering Q on Music Hall impact. If built near Victoria Pk, would it host parts of events like Home Cty? #paclondon #LdnOnt
48	Twitter	Thx Brian from Global Spectrum for response. My ? Still stands should they? Needs greater discussion. #paclondon
49	Twitter	Dianne Cunningham (former MPP) giving a nod to both teams for coming forward and participating in this process #paclondon
50	Twitter	Dianne C stating "we must work together to make this happen" #paclondon
51	Twitter	Good question: several top presenters (eg Mirvish) are moving to smaller venues. Is this the future? If so, why build big? #paclondon
52	Twitter	Is there any way to bridge the gap between two organizations and proposals? City actually set up this kind of process. #paclondon
53	Twitter	And that's a wrap...keep your eye out for the report going to City Council in the next couple of months #paclondon
54	Twitter	Sadly had to leave @TweetupLdn, but writing needs to get done. When you folks from #paclondon are done, head to @ChaucersLdn for a drink!
55	Twitter	Wonderful to see so many passionate people discuss potential of arts in #LdnOnt. Big questions, big decisions ahead! #paclondon

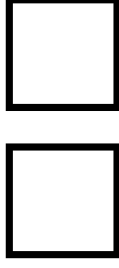


Appendix G: feedback captured through other sources:

Ref.	Method	Feedback Received between September 2nd and September 30th, 2013
1	Comment Card	Hope this will not be the only discussions but actions. We need a great theatre/music centre otherwise we still will leave the city and go attend presentations in a great hall. Remember we eat out, we sleep there as well, great money city is losing. Do please act now, not in a decade. Thank you.
2	Comment Card	After living/working in London for the last 30 years, we have decided, my wife and I to remain here instead of going back to Ottawa. We enjoy the Arts and travel on a regular basis to Kitchener, Guelph, Hamilton and Toronto. Both have nice facility for Opera/Classical music. Why not London??? Any of the two proposals will be a must and will add to the quality of life. It is long overdue.
3	Comment Card	We have a Theatre that can be built up by other financial means, we do not need something like the Music London Proposals.
4	Comment Card	Let's get something good done! Long overdue!!!Leadership first. No Compromises - Music Hall.
5	Comment Card	Sigmar Martin's 1 st question was crucial: Focus on the acoustics in the hall. Grand Theatre's presentation impressive. Can we draft Tillman Architects to give their treatment to the "Music London" Plan? Seemed lacking architectural specifics.
6	Comment Card	Centennial Hall has been a disgrace since it was built. Reg. Cooper Square is a desert which is divided form the street and Victoria Park. The Apartment building is a ?. This is the site to redevelop with a world class performing arts centre.
7	Prosperity for London Email	Thank you for making us collaborate in this new initiative...My point of view after long analysis of the project is as follows: if you do go with the Grand I agree 100% because look at the other Cities in our neighbourhood like Guelph, Brampton, Kitchener, and Hamilton; its where I go for concerts, and they all perform in a hall like proposed by the Grand. I only see 100% success with the Grand. The Music Hall is a replica of the Centennial Hall except they added space for the music instrument they are still in the 1960...Hope you will go with the presentation of the Grand. The City needs a Grand. Period.
8	Prosperity for London Email	First London need a real concert hall like in Hamilton, Guelph, Kitchener... where we travel often and spend our culture money in a surrounding quite different of the shameful Centennial Hall. Thank you for the opportunity given to us last Wednesday to get informed. Now for the consultation I would like to throw my support behind the Grand's proposal. The Grand's is downtown, makes money, and need a bit more room to continue to excel. The two of them together will make it a winning combination and is more realistic than the other proposal. My wife and I are both retired after a 25 years career here and decided 5 years ago to stay here and not go back to Ottawa. We enjoyed this city but the lack of a good modern hall for classical music, opera and ballet is something we still don't understand in a rich (intellectually and financially) community like London. Thank you



<p>9</p>	<p>Prosperity for London Website Comment Section</p>	<p>This is about economic development and jobs. Culture accounts for nearly ten percent of the jobs in London! This facility will build capacity in performance for the many graduates of our various high school programs, Fanshawe College, and Western University. It will create technical jobs in lighting, sound, stage management, props and design. Then there's the construction jobs as well as the money spent on event night at local establishments (think London Knights as a comparison). As some comments have reflected, we as a community are limited by our vision of what is possible. As I said earlier, neither proposal is adequate and does not fully take advantage of our local economy where 92% are employed and many high waged sectors like technology, health care, and education as well as agriculture and manufacturing - all who demand quality of life amenities, like music and theatre if they are to continue to live and invest here. It is the small mindedness of 'we can't afford it', 'zero tax increases', and 'I don't understand (culture / the arts industry in general / live local entertainment - the sit at home and complain types)' that has kept London from developing into a well-rounded and SUPPORTIVE community like Kitchener or Hamilton who have been investing for years and are now reaping the economic, social, and cultural benefits. This PAC is essential, (London is one of the last mid-size communities in Canada without one - imagine what we are missing) but its format has simply pitted friends against one another and limited any real chance of real creativity in thought, design, and cooperation.</p>
<p>10</p>	<p>Prosperity for London Website Comment Section</p>	<p>Here we go again. Rehashing this PA centre. Who's paying for it? With an unemployment rate still >8%, London lacking. Both groups should work together, have fundraising lotteries etc. Taxpayers cannot afford this. Our taxes are much too high already with services diminishing. City Hall reps need to quit fighting over things we cannot afford right now. Focus on economy and jobs until stability returns.</p>
<p>11</p>	<p>Prosperity for London Website Comment Section</p>	<p>My impression of the PAC situation is that several councils ago along with input from the general population that it was voted down totally. If the artsy types want one let them spring for the funding to build it.</p>
<p>12</p>	<p>Prosperity for London Website Comment Section</p>	<p>Fascinating reading. Neither is complete in terms of serving the overall arts community. If you read through each, you will also see the note of animosity between the two groups (one is quite strong) which clearly illustrates why this has not made it past an idea for many years. There's also a lot of navel gazing and hyperbole. My support would be leaning towards The Grand Theatre's presentation for the above reasons. Orchestra London has proven they can't lead the symphonic community to greatness here in London and the report is most self-serving while 'giving' away much of the revenue and assets to multinational organizations. Municipally owned, and supporting local industries is what the Grand Theatre is all about and they have proven their fiscal worthiness unlike the near bankrupt Orchestra that has virtually fallen off the face of London under its current 'leadership'.</p>



13	Comment Forwarded to our Office	Fred and I have been reading the many articles in the Free Press recently regarding the proposals by The Grand Theatre and Orchestra London for a new performing arts centre. We feel that the Grand Theatre proposal has the most merit and appreciate the fact that it is collaborative one that includes a partnership with Orchestra London. It makes much more economic sense if the two leading arts organizations can work together to develop a plan that serves both organizations and more importantly, the city of London. The shared services and partnerships that could be developed make for a stronger economic and creative package than separate facilities. Creating this signature property in the downtown also addresses London's plans to revitalize and enhance the downtown core and build London's presence as a cultural tourism destination.
14	Comment Forwarded to our Office	I do not support ANY money coming from the city for these projects, unless they are willing to work together for a multi-purpose venue such as proposed by the Grand. Orchestra London is a perennial money loser and has been for decades. For certain, there is a small number of Londoner's that attend their events and there is absolutely no reason at all to spend more of my Municipal Tax dollars on this organization. I agree that performing arts are an important part of our community, but there is no need for Orchestra London to have its own venue...they are not the Boston Pops and we are city of less than 400K. The combined venue makes much more sense as it won't sit empty 90% of the time.
15	Facebook	The Grand and Music London MUST work together on a joint and much-needed performing arts centre. London doesn't have the numbers to support two separate buildings but both should be able to share one well-designed facility. Please help bring these two battling factions together!
16	Facebook	I agree whole heartily. We do NOT need 2 facilities and Orchestra London (a taxpayer supported group for way too many years) needs to stop thinking it is the Boston Pops and realize they are in a city of 350K to 3.5 Million!
17	Facebook	London already has a performing arts building right next to city hall. What happens to Centennial Hall if this goes ahead? I would come to the discussion but having participated in a number of "public consultations" such as Ambassador London and ReThink London, I am pessimistic.
18	Facebook	I'm so interested in this topic! I wish we could have two, instead of having to choose one. Ha!! art art art everywhere! We have the talent and drive in this city! :)
19	Facebook	ONE desperately needed new performing arts for BOTH groups!

<input type="checkbox"/>	<input type="checkbox"/>
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Appendix H: Music London Executive Summary (Attached)

Appendix I: The Grand Theatre Executive Summary (Attached)

Appendix J: Novita Report (Attached)