

Reinventing the Hollywood Theatre Renewal and Management Plan



**Prepared by:
The Save the Hollywood Theatre Coalition**

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Executive Summary

Established in 1935, at the height of the Great Depression, the Hollywood Theatre was owned and operated by the Fairleigh family until 2011. It is unique in Vancouver as a complete and continuous record of the 20th Century cultural practice of cinema-building and cinema-going, a cultural tradition that is currently at risk and essential to preserve. The Hollywood's iconic Art Deco façade has been an enduring element of the Broadway streetscape for more than 75 years, but the theatre's heritage value extends well beyond its emblematic architecture. The Hollywood is a unique facet of Vancouver's cultural heritage. Cinema has been central to our popular culture for decades and forms an essential part of our collective memory. The Hollywood and the shared experience within it are woven into the cultural fabric of generations of Vancouverites.

The Save the Hollywood Theatre Coalition was formed in opposition to a development permit application in September 2013 that would have seen the Hollywood's unique heritage sacrificed to make way for a new fitness centre. Fortunately, with the support of thousands of Vancouverites, the Coalition won the City's backing for a temporary protection order in November, 2013 that has so far prevented the Hollywood's destruction. Although the Hollywood remains at risk, the Coalition is confident that the theatre can be saved and become a more versatile focus of cultural creativity and shared experience for future generations.

The present plan provides a detailed view of the Coalition's vision for reinventing the Hollywood as a heritage-designated, non-profit arts and culture hub on the Broadway Corridor. A comprehensive strategy and business plan is advanced for the Hollywood's acquisition, renewal and operation in the context of Vancouver's broader arts and culture landscape and relevant City policy. From heritage conservation and arts and culture, to creative communities and engaged city, the Hollywood's future can be a model for translating progressive policy into tangible and productive outcomes.

True to its heritage, the Hollywood's future will continue to focus on cinema and feature the very best of film and digital cinematography from a myriad of perspectives. But, to ensure a sustainable and thriving future, the Hollywood will simultaneously become more than a cinema. By collaborating with a wide range of arts and cultural organizations, academic institutions and other presenters, the Hollywood will also host a broad diversity of performing arts, cultural events and public forums.

Read on to learn more about the Coalition's vision to reinvent the Hollywood Theatre as a vibrant, shared space where Vancouverites can come together to be entertained, inspired and informed.

1.0 The Hollywood Theatre – Past, Present and Future

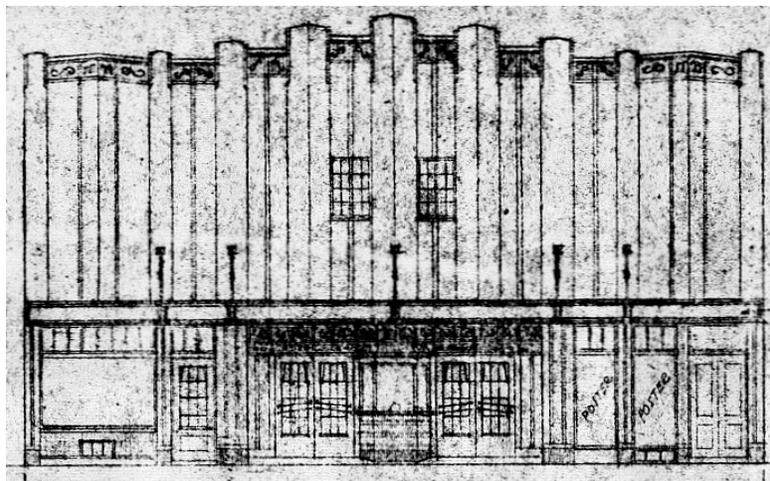
1.1 Hollywood Heritage

The Hollywood Theatre was conceived by Margaret and Reginald Fairleigh in the midst of the Great Depression. Cinemas offered a popular escape from the grim reality of the time and a future for the Fairleigh family in an uncertain economy. Vancouver suffered through the Depression as thousands of unemployed from across Canada flocked to the west coast, “the only place in Canada where you can starve to death before you freeze to death”. Long bread lines and relief camps were common by 1931 and labour unrest was growing. While cinemas were not immune from the economic plight, they remained profitable and new “movie houses” opened while other businesses failed. And so it was that the Hollywood was born out of the Great Depression and one Vancouver family’s determination to rise above it.



Reginald and Margaret Fairleigh

In August of 1932, the Fairleighs traded their home on Dundee Street, for a vacant lot on West Broadway, and set to work with Vancouver architect Harold Cullerne to design and build the family’s future.



Hollywood Theatre façade from original 1935 plan.



West Broadway – looking east from Waterloo Street in 1931

Hollywood Theatre – Historic Context

Wall Street Crash – 1929
Vancouver amalgamates with municipalities of Point Grey and South Vancouver – 1929
Vancouver Art Gallery established – 1931
City of Burnaby enters receivership – 1932
Province considers closure of UBC - 1932
District and City of North Vancouver enter receivership - 1932
“Red Riots” – 1931 - 1935
Burrard Bridge opens – 1932
Inaugural performance of the Vancouver Symphony at Malkin Bowl - 1934
Vancouver’s electoral ward system ends – 1935
Hollywood Theatre opens doors - 1935
Battle of Ballantyne Pier - 1935
New Vancouver City Hall opens doors – 1936
Hotel Vancouver III completed – 1937
“Bloody Sunday” - 1938
Lions Gate Bridge completed – 1940

The Hollywood Theatre opened its doors on October 24, 1935 with a screening of Will Roger’s *Life Begins at 40*, a film typical of Depression-era cinema, portraying the triumph of principled citizen over wealth and influence.



Harold Cullerne’s Art Deco design for the Hollywood’s façade and interior decoration are also emblematic of period cinemas and a fine example of the style. In fact, while the Vancouver Heritage Register currently lists the theatre as a Category B heritage building that “represents a good example(s) of a particular style or type, either individually or collectively”, due to the demolition of Vancouver’s Art Deco architectural heritage, the Hollywood Theatre is now deserving of a Category A listing as “the best example(s) of a style or type of building”. What is beyond argument is that the Hollywood’s iconic Art Deco façade has been an enduring element of the Broadway streetscape for more than 75 years.

When Reginald and Margaret Fairleigh opened The Hollywood in 1935, there were 26 cinemas in operation in the city. Ladies and gentlemen dressed up for movie nights, and were enticed into the theatre by a red and blue sign that flashed "Pick O'the Best Plays" — a reminder of the time when movies had recently gone "talkie" and were called "photoplays." The Hollywood's billboard, faithful in its illumination until the venue's last day of operations in 2011, is believed to be the first neon sign permanently attached to a building in Vancouver, and one of 19,000 that once graced the city's streets, as memorialized in the photographs of Fred Herzog.

Excerpt from Heritage Vancouver’s Top Ten Endangered Sites review of the Hollywood.

The Hollywood's heritage, however, transcends its historical and architectural significance. As one of North America's longer running, family-owned neighbourhood cinemas, the Hollywood has simultaneously shaped and been shaped by our popular culture. The Hollywood, as an ever-evolving point of cultural reference and the shared experience within it are woven into the cultural fabric of generations of Vancouverites. It is an integral part of our common heritage as a community, through the worst of times and the best of times, both individually and collectively.

The Hollywood Theatre is unique in Vancouver as a complete and continuous record of the 20th-century cultural practice of cinema-building and cinema-going, a cultural tradition that is currently at risk and essential to preserve.

1.2 Decline and Resurgence of Single-Screen Cinemas

The popularity of cinema during the Depression era continued to grow through World War II and peaked in the post-war period. Subsequent decline was triggered by an anti-trust decision by the US Supreme Court in 1948, requiring that major Hollywood studios divest themselves of their cinema chains. Resulting financial implications and associated disruptions to production and distribution ultimately triggered a fall in theatre attendance and marked a significant turning point for the motion picture industry.

With the arrival of television in the 1950s cinemas were confronted with their first true rival. Although the CBC began television broadcasting in September 1952, television first reached Vancouver from KVOS, a CBS affiliate in Bellingham, WA about a year later. CBC arrived on the Vancouver airwaves in December, 1953, when CBUT began broadcasting from a converted Packard dealership at 1200 West Georgia Street.



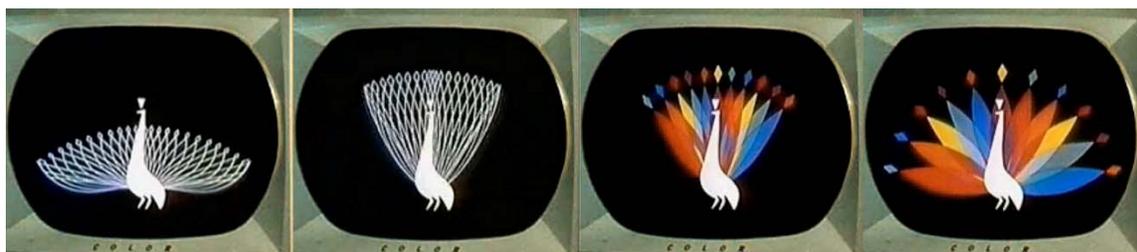
Initially, the cost of televisions and the cultural momentum of movie going meant that cinemas remained popular, but it wasn't long before theatres began to lose ground to home entertainment. Cinemas had become a popular source of news during the war years, through the screening of newsreels prior to feature films, but television news coverage was a natural extension of radio broadcasting and rapidly displaced the newsreel format to become a mainstay of television programming.

There was also, however, a broad variety of current affairs, sports and entertainment programming, including independent films and, increasingly, Hollywood classics as studios began to sell off their libraries. Actors also began to make the transition from silver screen to television.



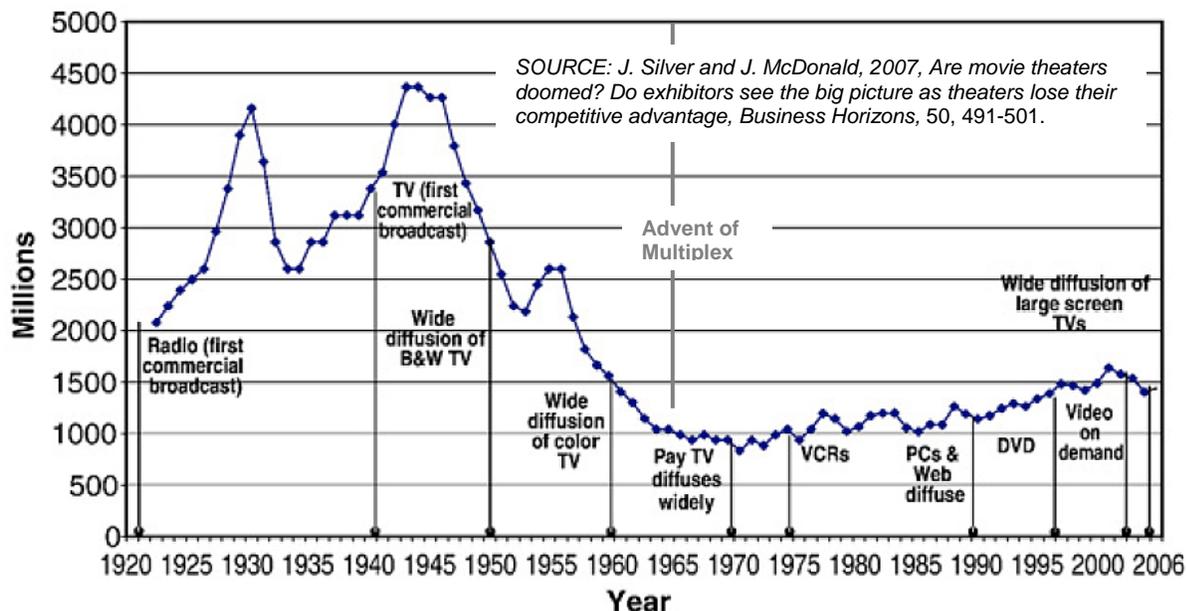
By 1958, cinema attendance was roughly half of its peak in 1946 and the mean age of moviegoers was falling too. While mother and father were more often content to stay at home and watch TV, teens and younger adults were looking for adventure and Hollywood responded with a new cast of rebellious stars, including James Dean, Marlon Brando and Paul Newman.

Rock and roll was also a key element of 1950s cinema, with Elvis Presley becoming a singular phenomenon. And while all of this may explain a significant resurgence of cinema attendance during the mid-1950s, it was not sustained and attendance was again in steep decline by the end of the decade.



Black and White to Colour - Iconic NBC logo, circa 1955, designed and animated by Gene Deitch

The explosion of colour TV during the early to mid-1960s only reinforced the growing dominance of television entertainment and the trend continued with subsequent arrival of pay-TV and video rentals through the 1970s and 80s. The cinema industry's response was to offer a wider selection of films and more frequent screenings through the advent of the multiplex cinema, and it worked. As the chart below illustrates, the multiplex model has been successful in stemming and even reversing the decline in overall cinema attendance, even in the face of more recent computer-based innovations in home entertainment.



Industry analysts, however, have long questioned the sustainability of the multiplex model. First of all, the capital investment required to enter the market is much higher than for single-screen cinemas and this is reflected in a marked upward trend in ticket prices over the same period. Secondly, by increasing the extent of opportunity for moviegoers to see films within the first weeks of release, attendance declines more rapidly, yielding a greater share of profits to the studios under typical revenue sharing models. Finally, with recent technological innovations and mass marketing of large format LCD displays and digital projection technology, the home theatre experience is rapidly approaching that of smaller scale multiplex theatre screens.

The end result is that the age of the multiplex may be waning and more recent data available from the National Association of Theater Owners (<http://natoonline.org/data/>) suggest that total annual admissions for US and Canadian theatres has been trending downward on average since early in the new millennium. The expectation is that this trend will only continue in wake of the growing popularity of digital home entertainment alternatives and as the window between box office release, DVD and digital delivery becomes ever tighter.

Notably, in the 1960s, the window between box office release and subsequent television broadcast was some seven years. Today, new releases are available on DVD within about 3-4 months after box office and Netflix president Ted Sarandos has recently called for “simultaneous release”, a concept that the National Association of Theater Owners has described as “a death threat” for the industry.

Despite the uncertain future of mainstream multiplex cinemas, however, the good news is that the outlook is much brighter for single-screen theatres in niche markets and the Hollywood is well positioned to benefit and prosper in this context.

Unfortunately, the vast majority of single-screen movie houses were lost in transition to the multiplex age and those that remain have again been under growing threat as a result of recent industry pressure to convert to digital projection at considerable cost. According to the National Theater Owners Association, the options are simply to “convert or die”. In 2011, 20th Century Fox informed theatres that it would stop distributing film “within the next year or two” and Paramount Pictures recently (January, 2014) became the first major studio to announce that it would no longer distribute new releases on 35mm film.

What’s clear is that the studios are determined to see industry-wide conversion to DCI (Digital Cinema Initiatives) compliant digital projection and adoption of the new Digital Cinema Package (DCP) distribution format, through which films are delivered on an encrypted hard drive or directly downloaded via secure server link. Fortunately, however, these costly upgrades are only a necessity for cinemas intending to screen first-run releases and we do not believe that this is a viable or productive way forward for the Hollywood Theatre.

Significantly, while the bulk of multiplex cinemas have little alternative but to comply and depend on the uncertain future of mainstream cinema, surviving single-screen theatres, by virtue of their heritage and design, have far greater flexibility and related potential to pursue more innovative and sustainable strategies. Ironically, the loss of so many of our heritage cinemas has made the remaining few all the more viable. Art house and repertory cinemas across North America are once again on the rise and, in many instances, as result of diversifying their business models to include a variety of cinematic and performance offerings. This is our vision for the Hollywood.

1.3 Reinventing the Hollywood

The Hollywood Theatre operated largely as a mainstream cinema for more than 75 years. In the wake of evolving home entertainment alternatives, from television and the VCR to high-speed internet and Netflix, it is no small wonder that the Fairleigh's managed to keep the family business afloat for as long as they did. And, as a result of their determination and persistence, the Hollywood is still with us today and arguably with greater potential than ever. But, to realize that potential, the Hollywood must now become more than a cinema.

Our aim is to reinvent the Hollywood as a vibrant, public arts and culture hub on the city's westside. Heritage-sensitive upgrades to washrooms, stage and lobby areas of the theatre will allow the Hollywood to become a more inclusive and versatile performance venue while retaining a focus on cinema. By



accommodating a greater diversity of uses, from theatrical productions to jazz, the Hollywood will attract a broader audience and build a more stable fiscal foundation. As a not-for-profit enterprise, revenues in-house and rental programming will support broader community use.

True to its heritage, cinema will remain the foundation of the Hollywood's programming. Building on Vancouver's tradition of well-crafted repertory cinema that gave rise to the Vancouver International Film Festival, the Hollywood will once again screen the best of Hollywood classics, vintage foreign and independent film on a year-round basis. Not since the heydays of revival and art-house cinema at the Ridge Theatre, in the 80s and

90s, has Vancouver's westside seen anything like it and the Coalition is determined to bring it back.

Simultaneously, the Hollywood will seek to become a westside venue for Vancouver's ever expanding wealth of creative and engaging film festivals, now numbering more than fifty and reflecting Vancouver's vibrant cultural diversity. Contacts have also been established with UBC's Department of Film and with VIVO Media Arts Centre with an aim to explore future potential for film-related outreach and public engagement at the Hollywood.

Beyond cinema, the Hollywood will host a wide array of performing arts, from theatrical productions and early music to jazz and blues. It also aims to provide rehearsal and performance space to grow emerging talent. Cultural events, including lectures, public forums and symposia will also have a home in the Hollywood's program. Finally, as a community-based arts and culture hub, our aim is for the Hollywood to establish a productive relationship with west side schools and community centres to see that the Hollywood develops in a way that is deeply rooted in the community and central to its cultural life and shared experience.

While remaining actively engaged in the cultural life of the city as a whole, Vancouver's west side neighbourhoods have embraced the notion of complete communities where the full range of day to day needs, from shops and services to arts and culture are met locally, thus reducing our daily dependence on motorized transportation. Reinventing the Hollywood as a local arts and culture hub is key to encouraging and reinforcing the progressive trend, not only by providing a fuller range of local artistic and cultural entertainment, but also by bringing renewed economic vitality to West Broadway.

2.0 The Hollywood in City-wide and Neighbourhood Contexts

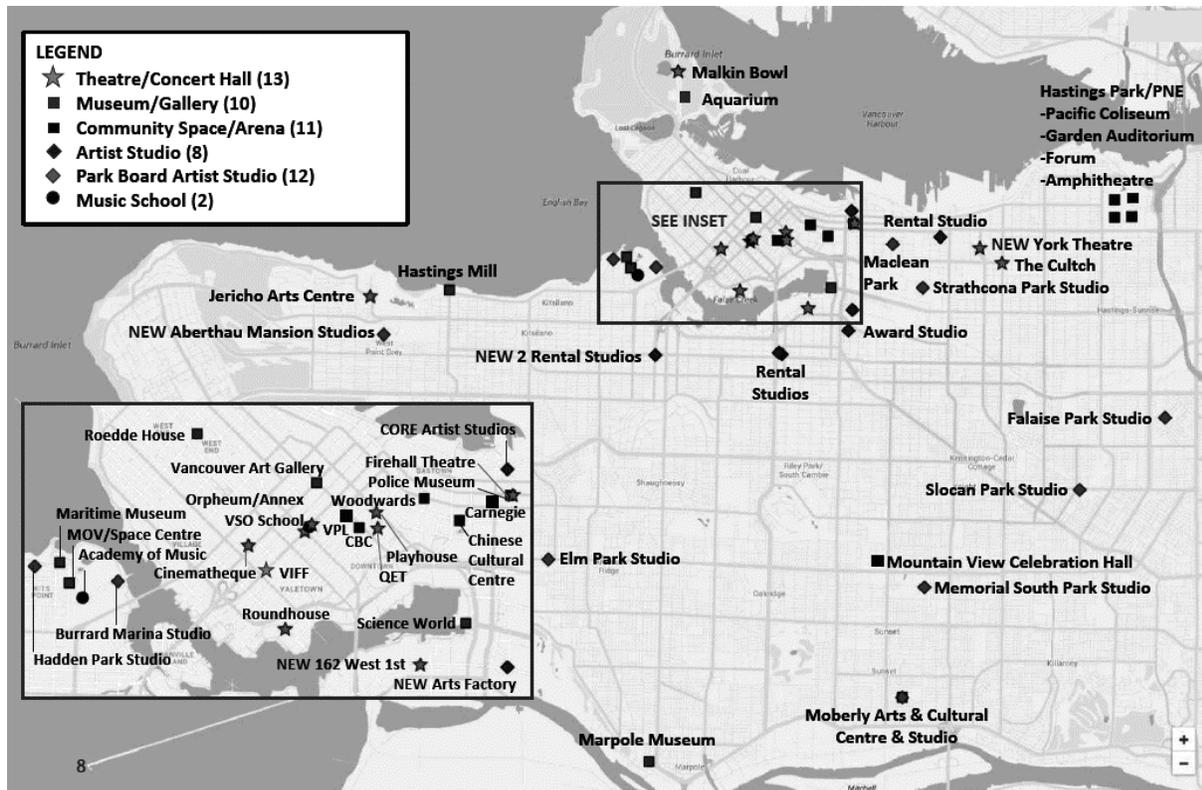
2.1 Arts and Culture in Vancouver

As the City has observed "cultural spaces are vital to communities and neighbourhoods, and are essential for thriving economic and social well-being. But they can become vulnerable in surging real estate markets". The Coalition's view is that the Hollywood is a "poster child" for this dilemma.

In 2008, City Council affirmed its commitment to a diverse and healthy creative sector through the adoption of a new Culture Plan for Vancouver 2008 – 2018. The Plan seeks to "increase public participation and community engagement in arts and culture" by "promoting local arts and culture" and by "improving arts access for new and under-served communities", including new facilities.

The following map provides a general indication of the distribution of public (city-owned) arts and culture spaces across Vancouver. Notably, these resources are primarily

focused in and around the City's downtown core, and the concentration is even more pronounced if the all-important focus of public/non-profit arts and culture on Granville Island is included.



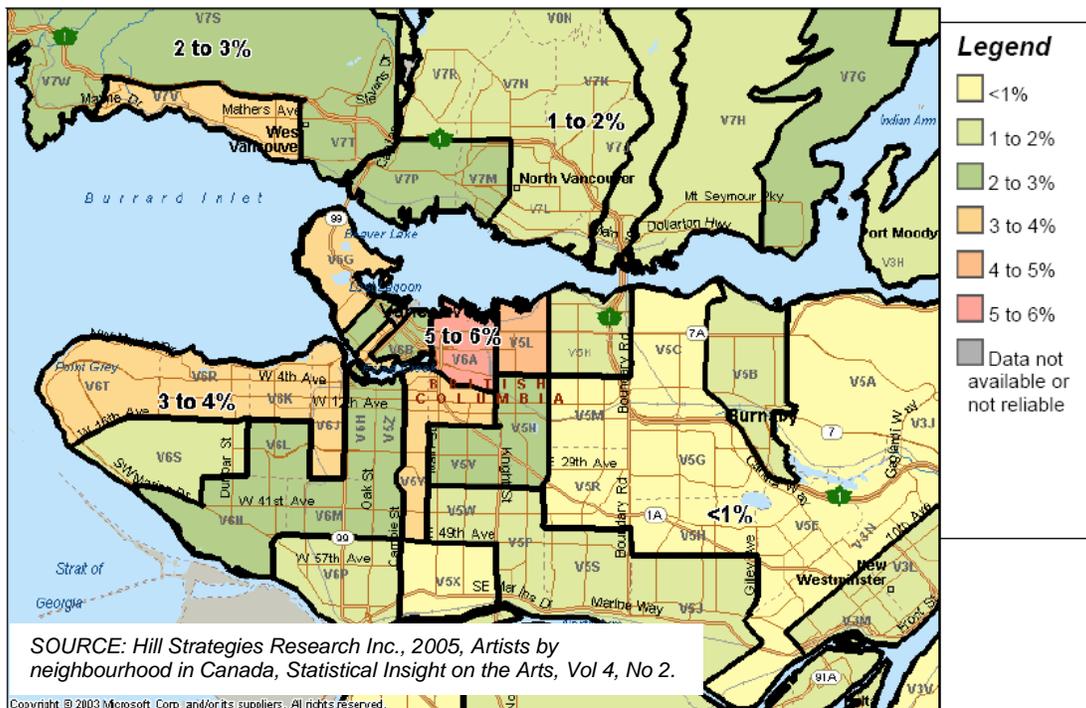
Beyond contributing to a vibrant and engaging city centre for Vancouverites and visitors alike, the central focus of arts and culture is justified in many other respects, including population density and accessibility by local and regional public transit.

Notably, however, Vancouver's Creative City Task Force also emphasised the importance of local arts and culture, highlighting "Vancouver as a city of vibrant creative neighbourhoods". And the question is whether this view aligns with the current distribution of public arts and culture venues?

Of course the reality, as a matter of demographics, is that some neighbourhoods are more creative than others, and this is reflected in the following plan, depicting "the artistic geography of Vancouver". Vancouverites are well aware and appreciate that the city's eastside is crawling with culture, and thousands come from all points across the city to witness the outpouring of it each year.

As the plan reveals, Strathcona and Downtown East Side neighbourhoods are the heart of Vancouver's artistic community, which also extends to Grandview Woodlands. This concentration of artistic and cultural creativity has understandably given root to a

thriving network of studios, galleries and performance venues as evidenced by the significant number of public facilities outside the city's core area (see previous map of public/non-profit arts and culture facilities).



What appears to be less appreciated, however, are the very significant concentrations of artists residing in other neighbourhoods, including Kitsilano and Point Grey on the city's westside. Unfortunately, though, as the result of steady decline in the viability of private-sector cinemas and live performance venues (e.g. Soft Rock Cafe, Varsity, Rossini's, Ridge, Cellar Jazz Club, etc.), the artistic inclinations of these neighbourhoods are currently undernourished. Where arthouse cinema once flourished and gave rise to the Vancouver International Film Festival, and where the Vancouver Jazz Festival once had multiple westside venues, there is nothing left of it. And as the map above suggests, there is also a shortage of public arts and culture capacity.

The Creative City Task Force's view that neighbourhoods are the organizing focus of artistic and cultural activity is reflected in the resulting Culture Plan for Vancouver 2008

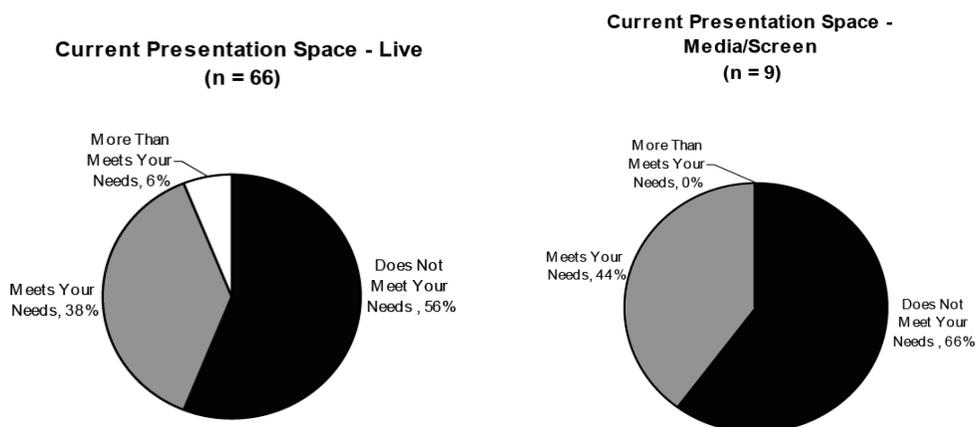


– 2018, concluding that “cultural spaces are vital to communities and neighbourhoods” and seeking to “increase public participation and community engagement in arts and culture” by “promoting local arts and culture” and by “improving arts access for new and under-served communities”.

The City's Cultural Facilities Priorities Plan (CFPP) adopted in 2008, responds to the Culture Plan and includes a supply-demand assessment of current facilities capacity, a

range of funding and enabling mechanisms for development/delivery of cultural facilities and an objective process for evaluating the merits and viability of competing initiatives.

A comprehensive analysis of the City's inventory of cultural facilities and related capacity, as determined through stakeholder consultation with more than 500 individual artists and cultural organizations, established demand for increased capacity in a range of categories. In particular, as regards the Hollywood Theatre, a full two-thirds (66%) of media and screen arts organizations using public presentation facilities, identified a shortfall of capacity. Moreover, 90% of stakeholders predicted substantial future growth in audience, and all of this before recent loss of the Ridge, Hollywood and Empire Granville theatres.



SOURCE: Artscape, 2008, City of Vancouver – Cultural Facilities Priority Plan.

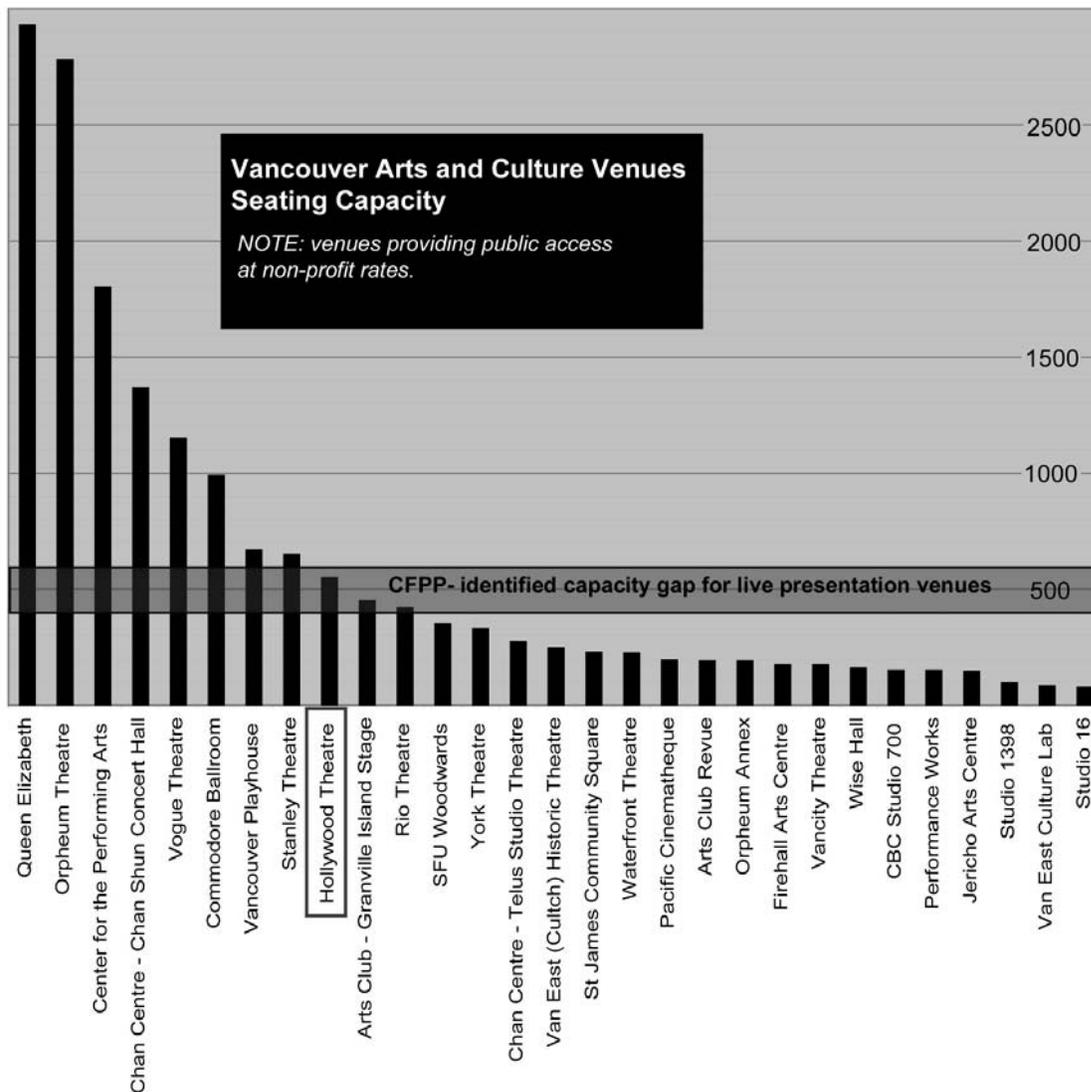
Similarly, of 68 performing arts (theatre, dance or music) organizations using live performance spaces, a clear majority (56%) indicated that the current inventory of venues was not sufficient to meet their needs.

Significantly, at the top of a resulting short list of priorities for facilities development was the need for live performance venues having capacity in the 400-600 seat range. Notably, the chart below, depicting capacity for a wide range of public presentation facilities across Vancouver, confirms a lack of performance spaces in the identified range and suggests that the Hollywood is well positioned to fill the gap.

With the Hollywood's iconic heritage status already established, the Save the Hollywood Theatre Coalition believes that the City's Culture Plan and related Cultural Facilities Priorities Plan make a very compelling case for the Hollywood's future as a public arts and culture venue on the city's westside. In addition to "improving arts access for.. under-served communities", the City's acquisition of the Hollywood would address established city-wide need for public presentation spaces serving both media/screen and live performance and address a key capacity gap for venues in the 400-600 seat range.

The Coalition has conducted extensive market research, through direct contacts with arts and culture organizations across Vancouver, to establish the Hollywood's viability

as a multipurpose theatre/performance venue. In fact, our research suggests that city-owned cultural spaces are uniquely viable and productive, and offer unmatched long-term stability in the context of Vancouver’s rapidly evolving property market.



There is no shortage of precedents to confirm the success of the City-owned/not-profit model and no evidence to suggest that any other model is capable of delivering similar public-use capacity. According to a 2012 report by Hill Strategies Research¹, the City of Vancouver “owns and leases to independent not-for-profit cultural societies over 27 facilities for a nominal rent of \$1 per year and tax-free occupancy”. The same model, with CMHC as owner, is the underpinning of thriving performance venues on Granville

¹ Hill Strategies Research, 2012, Municipal cultural development in five large Canadian cities. Note: study prepared in part for the City of Vancouver.

Island. Notably, apart from the City's premier civic theatres that are City-owned and operated, the vast majority of venues identified in the chart above are publicly-owned and non-profit operated.

The Coalition is confident that a City-owned outcome is achievable for the Hollywood (see Section 3.2) and that it is the only outcome that will enable the theatre to realize its fullest potential as an arts and culture hub for the Vancouver's westside.

2.2 Westside Arts and Culture Hub on the Broadway Corridor

The Creative City Task Force concluded that "cultural spaces are vital to communities and neighbourhoods" and we agree. As described above, our proposal to reinvent the Hollywood as a non-profit, public arts and culture venue is a perfect fit with the City's Arts and Culture Plan and addresses a critical lack of cultural capacity on the city's westside. The Hollywood will also benefit from its location at the very heart of the West Broadway business district and on one of the busiest transportation corridors in Metro Vancouver.

While the Central Broadway commercial district, between and Cambie and Burrard, is the primary focus of economic activity, the majority of transit trips on the Broadway Corridor are generated by UBC and see more than 40,000 riders travel west of Arbutus Street on weekdays. With TransLink currently proposing a range of rapid transit alternatives for the Broadway Corridor, city-wide and regional access to West Broadway will only improve and see the Hollywood Theatre become an increasingly popular destination.

As the Broadway Corridor evolves, the Hollywood's profile as one of the city's leading arts and culture venues will continue to grow as the cornerstone of an increasingly vibrant and engaging public realm. The City's intervention to preserve the Stanley Theatre more than two decades ago demonstrates the broader benefits of heritage preservation of arts and culture venues. The Stanley's restoration and renewal as the main stage for the Arts Club Theatre has brought renewed social vitality and a diversity of commerce to South Granville and there's every reason to believe that the Hollywood can do the same for West Broadway.

As West Broadway develops, the Hollywood can be both catalyst and anchor to ensure that change is enriched by the preservation of local heritage and the promotion of shared social experience through arts and culture. The City's Engaged City Task Force has reminded us that "the more we get together, together, together.. the more we get together, the happier we'll be". Vancouverites have been getting together at the Hollywood Theatre since the Great Depression. The Coalition encourages the City to embrace and promote the Hollywood as place where Vancouverites can continue to get together and to share the experience of engaging film, live performance and progressive public dialogue.

3.0 The Hollywood Transformed

3.1 The Vision – Preserving Heritage by Expanding Use

As described above, the Coalition’s aim is to preserve and extend the Hollywood’s significant architectural and cultural heritage by reinventing the theatre as more versatile arts and culture venue, combining cinema with wider range of live performance and other cultural events as described above (Section 1.3).

Ironically, the loss of so many of our heritage neighbourhood cinemas has made the remaining few all the more viable. Despite the ever expanding array of digital media and home entertainment alternatives, art house and repertory cinemas across North America are experiencing a revival that is attributed to the retro appeal of film as art and movie going as shared experience.

As reported by Kim Velsey of the New York Observer, “watching a movie with other people, it’s such a different experience than watching it by yourself. You want to laugh with other people, or if it’s a drama, you come out crying. And for the people who are single, what a great idea to be able to go to the movies and you’re not alone.”

In addition to “improving arts access for.. under-served communities” and addressing key arts and culture capacity gaps identified in the City’s Cultural Facilities Priority Plan (as discussed in foregoing Section 2.1), the Coalition believes that the Hollywood is also in the right place at the right time to fill a void identified by Vancouver’s Engaged City Task Force. The Task Force recognized that “community arts and cultural venues provide essential, formal and informal opportunities for residents to gather and form community connections” and that “access to these spaces is critical to fostering creative culture and a shared sense of belonging”.



By integrating an array of engaging and thought provoking lectures, symposia and public forums into the Hollywood’s artistic and cultural programming, the Coalition’s vision is to create an attractive shared space where Vancouverites can come together to be entertained, inspired and informed.

3.2 Realizing the Vision

The surest way for the foregoing vision to become reality is for the City to acquire the Hollywood and lease it back a non-profit society for management and operation. The Coalition is convinced that no other outcome will enable the theatre to realize its fullest potential as an arts and culture hub for Vancouver’s westside.

As noted in Section 2.1, there is no shortage of precedents to confirm the success of the City-owned/not-profit model and no evidence to suggest that any other model is capable of delivering similar public-use capacity. Our research suggests that city-owned cultural spaces are uniquely viable and offer unmatched long-term stability in the context of Vancouver's rapidly evolving property market.

On the basis of our meetings with City staff, the Hollywood's present owner and subsequent market research, the Coalition has estimated the residual value of the Hollywood Theatre in the context of a Heritage Revitalization Agreement that provides formal heritage designation for all aspects of the Hollywood's architectural and cultural heritage. Out of respect for ongoing negotiations, details are not presented herein. However, our analysis including valuation of a related heritage density transfer, in connection with development of adjacent properties (within established 6-storey limit), suggests that City's capital cost for acquisition of the Hollywood should be a manageable sum that could be reasonably accommodated within City's capital budget for cultural facilities.

While we recognize and respect the practical constraints of the City's finances, our view is that this represents a unique opportunity and good value for Vancouver taxpayers. Notably, acquisition of the Hollywood at estimated residual cost is only possible as result of a heritage density transfer worth several times as much. And the cost to establish a similar venue would be well more than ten times the estimated figure.

The Coalition is certainly prepared to do its part and is confident that the cost of planned renovation and upgrades to the Hollywood's washrooms, lobby and stage can be managed through a vigorous fundraising campaign (see Section 4.3), with significant commitments already made. To the extent that it is required, however, these upgrades could be delayed, with proceeds of initial fundraising directed toward the City's capital acquisition of the theatre.

Our understanding is that the Park Board's on-line fundraising campaigns for Stanley Park and Bloedel Conservatory have been very successful and we believe that a similar campaign for the Hollywood would be very popular. The Coalition looks forward to working collaboratively on fundraising with the City and notes that significant donations have already been committed. Perhaps most significantly, budgetary research and analysis presented in Section 4.0 establishes the Hollywood's fiscal viability and its potential to contribute efficiently and productively to Vancouver's arts and culture capacity.

3.3 Restoration, Renovation and Reconfiguration

Presuming that ongoing negotiations with the Hollywood's present owner are successful, there is nothing to prevent the Hollywood's doors from opening and the reels from turning. The Hollywood's iconic neon signage can be back in place, casting that memorable glow on the Broadway streetscape and this could potentially be the

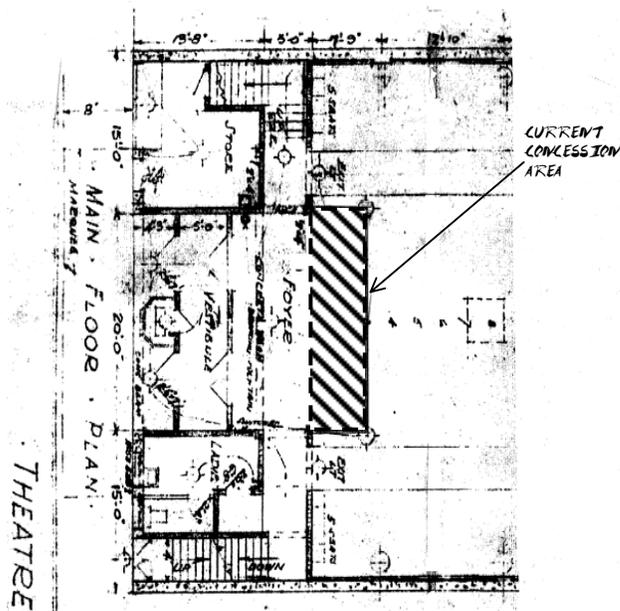
starting point for initial fundraising or short-term operation. Estimated reopening costs, including neon signage restoration, general exterior and interior restoration (paint and plaster) and including contingency for unforeseen electrical and fire code upgrades is estimated to be \$35,000.

A range of near-term technical upgrades will also be made, including a basic digital projection capability and modest sound and lighting improvements (including basic front-of-house fly system – single truss/batten) to accommodate an initial level of live performance use. Estimated cost for these upgrade is \$50,000. For further discussion of proposed technical upgrades and related budget details the reader is referred to Section 4.2.

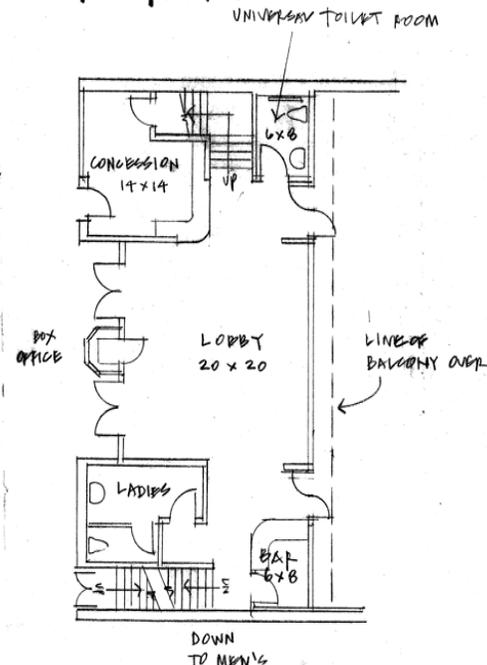
Beyond reopening and celebrating the Hollywood's new future, however, a range of heritage-sensitive renovations are required for the Hollywood to realize its fuller potential, and the Coalition's aim is to advance our broader vision as soon as practically possible.

HOLLYWOOD THEATRE - MAIN FLOOR ENTRY AREAS

EXISTING FLOOR PLAN



PROPOSED



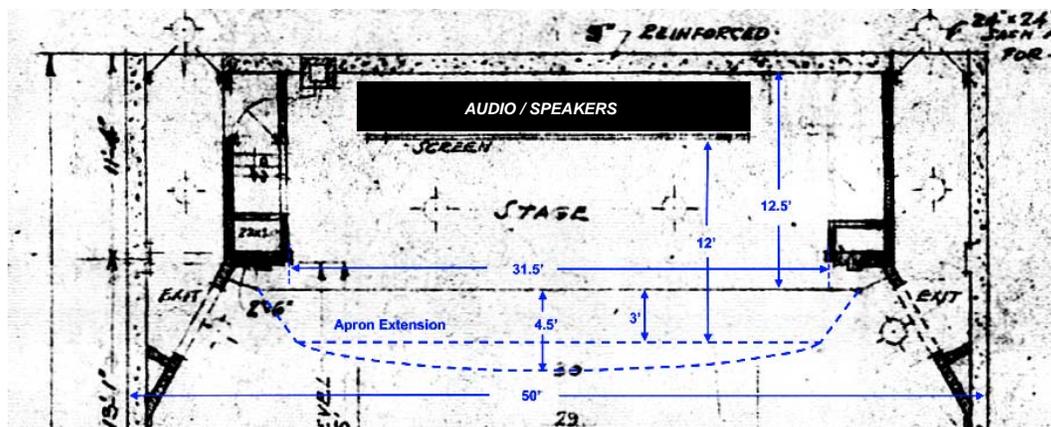
SAVE THE HOLLYWOOD COALITION
FEBRUARY 2014

The priority is to ensure that all Vancouverites can enjoy the Hollywood by adding an accessible unisex washroom on the main floor (the men's basement-level washroom is currently inaccessible for disabled patrons) as part of wider improvements to the lobby.

In general, as depicted in the drawing above, the plan is to create a more open and attractive lobby area by removing the current concession counter (added in 1965) and extending the line of the lobby's present north wall to align parallel with the balcony balustrade above. In addition to creating a more functional lobby space (50% increase in open floor area), new area west and east of respective auditorium entrances will accommodate the accessible unisex toilet room and a dry bar. The existing office space east of the present lobby will also be opened onto the expanded lobby as a combined concession/bar. Foregoing improvements, together with removal of existing dropped ceiling (also added 1965), to provide an additional two feet of headroom, will greatly enhance the Hollywood's theatre-going experience, attract more attendees to programmed films/events, and create a more flexible space for outside presenters. Most importantly, it will provide an engaging social space where Vancouverites can "gather and form community connections" in the context of public arts and culture.

Estimated cost for this initial phase of capital renovations is approximately \$50,000, with an additional \$70,000 estimated for upgrading of existing washrooms, including a doubling of present capacity for the lady's room (related budget information provided in Section 4.2.2).

A second phase of capital renovations would focus on stage area upgrades to accommodate an expanded range of live performance events. Principal among these improvements will be a crucial expansion of useable stage area by addition of an extended apron, comprising approximately 150 square feet.



Hollywood Theatre – Stage extension concept drawing.

Although the Hollywood's stage will remain limited, this addition will greatly expand the range of productions that can be accommodated. Given relatively modest estimated cost of approximately \$20,000, it is envisioned that the stage upgrade would be completed concurrent with or soon after proposed lobby renovation.

A potentially more costly, but crucial upgrade would be development of green and dressing room(s) within a portion of the present "furnace room", located immediately beneath the stage area. Unfortunately, due to access restrictions, the Coalition has not been able to assess the extent of available space and/or the practical aspects of connectivity between available space and the offstage. What we do know is that the

present furnace room includes a total of roughly 420 square feet and, consequently, our expectation is that there should be ample space available to accommodate a green room and modest dressing room(s).

Unfortunately, until such time as access is obtained for inspection of the space, it is difficult to estimate the cost of required upgrades. However, to the extent that there is already adequate connectivity to the offstage, and that it is suitably situated, the cost of framing and finishing would be relatively modest and these upgrades could be completed sooner, rather than later. However, in the absence of access and related facts, the Coalition is inclined to be cautious and recognizes that there could be considerable unforeseen costs related to connectivity and exits and the possibility of code-mandated upgrades. Consequently, development of green and dressing room(s) is tentatively viewed as a later phase of planned renovations and with total associated costs provisionally estimated (worst case) to be less than \$130,000 (further details in Section 4.2).

Despite foregoing uncertainty, however, the Coalition view is that the extent and cost of contemplated upgrades is relatively modest in comparison with development of new facilities and would be transformational for the Hollywood while simultaneously ensuring the integrity of the theatre's heritage. Proposed renovations were planned in consultation with established heritage consultants and architect to ensure that planned upgrades could be made without impacting heritage value. Although planned renovations would reduce seating capacity by approximately 100 seats, this reduction places the Hollywood comfortably within the 400-600 seat capacity gap identified as one of the City's cultural facilities priorities.

Finally, the Coalition has been informed by the former owners of Hollywood that the theatre's roof and furnace were recently replaced and that an engineering inspection of the building confirmed the building's structural integrity and suggested that the existing structure is capable of bearing second-storey development. With the benefit of access to original 1935 plans, the Coalition has subsequently obtained a similar opinion in regard to the structure's bearing capacity, with proviso that related engineering and construction could be costly and there is also, rightly, concern about related heritage implications. Moreover, we understand that an encroachment agreement, in place since 1984, could effectively prevent any development judged to represent a change of use from the building's current theatre designation. Consequently, while longer-range potential for additional programming space is significant, this potential is not currently contemplated as part of the present plan.

3.4 Uses, Users and Audience

True to its heritage, the Hollywood's future will continue to focus on cinema and feature the very best of film and digital cinematography from a myriad of perspectives. Our aim is for the Hollywood to become a favourite venue for Vancouver's ever expanding wealth of creative and engaging film festivals, now numbering more than fifty and reflecting Vancouver's vibrant cultural diversity. But, to ensure a sustainable and

thriving future, the Hollywood will simultaneously become more than a cinema and host a wide array of performing arts, from world music and dance to jazz and blues. Cultural events, including lectures, public forums and symposia will also have a home at the Hollywood.

The Coalition has researched and reached out to arts and culture organizations and venues across Vancouver to understand the range of spaces available and related demand for rehearsal, performance and presentation (see partial list of contacts in Appendix 4.5.2). In general, our inquiries confirm the general picture presented in the City’s Cultural Facilities Priority Plan, that demand is outstripping supply, both for commercial and not-for-profit use (see Section 4.5). There is broad recognition of the lack of capacity on the Vancouver’s westside and strong support for the Coalition’s aim to reinvent the Hollywood as a westside arts and culture hub (see partial list of supporters in Appendix C). A wide range of presenters have signaled interest to bring productions to the Hollywood and several have already made good faith commitments to a tentative 2015 program (Appendix A).

Contacts and meetings with representatives of major Vancouver film festivals confirmed a shortage of reliable presentation space for film and digital media screening and revealed consistent support for affordable anchor venues. The Coalition believes the Hollywood’s accessible location on the Broadway Corridor, its optimum seating capacity and proposed not-for-profit operating model make it very well-suited to become a stable hub for film festivals of all scales. With the Vancity Theatre and Cinematheque already fulfilling a similar role in the downtown core, the Hollywood could simultaneously revive a vibrant festival culture on the westside where it all began, and have a very positive impact on local commerce.

In addition to city-wide appeal and convenient access, we are confident that there is very a substantial local audience that is presently under-served. In addition to Vancouver’s “artistic geography” that confirms the westside’s artistic inclinations (see Section 2.1), a separate study entitled *Factors in Canadian’s Arts Attendance*² concluded that education and income are good indicators of attendance at cultural festivals in Canada. Thus, with no shortage of students and faculty in close

All Canadians	37%
Highest level of education obtained by the respondent	
No schooling, elementary only, or some secondary (incomplete or in progress)	21%
High school diploma	28%
Some university or college (incomplete or in progress)	37%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	37%
Bachelor’s degree, masters or doctorate	53%
Household income groups	
Less than \$20,000	28%
\$20,000 to \$39,999	30%
\$40,000 to \$59,999	34%
\$60,000 to \$79,999	39%
\$80,000 to \$99,999	38%
\$100,000 to \$149,999	47%
\$150,000 or more	51%
Age	
15 to 24	41%
25 to 34	48%
35 to 44	41%
45 to 54	37%
55 to 64	35%
65 to 74	26%
75 years and over	15%

SOURCE: see Footnote 2.

² Hill Strategies Research Inc., 2012, Factors in Canadian’s Art Attendance in 2010, Statistical Insights on the Arts, Vol. 11. No. 1.

proximity to UBC and travelling the Broadway Corridor, and with a population of local homeowners that are apparently able to afford the unaffordable, the Hollywood appears be well placed to attract a devoted local audience for festivals, film and otherwise, and for an ongoing slate of engaging programming throughout the year. It must say something about the local culture, that Limelight Video and Zulu Records are still going strong and we believe that this ability to embrace the past as part of the future will see the Hollywood become

Beyond programming, the Hollywood will also aim to offer affordable rehearsal space to support established arts and culture organizations, nurture local creativity and grow emerging talent. Arts and culture stakeholders have made clear that there is a shortage of accessible space, particularly on the westside. The Hollywood will seek to forge close ties and work collaboratively with St James Community Square, Jericho Arts Centre and Kitsilano Neighbourhood House so that requests for space can be accommodated in a cooperative way that matches needs with appropriate spaces.

Contacts have also been established with UBC's Department of Film and with VIVO Media Arts Centre (western Canada's largest public reference library and archive of media art and independent video) with an aim to explore future potential for film-related outreach and public engagement at the Hollywood.

Finally, and perhaps most significantly, the Hollywood will establish close ties with local schools, community centres and neighbourhood groups to ensure that the Hollywood is deeply rooted in the community and central to its cultural life and shared experience. As called for by Vancouver's Creative City Task Force, the Hollywood's aim will be to "increase public participation and community engagement in arts and culture" by "promoting local arts and culture".

As a City-owned, not-for-profit operated venue, revenues generated through in-house and rental programming will support broader community use. As described in following Section 4., the Hollywood will aim to reserve two evenings per week for subsidized or cost-free community programming with an aim to see everything from high school performing arts and theatrical productions to graduations and neighbourhood-sponsored all candidates meetings.

3.5 Programming the Hollywood

As described in previous sections, our vision is for the Hollywood to thrive by becoming more than a cinema. By collaborating with a wide range of arts and cultural organizations, producers and presenters, the Hollywood will host a broad diversity of performing arts and cultural events. Consistent with the Hollywood's heritage, however, in-house programming will focus on repertory cinema and with an aim to become an anchor venue for Vancouver's ever expanding spectrum of film festivals (see Appendix E).

As illustrated by the tentative 2015 program in Appendix A, the Hollywood theatre will program between six and eight feature films per month, with evening screenings three days a week and traditional matinees on the weekends. Although the regular schedule will see evening screenings on Mondays, Wednesdays and Fridays, the Hollywood's monthly program will remain flexible until published at end of prior month, with advance bookings for rental programming given preference on Friday evenings.

Through its feature film program, the Hollywood's aim will be to screen the best of Hollywood classics, vintage foreign film and documentaries, and to recreate a culture of film-going as art appreciation and shared experience. The aim will be to complement, rather than compete with the Vancity Theatre and Cinematheque and to collaborate to cultivate audience and develop a year-round festival-like atmosphere around artistic and thought provoking cinema. It is impossible for a city that turns out in droves for a film festival in October to have no interest in a similar experience in November, or December, or other months of the year. Through inspired programming and by attracting a wide range of film festivals, the Hollywood will seek to create a perpetual hub for film as arts and culture, and for movie-going as large-screen social experience.



In addition to regular artistic programming the Hollywood's schedule will include feature programming during holidays periods, including Halloween and Christmas, special "Theme Nights" and a "Pick O'the Best Plays" series, featuring audience favourites as selected through member feedback.

As part of our mission to inspire and build community around arts and culture, the Hollywood will also offer creative daytime programming for children, students and seniors. A regular series of daily matinees for kids and caregivers will draw on vintage NFB and CBC programming, together with classic cartoons. Early screenings of family and seniors favourites will be featured as part community programming on Tuesdays and Thursdays. And there is also a plan on the drawing board for partnering with local after-school clubs, Kidsbooks and Reel to Real Festival to offer film oriented activities and media-based learning for youth, who are chronically under-served in the city.

Beyond in-house programming, the Hollywood will rely on Vancouver's vibrant and creative cultural community to bring a wealth and diversity of performing arts to its stage and audience.

Basic Weekly Programming

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
10 AM	Children's Matinee						
Noon/ 1 PM	Student Series UBC	Senior Favourites	Student Series UBC	Senior Favourites	Student Series UBC	Kids B-Day Party	Kids B-Day Party
4 PM	Youth After-school	RENTAL	Youth After-school	RENTAL	Youth After-school	RENTAL	RENTAL
7 PM	Feature 1	RENTAL	Feature 1	RENTAL	Feature 1	RENTAL	RENTAL
9 PM	Feature 2	RENTAL	Feature 2	RENTAL	Feature 2	RENTAL	RENTAL

Through a newly established non-profit society (see Section 4.1), the Hollywood will develop a close and productive partnership with arts and culture organizations, academic institutions and other presenters to enable artistic expression, celebrate creativity and promote public dialogue. Advance booking will give priority to partner programming on weekend evenings and for longer run productions, including festivals.

4.0 The Hollywood – Running the Show and Counting the Costs

Operating Budget Forecast - Summary revenue and operating costs

REVENUE	Annual	Monthly
Rental	\$50,000	\$4,167
Program (films)	\$149,730	\$12,477
Memberships	\$62,500	\$5,208
Liquor sales (rental and program)	\$64,560	\$5,380
Concession (rental and program)	\$79,725	\$6,644
TOTAL REVENUE	\$406,515	\$33,876
OPERATING COSTS	Annual	Monthly
Staff (including regular permanent full and PT and casuals)	\$258,914	\$21,576
Operating- hard costs	\$65,300	\$5,442
Technical Maintenance	\$5,000	\$417
Advertising and Promotion	\$20,750	\$1,729
Building Maintenance and Improvement Fund	\$45,000	\$3,750
TOTAL OPERATING COSTS	\$394,964	\$32,914

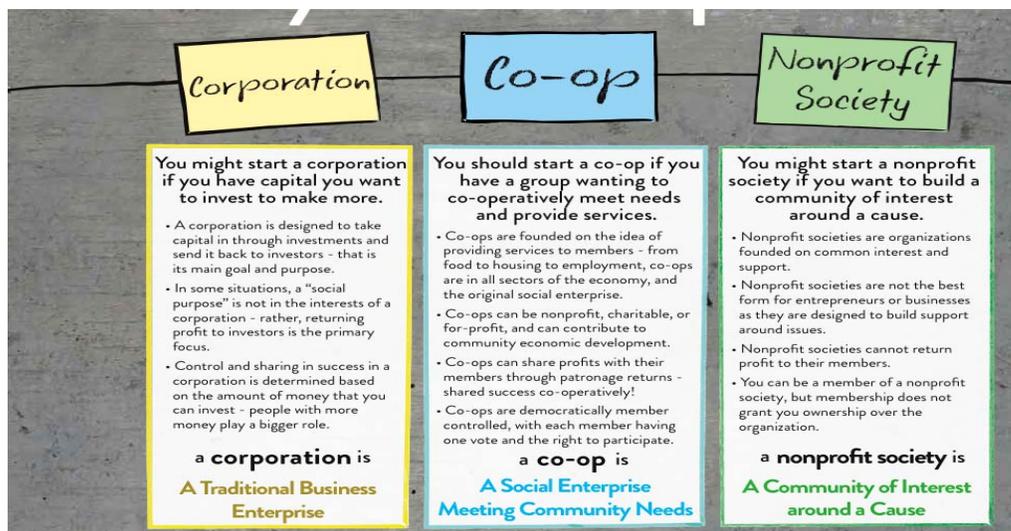
* note: annual fundraising revenue is not included and is anticipated to be \$ 150,000 in the first year of operation - See following sections and Appendix B for detailed accounting.

Foregoing projections are conservative. Attendance numbers and sales have been drawn from local industry research, averaged and then reduced. Notably, while the budget forecast assumes rental revenues based on organizations already pledging to use the Theatre in 2015, market research suggests that actual demand could be substantially higher with little or no advertising. Start up costs, renovations, technical upgrades, maintenance, and contingency will be offset by solid fundraising campaigns (seat sale, in-tribute, donors club, kick-starter etc.) as well as grant applications.

Following sections describe proposed organizational and management structure for the Hollywood and provide a basic accounting of proposed capital investments, staffing, operational budget and fundraising potential.

4.1 Organization and Management

Historic cinemas around the world are at risk from demolition and irreversible alteration through re-development (see cinematreasures.org). Significant shifts in the entertainment and experience economies since the 1970s have witnessed thousands of cinemas closing and disappearing from our 20th-century urban, suburban and rural landscapes. In response, cinema enthusiasts, historians, architects, heritage experts and citizen advocates have mounted successful campaigns around the world to save and transform these spaces. And a key ingredient of this success has been the identification of an appropriate organizational structure and operating model.



Summary of operating models <http://bccacoop/content/co-operatives-differ-business>

Across the continent and around the globe, a broad array of cinema/art spaces are successfully operated as businesses, non-profit societies and cooperatives. The optimum model depends on a wide range of factors, but local context, programming aims and audience are chief among them.

As described above, the Coalition's vision is to preserve the Hollywood's heritage by reinventing the theatre as a multipurpose screen arts/performance space with a focus on repertory cinema. And, while our aim is certainly consistent with the City's broader visions to "strengthen the City's heritage conservation program" and "increase public participation and community engagement in arts and culture", it is also clear that these aspirations often run counter to market forces and social trends. Thus, having researched the performance of alternative models in the context of Vancouver's anomalous property market and questionable ranking on the personal happiness scale, the Coalition's very clear view is that efficient delivery of community-based cultural capacity is best achieved through a City-owned non-profit enterprise model, and that there is no shortage of precedents to confirm this view.

Consequently, the Coalition has established a non-profit society to organize and provide oversight for the Hollywood Theatre's management, programming and operations. And while board development remains ongoing, the Society's founding Board of Directors already comprises a variety of backgrounds, community representation and skills, including professionals and retirees from the movie industry, business and financial sector as well as people experienced in running non-profit organizations, fundraising and marketing. The Board will hire competent, dedicated and experienced staff to manage and operate the theatre successfully, as well as recruit and train a core team of dedicated volunteers. Although the Board will initially be fully engaged in the Hollywood's programming and operations, the longer-term objective is to have shaped a highly motivated and proficient enterprise run by staff and volunteers, and proactively accountable to the Board and broader community.

4.2 Hollywood Renewal – Capital and Renovation Costs / Schedule

4.2.1 Capital Acquisition

As discussed in Section 3.2, the Hollywood's future remains a matter of ongoing negotiations between the City and the theatre's present owner. On the basis of our meetings with City staff, the owner and subsequent market research, the Coalition is confident that a City-owned outcome is achievable and that the City's failure to acquire the Hollywood as an arts and culture amenity would be inconsistent with a broad swath of relevant policy and would deprive the City and its taxpayers of a very attractive investment. It is essential for the public to understand that the potential benefits of a heritage density transfer, worth several times the theatre's residual value, go well beyond heritage conservation and create a unique opportunity to expand cultural capacity at a tiny fraction of the cost for new development. Moreover, the Hollywood's strategic location on the Broadway Corridor, in an area currently under-served by public cultural institutions, makes this opportunity particularly compelling.

4.2.2 Restoration and Renewal

As described in Section 3.3, a range of restoration and upgrades are required to realize the Hollywood's full potential as a multipurpose arts and culture hub. Again, it is envisioned that these upgrades could be accomplished in a number of phases, as required, but that costs are relatively modest compared with development of new facilities and that fundraising potential described in Section 4.3 (and including donor commitments already made) should be more than adequate to offset following capital costs.

In general, the following figures have been conservatively overestimated, particularly costs relating to planned redevelopment of the existing furnace room to accommodate green and dressing room facilities. Although estimates were developed without benefit of access, they are based on review of available drawings (including original 1935 floor-plans and structural drawings, as well as City-approved plans for prior renovation of the lobby in 1965) and opinions of architects familiar with the theatre's interior, related building code and current market rates for comparable renovations.

Quick-Start Restoration

(Note: see also Quick-Start technical upgrades)

1. Restoration and reinstallation of marquee and neon signage - \$15,000
2. General cosmetic renovation of interior/exterior (paint, plaster and stucco), materials and labour - \$20,000

Lobby Renewal

(Note: including addition of ground-floor accessible toilet room and timing-optional restoration of existing washrooms)

3. Accessible unisex washroom: \$ 300 per square foot estimate - 50 square feet = \$15,000
4. Lobby renewal: see Section 3.3 for details, including addition of dry bar, and new concession/bar development, including plumbing and refrigeration, etc: 900 sf x \$50 psf = \$45,000

Stage Upgrade

6. Stage: Apron extension accommodate live performance (including stairs) - \$135 per square foot - 150 square feet - total = \$20,250

Washroom Upgrade

7. Washroom upgrade: (2) Renovation of existing washrooms - \$ 300 per square foot estimate - 200 square feet - total = \$ 60,000

Green/Dressing Room Redevelopment

8. Furnace room conversion to add green room and dressing room(s) - without access to space estimate is provisional - there could be headroom issues, conflict with exiting, and mechanical servicing issues - roughly estimated at \$130,000

Contingency

9. Unforeseen repairs, electrical/fire/life-safety upgrades, etc. \$30,000 distributed over foregoing restoration and renewal task

Renovations and Renewal – Budget Summary			
	Area (sq-ft)	Rate (/sq-ft)	Estimated Cost
Quick-Start Restoration			
Signage			\$15,000
General Interior/Exterior			\$20,000
Sub-Total			\$35,000
Lobby Renewal			
Accessible Washroom	50	\$300	\$15,000
Lobby (concession/bar)	900	\$50	\$45,000
Washrooms Renovation	200	\$300	\$60,000
Sub-Total			\$120,000
Stage Upgrade			
Apron Extension (with stairs)	150	\$135	\$20,250
Sub-Total			\$20,250
Green/Dressing Room			
Provisional Estimate			\$130,000
Sub-Total			\$130,000
Contingency			
			\$15,000
Total			\$320,250

Beyond Quick-Start restorations, the schedule for interior upgrades is flexible. However, the priority is generally as indicated above with lobby (including accessible toilet room) and stage upgrades viewed as primary. As discussed in Section 3.2, theatre improvements may be delayed to the extent that fundraising efforts must be redirected to support the City's capital acquisition of the Hollywood.

4.2.3 Technical Upgrades

As described in Section 1.2, the advent of digital projection has transformed the motion picture industry and continues to be responsible for the closure of many independent movie houses. Fortunately, however, industry-standard conversion to DCI compliant digital projection and adoption of the DCP distribution format are only a necessity for cinemas intending to screen first-run releases. Consequently, given the Hollywood's planned focus on repertory cinema, the relatively high cost of DCP compatible projection technology is avoidable.

Nonetheless, while the Hollywood will continue to screen archival 35mm film as a key part of its programming, industry print distribution is fading (with increasing demand placed on public archives) and there are also significant cost advantages offered by digital format. Moreover, there is a long established and expanding realm of independent and experimental digital cinema that cannot be ignored. For all of these reasons, the Hollywood will embrace digital cinema, but in an affordable fashion by remaining behind the curve.

Despite limitations, an adequate BluRay-source digital projection capability can be established at a small fraction of the cost of state of the art technology and has become a popular alternative for independent theatres. Estimated cost for a quality projection system is approximately \$20,000. Where DCP compliant projection is required to support film festivals at the Hollywood (and where it is not supplied by the festival), a rental system will be hired from local suppliers. With industry-standard projection technology evolving and outmoding itself at a rapid pace, the Hollywood will continue to upgrade behind the curve.

Modest, but essential, technical upgrades are also required to enable live performance at the Hollywood. In particular, heritage sensitive upgrades to establish a front-of-house stage lighting system are key. The specific configuration will be determined upon obtaining access to the theatre. However, it is expected that a basic fly-system comprising a single batten could be an effective solution so that lighting could be raised out of view for cinema presentation and lowered for lighting adjustment. The cost of structural rigging and installation is estimated to be approximately \$5,000. A basic installation of 10 par cans #1K (\$50 each) and 3 source four 550w with 36 lenses (\$400 each), cables (\$500), dimmer pack (\$300), dimmer board 15 channel (\$500) and clamps (\$500) would be sufficient. Upgrades will also include a followspot and, with other miscellaneous elements, the total cost for a modern theatrical lighting system is estimated at \$12,000. Renters would be welcome to bring their own lighting to complement the basic installation.

Prior experience at the Hollywood is that the existing cinematic sound system is currently adequate on a transitional basis with the necessity of upgrades to be reassessed going forward. However, quick-start upgrades, including microphones and a modest soundboard are required to support live performance.

Technical Upgrades – Budget Summary	
	Estimated Cost
Quick-Start Upgrades	
BluRay Digital Projection System	\$ 20,000
Theatrical Lighting	\$ 12,000
PA Upgrades	\$ 3,000
Total	\$ 35,000

The Hollywood’s 35 mm film programming will draw on public domain archival sources in Canada and the US and will also look to public sources for digital content, including the iconic Videomatica archives, held by UBC and SFU with a commitment to making these collections accessible.

4.3 Fundraising, Grants and Endowments

4.3.1 Fundraising

Based on opinions of professional fundraisers and the high level of public interest, support and media attention the Hollywood Theatre has received as a result of its potential demise, we are confident that a well crafted fundraising campaign will be highly productive and readily offset foregoing costs for restoration and renewal. It is expected that donations will include monetary pledges, as well as in-kind services and materials from a variety of sources, both individual and corporate. Assuming the Coalition is successful in saving the Hollywood, we anticipate that related high-profile media coverage will yield a large number of “one-time” donations, large and small, in the first year of operations that could be received as part of an initial “Restore the Hollywood” capital campaign. We also expect a groundswell of support for a sustaining membership campaign (2,500 plus paying members).

In subsequent years, annual fundraising strategies are likely to be the norm and would be based on a robust and multifaceted fundraising plan, with a fundraising professional on the Board and a volunteer sub-committee. We would liaise with successful examples of not-for-profit organizations, including community-run cinema and art spaces around the world that are turning to innovative forms of fundraising including crowd-funded films, merchandising, subscriber models and so on. While Vancouver has a solid base of traditional fundraising for not-for-profit societies, the city’s growing role as a hub for creative media start-ups suggests that on-line modes of fundraising may be attractive to an expanding segment of the giving public.

The Hollywood's fundraising program would involve a variety of strategies to establish with a wide base of support:

1. Newer modes of online crowd-funding (such as *kickstarter*) and subscriber-based bundles.
2. Special Events; An annual gala event with entertainment, and catering, as well as regular theme nights: (James Bond, Indiana Jones or Harry Potter nights, for example).
3. Seat sale and naming opportunities-as part of a Capital Campaign: Each seat in the theatre would be "sold" for a certain price, such as \$500 per seat in return for donor recognition. Lobby, bar, and stage naming opportunity renewable after 10 years.
4. Hollywood sidewalk stars sale. This was successfully done in other places like the North Bend theatre in Washington State. It could potentially reach \$100,000 per star.
5. Memberships: individual and corporate.
6. Direct donations from individuals and corporations; major gifts fundraising, including gifts, including one-time and multi-year pledges; building relationships and maintaining a database of key individuals and corporations with capacity and interest to give
7. Annual campaign: donor clubs, monthly donors, in-tribute and in-honour gifts, on-line giving through Canadagives.org
8. Direct mail (mail and email campaigns, upgrading memberships with options to donate, subscriber appeals)
9. Grant applications based on research of a variety of public and private family foundations and other bodies with areas of interest giving to the arts, cultural, neighborhoods and heritage, (such as the Vancouver Foundation, Real Estate Foundation of BC and others)
10. Restore the Hollywood! Capital campaign to cover renovation and start up costs, both in-kind and cash.

Note that only annual subscriber membership fees are currently assumed as a revenue source for purpose of operation budget projection. All other proceeds of funding would be applicable to capital expenditures.

See Appendix B for analysis of fundraising revenue potential.

4.3.2 Operating and Infrastructure Grants

As described in Section 3.2, the Coalition's primary aim is for the City to recognize the unique investment opportunity created through the contemplated heritage density transfer and to acquire the Hollywood Theatre as cultural amenity. This is clearly the most effective near-term support that the City could provide to the Hollywood.

Longer term, however, the City offers a wide range of grants in support of local arts and culture institutions. Consistent with priorities outlined in the City's *Culture Plan: Strategic Directions for the Next Five Years City*, City Council has recently approved Operating and Project Grants totalling \$7,477,900 to 171 arts and culture organizations across Vancouver. Similarly, the City's *Cultural Infrastructure Grant Program* provides grants to "Vancouver-based non-profit cultural groups to undertake projects that strengthen their ability to develop and operate cultural spaces". Funding is allocated within the strategic framework described in the Cultural Facilities Priorities Plan as described in Section 1.3. Although non-profits operating in City-owned spaces were previously ineligible for these grants, the appearance is that this is no longer the case. Eligibility, however, does require that the non-profit has operated for at least one fiscal year prior to the application deadline (April 11 in 2014). Moreover, for funding of capital improvements to existing facilities, the cultural space must be owned by, or on a long term (ten year minimum from the date of application) lease to the non-profit.

There is also potential for funding through the City's *Community & Neighbourhood Arts Development Grant Program*, that provides annual funding to non-profit arts and culture organizations in support of local festivals and other arts or cultural projects that promote a sense of local community and creativity in Vancouver's neighbourhoods.

In addition to local funding, the Hollywood's non-profit society will look to senior governments for support of programming and capital improvements. For example, the *BC Creative Spaces Program* provided \$1,250,000 in grants to 37 BC arts and cultural organizations in 2014. Grants are capped at \$50,000 and can fund up to 75% of identified project cost. Funding may also be available from the BC Arts Council, through its *Arts Based Community Development Program*, operating assistance to visual and media arts organizations and for professional development of staff and board members. And a further source of potential capital funding is the *BC Heritage Legacy Fund* (formerly the BC Heritage Trust).

The Hollywood will also pursue funding opportunities through *Canada Cultural Spaces Fund* (Heritage Canada) which "supports the renovation and expansion/construction of arts and heritage facilities, and the acquisition of specialized equipment" and supports up to 50% of eligible project costs.

4.4 Operating and Staffing Costs

4.4.1 Staffing Costs

To run the Hollywood as a rental and programming facility, all staff will be multi-functional and supported by a core group of volunteers, with an emphasis on local involvement, including partnership with enterprise schemes at local high schools. The theatre will be open 7 days a week, from 10 am to midnight, so staff shifts and capabilities will overlap. Initially, operation the staff will be composed of:

- a General Manager (50%) who will manage all operations, conduct and oversee marketing for rental and program as well as fundraising, manage Society business and report to Board of Directors (the GM will also serve as back up for the House Manager as required by scheduling).
- a Booking Clerk (50%) who will keep the books, coordinate rentals and perform other administrative tasks
- a House Manager (50%) who will be on the floor at each performance or activities (GM as back-up), supervise staff, casual and volunteers, supervise public and activities
- a Programming Director (50%) who will be responsible for artistic direction of in-house film programming in collaboration with a Programming Committee, liaise with distributors and producers, contact key speakers etc.
- a Technical Director (100%) who will purchase, maintain and operate all the equipment and material (projectionist) and provide direction to casual and volunteer assistants.
- janitorial staff (50%) who will clean premises
- security, front of house, concession and bar staff will be hired on part-time, as required basis and dependent on level of volunteer assistance.

As business development proceeds and revenues permit, opportunities may arise for conversion from part-time to full-time employment.

HOLLYWOOD THEATRE STAFFING COST			
	hourly rate	% time	Annual Cost
Permanent Staff			
General Manager	\$30.00	50	\$31,200
Bookings Clerk	\$18.18	50	\$18,907
Program Director	\$25.00	50	\$26,000
House Manager	\$20.00	50	\$20,800
Technical Director	\$25.00	100	\$52,000
Janitorial	\$12.25	50	\$13,000
Sub-total			\$161,907
Casual Staff			
			Comments
Front/box office staff (1)	\$12.00	80	\$18,720 5 days x 6 hr x 52 weeks + volunteers
Concession & bar staff (1)	\$12.00	100	\$24,960 5 days x 8 hr x 52 weeks + volunteers
Concession, bar, front staff for rental events (2)	\$12.00	25	\$10,175 53 days x 8 hr x 2 (~53 days per year)
Sub-total			\$53,855
Total (annual wages)			\$215,762
Benefits 20% on all staff			\$43,152
TOTAL (annual staffing cost)			\$258,914

4.4.2 Operating Costs

Operating costs include both hard costs for utilities, licensing, and building maintenance and soft costs related primarily to programming, promotion and technical maintenance.

Hard Costs (Building Utilities and Maintenance)

Hard costs are estimated on basis of information provided by prior management and estimates provided recognized service suppliers.

Soft Costs (Programming and Technical Maintenance)

Soft costs are estimated on basis of interviews conducted with professionals in the cinema industry. These included Leonard Schein, Festival Cinemas; Alan Franey, VIFF; Vince Fairleigh, Hollywood Theatre; Ken Charko, Dunbar Theatre, Corinne Lea, Rio Theatre, and the Nelson Theatre Society and business plan.

HOLLYWOOD THEATRE OPERATING COSTS	
	Annual Cost
Hard Costs	
Heat (gas)	\$10,000
Hydro	\$7,000
Water	\$1,600
Garbage Recycling	\$8,000
Office (phone, internet, website)	\$6,600
Security alarm / Fire monitoring	\$1,500
Fire system maintenance	\$3,000
Insurance	\$8,000
Licenses	\$600
Janitorial supplies	\$2,000
Building maintenance	\$15,000
Miscellaneous	\$2,000
Sub-total	\$65,300
Soft Costs	
Film Distribution (38% distribution cost included in programming revenue figure)	
Technical maintenance	\$5,000
Advertising and Promotion	\$20,750
Sub-total	\$25,750
TOTAL	\$91,050

Film distribution costs depend substantially on programming and, principally, on whether the cinema's programming is aimed at "first-run", "second-run" and/or "classics" (or a combination). In general, industry research suggests the following figures

First-run: The theatre pays 50% of box office to the distributor, 5% to GST. On a \$10 ticket, \$0.50 go to GST, \$4.75 to the distributor and \$4.75 to the theatre.

Second-run and Classics: The theatre pays 35% to the distributor, 5% to GST, with a minimum of \$200 for the distributor.

Estimated distribution costs for Hollywood programming assume second-run/classic films (net 38% of box office) and a base programming schedule as described in Section 3.5.

4.4.3 Concession and Bar Costs

Note that budget estimates related to concession and bar operations are reflected in associated staffing costs (Section 4.41) and net sales revenue projections (Section 4.5.3). Product costs are accounted for in assumed sales-per-patron profit margins based on industry research.

4.5 Operating Revenues

Operating revenues include revenue generated through box-office proceeds of in-house programming (adjusted for distribution costs – see Section 4.4.2), rental fees for out-of-house programming and revenues generated through concession and bar operations.

HOLLYWOOD THEATRE OPERATING REVENUES	
	Annual Cost
Hollywood Film Programming	\$149,730
Stage and Screen Rentals	\$50,000
Concession	
<i>Hollywood Programming</i>	\$48,300
<i>Rental Programming</i>	\$31,425
Bar	
<i>Hollywood Programming</i>	\$16,560
<i>Rental Programming</i>	\$48,000
Memberships	\$62,500
TOTAL	\$406,515

See following sections and Appendix B for detailed accounting.

4.5.1 Programming Revenues

As described in Section 3.4, the Coalition is confident that Hollywood will attract a strong and enthusiastic local audience. However, to be conservative, revenue

projections for in-house film programming assume attendance numbers roughly consistent with those attracted during the Hollywood's final years of operation.

In particular, assuming the Hollywood's in-house programming as described in Section 3.5, we project an average audience of 700 people per week, an average ticket price of \$7.50 (-38% distribution = \$4.65 a ticket) and a base schedule of two screenings per evening, three nights per week (46 weeks). Our net annual revenue projection of \$149,730 includes proceeds from all film screenings, including matinees.

4.5.2 Rental Revenues and Outlook

Comparison between several rental locations in Vancouver:

Venue	Non-profit	Corporate	Week-end	Capacity	Occupation
Studio 700	Free (if from Vancouver and cultural)	\$100/h – minimum 4h	N/A	150	80%
Studio 16	N/A	\$150/day	\$180/day	129	60%
Performance Works	\$300 /day	\$1000/day	\$400 (F/S) - \$650 (D) \$1500(F/S) - \$2000(D)	150-200	98%
Waterfront	\$2400/day	\$2950/day	N/A	240	85%
Rio	N/A	\$450/3h \$800/6h	\$600/3h \$1000/6h	445	95%
Cultch Historic	\$700/day	\$900/day	\$900 - \$1200/day	184 - 285	86%
Cultch Lab	\$200/day	\$300/day	\$300 - \$400/day	72 - 102	73%
York	\$1000/day	\$1600/day	\$1300 - \$2000/day	370	58%
Stanley	N/A	\$2050/8h	\$2600/8h	650	40%
ArtsClub Lobbies	N/A	\$475/4h	N/A	75-100	40%
Arts Club Rehearsal Hall	N/A	\$75/4h \$100/8h	\$16.50/hour	75	40%
Arts Club GI Stage	N/A	\$1800/8h	\$2000/8h	450	40%
Revue stage	N/A	\$1050/8h	N/A	198	40%
Vancity	\$350/4h to \$1000/15h	\$700/4h to \$2200/15h	\$425 to \$1400 \$875 to \$2800	170	95%
Playhouse	(meetings conferences) \$1250	(performances) \$1647 - \$3713	(Evening performances) \$1250 - \$4947	668	
St James Community Sq	\$305/day	\$483/day	N/A	227-364	40% evenings - 100% week-ends

Note: most facilities add to those rates fees for cleaning, equipment and labour.

To establish fair market rental rates, we investigated a wide range of comparable venues and interviewed their managers. Those included: Irene Wotton at St James Community Square; Cathy Hunt, Studio700 at the CBC; Catherine Tableau, Studio 16 at Le Centre Culturel Francophone; and Corinne Lea at the Rio Theatre. Information

was also provided by Heather Redfern for The Cultch and York Theatre and by Jim Travis for Performance Works and Waterfront Theatre at Granville Island. Data for other venues were available on-line.

Based on analysis of available data, the Coalition has developed a tentative rate structure to accommodate a range of non-profit and commercial presenters. While the Hollywood will generally seek to match rates offered for comparable venues, the following provisional rates have been employed for budget analysis. Weekday/weekend rate split remains to be determined and all rates shall be subject to periodic review with an aim to balance accessibility and maximum use with fiscal sustainability.

Non-profit 1 (developing): \$0 to \$350/4h + costs of labour (technical, janitorial, etc.)

Non-profit 2 (established): \$500 /4h - \$1000/day + costs of labour

Corporate: \$1500/day + cost of labour

For purpose of revenue estimation, we have projected, on average, two rentals per week, 31 weeks per year (60% occupancy) and a mean rental rate of \$500/day to yield annual revenues of approximately \$31,000. Our expectation is that this is a conservative projection and is based roughly on our tentative 2015 schedule (Appendix A) that is currently limited film festivals that have indicated interest.

Vancouver counts some 53 film festivals, although new ones keep arising (See *Appendix G for list of festivals*). We have approached a number of festival organizers to gauge interest in the Hollywood Theatre as a future venue. The response has been overwhelmingly positive. All of the festival representatives we've met told us that they were desperately looking for a stable venue to host their festivals. Among others, we have talked to: Alan Franey at VIFF; Venay Felton at the Reel to Real festival (R2R); Dorothy Woodend at DOXA; Alan Formanek at the Vancouver International Mountain Film Festival; Carlyne Combs at Women in Films and Television, Nathan Neumer and Robert Albanese at the Jewish Film Festival and Emma Hendrix at VIVO. All were very encouraging and some have tentatively committed for 2015.

We have also consulted with a variety of artistic organizations and presenters that have expressed an interest to bring live performance to the Hollywood, including recitals, concerts and other events. We met with Doug Tuck and Tom Wright at the Vancouver Opera; with Bramwell Tovey at the Vancouver Symphony Orchestra; with Joan Blackman at Vetta Chamber music ensemble, Paul Armstrong at International Arts Initiatives, Myrian Steinberg of In The House Festival and with Steve Edge of the Rogue Folk Club.

On the basis of contacts with potential partners and broader market research, the Coalition anticipates that demand for stage and screen event bookings will grow quickly as the Hollywood becomes an established venue. We have tentatively scheduled 54 days for the Hollywood's 2015 season (Appendix A) and anticipate that this figure could double by 2020.

Finally, in response to a shortage of local birthday party venues, the Hollywood will offer Kids's Hollywood Birthday Parties on weekend afternoons from 12-3 PM. Festivities will include pre-party cartoons, party (bring your own cake), post-party feature film (from catalog of kid's classics) and bag of popcorn for each partygoer (maximum attendance of 24 kids). At a projected cost of \$250, these parties are expected to be sell-out year round.

4.5.3 Concession and Bar Revenues

The concession is a primary source of revenue for the theatre business. As Ken Charko, owner of the Dunbar Theatre put it, "it's all about popcorn". But, with recent amendments to British Columbia's liquor control legislation, it's also about cold beer and wine. Single-screen and live theatres are now permitted to serve alcohol in lobbies, as well as in auditoriums for adult-only events. This is very good news for the Hollywood, as well as for patrons, and one that the Hollywood aims to take advantage of through planned renewal of the theatre's lobby as described in Section 4.2.2.

In addition to popcorn and other traditional delicacies, the Hollywood will seek to partner with local independent business such as Choices, Thomas Haas and Terra Breads to deliver a range of attractive alternatives, as well as quality coffee and other hot drinks. The focus will be on locally sourced products and labour as part of a broader commitment to building community around arts and culture.

There is also potential for linking concessions with special events programming. For example, the night before Greek day, we could program *Zorba the Greek* and have a Greek food truck parked in front of theatre, or in connection with a *Godfather* theme night, we might offer pizza or gelato.

Projected concession/bar revenues are based on market research and on our tentative Hollywood 2015 program (Appendix A) as a starting model. There is clearly greater confidence in revenues associated with in-house film programming. However, we are also satisfied that the tentative line up of film festival and performance events for 2015 provides a reasonable, albeit conservative, basis for estimating associated concession/bar revenues.

Concession revenues assume an industry-average \$1.50 profit per person and total audience figures of 32,200 (700 per week / 46 weeks) and 20,950 (54 days assumed on tentative 2015 program) per annum for in-house and rental programming, respectively. Notably, corresponding revenues of \$48,300, over 46 weeks, and \$31,425, over approximately 8 weeks, emphasizes the very significant potential for increased revenues as demand for the Hollywood, as a venue for externally produced stage and screen events, increases.

The outlook is, of course, similar for bar-related revenues. Assuming a industry-average of one drink per patron and \$3.00 profit per drink, estimated annual revenues are \$16,560 and \$48,000 for in-house and rental programming, respectively. And, here the revenue potential on out-of-house productions is yet higher due to the usual adult-

only restrictions on entrance to film festival screenings that would permit liquor to be consumed within the auditorium.

See Appendix B for additional accounting information.

4.5.4 Membership Revenue

As described in Section 4.3, the Coalition expects strong support for a sustaining membership campaign (2,000 plus paying members). The model's success is well established. For example, in its first season, the Civic Theatre in Nelson, BC attracted over 2,000 members. Assuming 2,500 subscribers (conservative) and an annual membership fee of \$25, the Coalition is projecting related revenue of \$62,500 per annum. Members benefits will include free admission to a "*Pick O'the Best Plays*" series, featuring audience favourites as selected through member feedback.

Appendix A - Draft Hollywood program 2015

Hollywood Theatre DRAFT 2015 Program

NOTE: Regular morning matinee and afternoon programming are not included.
Please see Section 3.5 for description and schedule of regular programming.
Low-cost community use rates offered on Tuesday and Thursday evenings.

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat	
Dec 2014	28	29	30	31	1	2	3 HOLLYWOOD OPENING GALA! FUNDRAISER	
	4 Kid's Hollywood Birthday Party! RENTAL	5 Feature Film Series January - Film 1	6 RENTAL	7 Feature Film Series January - Film 1	8 RENTAL	9 Feature Film Series January - Film 1	10 Kid's Hollywood Birthday Party! RENTAL	
Jan 2015	11 Kid's Hollywood Birthday Party! RENTAL	12 Feature Film Series January - Film 2	13 RENTAL	14 Feature Film Series January - Film 2	15 RENTAL	16 Feature Film Series January - Film 2	17 Kid's Hollywood Birthday Party! RENTAL	
	18 Kid's Hollywood Birthday Party! RENTAL	19 Feature Film Series January - Film 3	20 RENTAL	21 Feature Film Series January - Film 3	22 RENTAL	23 Feature Film Series January Film 3	24 Kid's Hollywood Birthday Party! RENTAL	
	25 Kid's Hollywood Birthday Party! RENTAL	26 Feature Film Series January - Film 4	27 "Pick O' the Best Plays" First-come free admission for members.	28 Feature Film Series January - Film 4	29 RENTAL	30 Feature Film Series January - Film 4	31 Kid's Hollywood Birthday Party! RENTAL	
	Feb 2015	1 Kid's Hollywood Birthday Party! RENTAL	2 Feature Film Series February - Film 1	3 RENTAL	4 Feature Film Series February- Film 1	5 VETTA CHAMBER MUSIC RECITAL	6 Feature Film Series February- Film 1	7 Vancouver International Mountain Film Festival
		8 Vancouver International Mountain Film Festival	9 Vancouver International Mountain Film Festival	10 Vancouver International Mountain Film Festival	11 Vancouver International Mountain Film Festival	12 Vancouver International Mountain Film Festival	13 Vancouver International Mountain Film Festival	14 Vancouver International Mountain Film Festival
15 Kid's Hollywood Birthday Party! RENTAL		16 Feature Film Series February - Film 2	17 RENTAL	18 Feature Film Series February - Film 2	19 RENTAL	20 Feature Film Series February - Film 2	21 Kid's Hollywood Birthday Party! RENTAL	

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat
	22 Kid's Hollywood Birthday Party! RENTAL	23 Feature Film Series February - Film 3	24 RENTAL	25 Feature Film Series February - Film 3	26 RENTAL	27 Feature Film Series February - Film 3	28 Kid's Hollywood Birthday Party! IAI EVENT
Mar 2015	1 Kid's Hollywood Birthday Party! RENTAL	2 Feature Film Series March - Film 1	3 RENTAL	4 Feature Film Series March - Film 1	5 RENTAL	6 OPENING WIFTV FESTIVAL	7 Kid's Hollywood Birthday Party! ROGUE FOLK CLUB SERIES
	8 Kid's Hollywood Birthday Party! ROGUE FOLK CLUB SERIES	9 Feature Film Series March - Film 2	10 RENTAL	11 Feature Film Series March - Film 2	12 VETTA CHAMBER MUSIC RECITAL	13 Feature Film Series March - Film 2	14 Kid's Hollywood Birthday Party! RENTAL
	15 Kid's Hollywood Birthday Party! RENTAL	16 Feature Film Series March - Film 3	17 RENTAL	18 Feature Film Series March - Film 3	19 RENTAL	20 Feature Film Series March - Film 3	21 Kid's Hollywood Birthday Party! IN THE HOUSE FESTIVAL EVENT
	22 Kid's Hollywood Birthday Party! RENTAL	23 Feature Film Series March - Film 4	24 RENTAL	25 Feature Film Series March - Film 4	26 RENTAL	27 Feature Film Series March - Film 4	28 Kid's Hollywood Birthday Party! RENTAL
	29 Kid's Hollywood Birthday Party! RENTAL	30 Feature Film Series March - Film 4	31 "Pick O' the Best Plays" First-come free admission for members.	1 Feature Film Series April - Film 1	2 RENTAL	3 Feature Film SPECIAL THEME NIGHT	4 Kid's Hollywood Birthday Party! RENTAL
Apr 2015	5 Kid's Hollywood Birthday Party! RENTAL	6 Feature Film Series April - Film 1	7 RENTAL	8 Feature Film Series April - Film 1	9 RENTAL	10 R2R FILM FESTIVAL	11 R2R FILM FESTIVAL
	12 R2R FILM FESTIVAL	13 Feature Film Series April - Film 2	14 RENTAL	15 Feature Film Series April - Film 2	16 RENTAL	17 Feature Film Series April - Film 3	18 Kid's Hollywood Birthday Party! RENTAL
	19 Kid's Hollywood Birthday Party! RENTAL	20 Feature Film Series April - Film 3	21 RENTAL	22 Feature Film Series April - Film 3	23 RENTAL	24 Feature Film Series April - Film 3	25 Kid's Hollywood Birthday Party! VIVO EVENT
	26 Kid's Hollywood Birthday Party! RENTAL	27 Feature Film Series April - Film 4	28 RENTAL	29 Feature Film Series April - Film 4	30 RENTAL	1 Feature Film SPECIAL THEME NIGHT	2 Kid's Hollywood Birthday Party! RENTAL
May 2015	3 Kid's Hollywood Birthday Party! RENTAL	4 Feature Film Series May - Film 1	5 RENTAL	6 Feature Film Series May - Film 1	7 RENTAL	8 DOXA FESTIVAL	9 DOXA FESTIVAL

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat
	10 DOXA FESTIVAL	11 Feature Film Series May - Film 2	12 RENTAL	13 Feature Film Series May - Film 2	14 RENTAL	15 DOXA FESTIVAL	16 DOXA FESTIVAL
	17 DOXA FESTIVAL	18 Feature Film Series May - Film 3	19 RENTAL	20 Feature Film Series May - Film 3	21 VETTA CHAMBER MUSIC	22 Feature Film Series May - Film 3	23 Kid's Hollywood Birthday Party! RENTAL
	24 Kid's Hollywood Birthday Party! RENTAL	25 Feature Film Series May - Film 4	26 ROGUE FOLK CLUB SERIES	27 Feature Film Series May - Film 4	28 ROGUE FOLK CLUB SERIES	29 Feature Film Series May - Film 4	30 Kid's Hollywood Birthday Party! RENTAL
	31 Kid's Hollywood Birthday Party! RENTAL	1 Feature Film Series June - Film 1	2 RENTAL	3 Feature Film Series June - Film 1	4 RENTAL	5 Feature Film Series June - Film 1	6 Kid's Hollywood Birthday Party! RENTAL
Jun 2015	7 Kid's Hollywood Birthday Party! RENTAL	8 Feature Film Series June - Film 2	9 RENTAL	10 Feature Film Series June - Film 2	11 RENTAL	12 Feature Film Series June - Film 2	13 Kid's Hollywood Birthday Party! IN THE HOUSE FESTIVAL EVENT
	14 Kid's Hollywood Birthday Party! RENTAL	15 Feature Film Series June - Film 3	16 RENTAL	17 Feature Film Series June - Film 3	18 RENTAL	19 GREEK Film Festival	20 Kid's Hollywood Birthday Party! GREEK Film Festival
	21 GREEK DAY on BROADWAY Film Festival	22 Feature Film Series June - Film 3	23 RENTAL	24 Feature Film Series June - Film 4	25 RENTAL	26 Feature Film Series June - Film 4	27 Kid's Hollywood Birthday Party! RENTAL
	28 Kid's Hollywood Birthday Party! RENTAL	29 Feature Film Series June - Film 4	30 "Pick O' the Best Plays" First-come free admission for members.	1 Feature Film Series June - Film 4	2 RENTAL	3 Feature Film Series July - Film 1	4 Kid's Hollywood Birthday Party! ROGUE FOLK CLUB SERIES
Jul 2015	5 Kid's Hollywood Birthday Party! RENTAL	6 Feature Film Series July - Film 1	7 RENTAL	8 Feature Film Series July - Film 1	9 RENTAL	10 Feature Film Series July - Film 1	11 Kid's Hollywood Birthday Party! RENTAL
	12 Kid's Hollywood Birthday Party! ROGUE FOLK CLUB SERIES	13 Feature Film Series July - Film 2	14 RENTAL	15 Feature Film Series July - Film 2	16 RENTAL	17 Feature Film Series July - Film 2	18 Kid's Hollywood Birthday Party! RENTAL
	19 Kid's Hollywood Birthday Party! RENTAL	20 Feature Film Series July - Film 3	21 RENTAL	22 Feature Film Series July - Film 3	23 RENTAL	24 Feature Film Series July - Film 3	25 Kid's Hollywood Birthday Party! RENTAL

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat
	26 Kid's Hollywood Birthday Party! RENTAL	27 Feature Film Series July - Film 4	28 RENTAL	29 Feature Film Series July - Film 4	30 RENTAL	31 Feature Film Series July - Film 4	1 Kid's Hollywood Birthday Party! RENTAL
Aug 2015	2 Kid's Hollywood Birthday Party! RENTAL	3 Feature Film Series August - Film 1	4 RENTAL	5 Feature Film Series August - Film 1	6 RENTAL	7 Feature Film Series August - Film 1	8 Kid's Hollywood Birthday Party! RENTAL
	9 Kid's Hollywood Birthday Party! RENTAL	10 Feature Film Series August - Film 2	11 RENTAL	12 Feature Film Series August - Film 2	13 RENTAL	14 Feature Film Series August - Film 2	15 Kid's Hollywood Birthday Party! RENTAL
	16 Kid's Hollywood Birthday Party! RENTAL	17 Feature Film Series August - Film 3	18 RENTAL	19 Feature Film Series August - Film 3	20 RENTAL	21 Feature Film Series August - Film 3	22 Kid's Hollywood Birthday Party! RENTAL
	23 Kid's Hollywood Birthday Party! RENTAL	24 Feature Film Series August - Film 4	25 "Pick O' the Best Plays" First-come free admission for members.	26 Feature Film Series August - Film 4	27 RENTAL	28 Feature Film Series August - Film 4	29 Kid's Hollywood Birthday Party! VIVO EVENT
	30 Kid's Hollywood Birthday Party! RENTAL	31 Feature Film Series August - Film 4	1 RENTAL	2 Feature Film Series Sept - Film 1	3 RENTAL	4 Feature Film Series Sept - Film 1	5 Kid's Hollywood Birthday Party! RENTAL
	6 Kid's Hollywood Birthday Party! RENTAL	7 Feature Film Series Sept - Film 1	8 RENTAL	9 Feature Film Series Sept - Film 2	10 RENTAL	11 Feature Film Series Sept - Film 2	12 Kid's Hollywood Birthday Party! IN THE HOUSE FESTIVAL EVENT
Sep 2015	13 Kid's Hollywood Birthday Party! RENTAL	14 Feature Film Series Sept - Film 2	15 RENTAL	16 Feature Film Series Sept - Film 2	17 RENTAL	18 Feature Film Series Sept - Film 3	19 Kid's Hollywood Birthday Party! RENTAL
	20 Kid's Hollywood Birthday Party! RENTAL	21 Feature Film Series Sept - Film 3	22 RENTAL	23 Feature Film Series Sept - Film 3	24 RENTAL	25 VIFF	26 VIFF
	27 VIFF	28 VIFF	29 VIFF	30 VIFF	1 VIFF	2 VIFF	3 VIFF
	4 VIFF	5 VIFF	6 VIFF	7 VIFF	8 VIFF	9 VIFF	10 VIFF
Oct 2015	11 Kid's Hollywood Birthday Party! RENTAL	12 Feature Film Series October - Film 1	13 RENTAL	14 Feature Film Series October - Film 1	15 RENTAL	16 Feature Film Series October - Film 1	17 Kid's Hollywood Birthday Party! RENTAL

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat
	18 Kid's Hollywood Birthday Party! RENTAL	19 Feature Film Series October - Film 1	20 RENTAL	21 Feature Film Series October - Film 2	22 RENTAL	23 Feature Film Series October - Film 2	24 Kid's Hollywood Birthday Party! RENTAL
	25 Kid's Hollywood Birthday Party! RENTAL	26 Feature Film Series October - Film 2	27 RENTAL	28 Feature Film Series October - Film 2	29 HALLOWEEN at the Hollywood	30 HALLOWEEN at the Hollywood	31 HALLOWEEN at the Hollywood
Nov 2015	1 Kid's Hollywood Birthday Party! RENTAL	2 Feature Film Series Nov - Film 1	3 RENTAL	4 Feature Film Series Nov - Film 1	5 RENTAL	6 Feature Film Series Nov - Film 1	7 Kid's Hollywood Birthday Party! RENTAL
	8 Kid's Hollywood Birthday Party! RENTAL	9 Feature Film Series Nov - Film 2	10 RENTAL	11 Feature Film Series Nov - Film 2	12 RENTAL	13 VIMFF Fall Series 2015	14 VIMFF Fall Series 2015
	15 VIMFF Fall Series 2015	16 Feature Film Series Nov - Film 2	17 RENTAL	18 Feature Film Series Nov - Film 3	19 RENTAL	20 Feature Film Series Nov - Film 3	21 Kid's Hollywood Birthday Party! RENTAL
	22 Kid's Hollywood Birthday Party! RENTAL	23 Feature Film Series Nov - Film 3	24 "Pick O' the Best Plays" First-come free admission for members.	25 Feature Film Series Nov - Film 4	26 RENTAL	27 Feature Film Series Nov - Film 4	28 Kid's Hollywood Birthday Party! RENTAL
	29 Kid's Hollywood Birthday Party! RENTAL	30 Feature Film Series Nov - Film 4	1 RENTAL	2 Feature Film Series Dec - Film 1	3 BANFF International Mountain Film Festival	4 BANFF International Mountain Film Festival	5 Kid's Hollywood Birthday Party! RENTAL
Dec 2015	6 Kid's Hollywood Birthday Party! RENTAL	7 Feature Film Series Dec - Film 1	8 RENTAL	9 Feature Film Series Dec - Film 2	10 RENTAL	11 Feature Film Series Dec - Film 2	12 Kid's Hollywood Birthday Party! RENTAL
	13 Kid's Hollywood Birthday Party! RENTAL	14 Feature Film Series Dec - Film 2	15 RENTAL	16 Feature Film Series Dec - Film 2	17 RENTAL	18 Feature Film Series Dec - Film 2	19 Kid's Hollywood Birthday Party! RENTAL
	20 Kid's Hollywood Birthday Party! RENTAL	21 CHRISTMAS at the Hollywood	22 CHRISTMAS at the Hollywood	23 CHRISTMAS at the Hollywood	24 CHRISTMAS at the Hollywood	25 HAPPY HOLIDAYS!!	26 CHRISTMAS at the Hollywood
	27 Kid's Hollywood Birthday Party! RENTAL	28 Feature Film Series Dec - Film 3	29 RENTAL	30 Feature Film Series Dec - Film 3	31 HOLLYWOOD NEW YEAR GALA! FUNDRAISER	1 Feature Film Series Dec - Film 3	2 Kid's Hollywood Birthday Party! RENTAL

Appendix B - Budget Summary and Detailed

SUMMARY REVENUE/OPERATING COSTS

REVENUE	Annual	Monthly
Rental	\$50,000	\$4,167
Program (films)	\$149,730	\$12,477
Memberships	\$62,500	\$5,208
Liquor sales (rental and program)	\$64,560	\$5,380
Concession (rental and program)	\$79,725	\$6,644
TOTAL REVENUE	\$406,515	\$33,876
OPERATING COSTS	Annual	Monthly
Staff (including regular permanent full and PT and casuals)	\$258,914	\$21,576
Operating- hard costs	\$65,300	\$5,442
Technical Maintenance	\$5,000	\$417
Advertising and Promotion	\$20,750	\$1,729
Building maintenance and improvement fund	\$45,000	\$3,750
TOTAL OPERATING COSTS	\$394,964	\$32,914

**** Notes:**

1. Annual fundraising revenue is not included which is anticipated to be \$150,000 net for in initial year (only annual membership fees are assumed as ongoing revenue). Sponsorship is also not included and expected to offer significant revenue potential.
2. Revenue projections are intentionally conservative. Attendance numbers and sales have been drawn from local industry research, averaged and then reduced.
3. Although the Coalition's vision presumes a nominal lease rate and property tax exempt status as a city-owned arts and culture venue, operating costs are inclusive of an annual building maintenance and improvement fund equivalent to current property tax assessment.

DETAIL - PROJECTED REVENUE CONCESSION AND LIQUOR FROM RENTALS (based on tentative 2015 schedule)

Month	Event	# of days	# of evgs	# of people	Sub total	Comment
Feb	Mountain FF		8	300	2,400	
	Vetta Chamber Ens		1	100	100	
Mar	WIFT		1	400	400	
	Rogue Folk Club		2	300	600	
	Vetta Chamber Ens		1	100	100	
	In the House Festival		1	100	100	
Apr	Reel to Real (R2R)	3	3	100/200	900	Kids no liquor
	VIVO		1	200	200	
May	DOXA	6	6	100/300	2,400	Liquor evenings only
	Vetta Chamber Ens		1	100	100	
	Rogue Folk Club		2	300	600	
June	Greek Day- Film Fest	1	3	250/400	1,450	
	In the House Festival		1	100	100	
July	Rogue Folk Club		2	300	600	

Sept/ Oct	VIFF In the House Festival	16	16 1	200/400 100	9,600 100	Liquor evenings only
Nov	VMFF		3	300	900	
Dec	Banff MFF		1	300	300	
Totals		26	54		20,950	\$15,700 Liquor sales

Sub-total: Concession numbers: 20,950 people (based on day time VIFF and evenings for all festivals)

Liquor numbers = 16,000 people (based on evening only and except R2R Festival)

DETAIL - REVENUE/OPERATING COST

	MONTHLY REVENUE	BASED ON	COMMENT
Rental events	\$4,167	Average rental per day \$500, 2 x per week - 31 weeks per year (60 % occupancy) - potential of \$31,000 annual revenue - but being conservative, we are using the 54 days figure currently on calendar – \$27,000 Kid's Hollywood Birthday Party Saturday/Sunday x 46 weeks x \$250 = \$23,000 \$50,000 Annual Rental Revenue	54 days currently on calendar x\$500 = \$27,000 annual (\$2,250 pm)
Program (films)	\$12,477	Average 700 people per week x Average ticket evening \$7.50 -38% distribution = \$4.65 a ticket - (3 nights x 2 shows - 5 days morning cartoons and 2 matinees on weekends = about 50 people per show) x 46 weeks - \$149,730 Annual Ticket Revenue	38% is average distribution fees
Membership	\$5,208	2,500 members at \$25 each \$62,500 annual	Nelson pays \$20 each has 2,000 members
Sub-total	\$21,852	\$262,230 Total Program+Rental	
Liquor - program	\$1,380	40 drinks a night x 3nights pr week, \$ 3.00 profit per drink x 46 weeks = \$16,560 (from 100 people a night - Industry average is 1 drink per person)	* Requires license - allowing liquor to be carried to seats. * See detailed breakdown chart for liquor and concession calculations
Liquor - rental events	\$4,000	Based on industry average \$3.00 profit per person x 16,000 people per year attending festivals/ events currently on calendar (excludes daytime and children events) = \$48,000	

Sub-total	\$5,380	\$64,560 Annual Liquor Revenue	
Concession – program	\$4,025	Based on industry averages \$1.50 profit per person x 700 people per week x 46 weeks, \$48,300 per year	
Concession - rental events	\$2,619	20,950 people average attendance daytime and evening, kids and adults x \$1.50 average profit, \$31,425	
Sub-total	\$6,644	\$79,725 Total Annual Concession	
Sub-total	\$12,024	\$144,285 Total Liquor+Concession	
TOTAL REVENUE	\$33,876	Annual revenue \$406,515	
	MONTHLY COSTS	BASED ON	COMMENT
Salaries and benefits	\$21,576	(includes 5 permanent PT, 1 FT and 2 casuals. 1 casual x 8 hours per day, 1 casual x 6 hr, (front /concession staff and box office) X 5 days X \$12.00 pr hr x 52 weeks + 2 casuals for concession and bar rental events x 8h x \$12 x 53 days (\$10,176 total) \$258,914 annual	for start-up run by 1 FT tech director, and PT general manager, programmer, booking admin, house manager, janitorial, casual staff + volunteers
Operating hard costs	\$5,442	(heat, light, water, garbage, office, alarm , insurance, fire system, cleaning, maintenance etc) \$ 65,300 annual	
Technical Maintenance	\$417	Technical maintenance budget \$5,000 annual	
Marketing/ Advertising	\$1,729	Georgia Straight \$ \$212 X 46 (similar to previous HW size run weekly slightly bigger) = \$9,750 Newsprint bimonthly calendar 6 x \$1,000 = \$6,000 Miscellaneous~\$5,000 (Hollywood website, social media, other ads, skilled staff time) \$20,750 annual	Might get sponsorship to offset or bonus ads as start up esp with the Straight * extra costs for online ads 46 weeks = program weeks (Festivals do their own publicity)
TOTAL COSTS	\$29,164	\$349,964	

DETAIL – OPERATING HARD COSTS

	Annual
Heat	\$10,000
Lights	\$7,000
Water	\$1,600
Garbage / Recycling	\$8,000
Office supplies, phone, internet, website	\$6,600
Security alarm / Fire monitoring	\$1,500
Licenses	\$600
Insurance	\$8,000
Fire system maintenance	\$3,000
Cleaning supplies	\$2,000
Miscellaneous	\$2,000
Building maintenance	\$15,000
TOTAL	\$65,300

DETAIL - STAFF COSTS

Position	\$ hr rate	% time	Annual	
General manager	30.00	50	\$31,200	
Booking admin	18.18	50	\$18,907	
Program director	25.00	50	\$26,000	
House manager	20.00	50	\$20,800	
Technical director	25.00	100	\$52,000	
Janitorial	12.25	50	\$13,000	
Subtotal permanent staff			\$161,907	
Front/box office staff (1)	12.00	80	\$18,720	5 days x 6h x 52 weeks + volunteers
Concession & bar staff (1)	12.00	100	\$24,960	5 days x 8h x 52 + volunteers
Concession, bar, front staff for rental events (2)	12.00	25	\$10,175	53 days x 8h x 2 (53 days on calendar)
Subtotal Casual			\$53,855	
Benefits 20% on all staff			\$43,152	
TOTAL ALL STAFF (annual)			\$258,914	

DETAIL - FUNDRAISING

Donations and Corporate Sponsorship, Naming opportunities + annual giving

Start up and building costs: Includes renovations, repairs, technical upgrade, additional licenses, IT, office equipment, phone lines, databases for membership, newsletter templates, donor databases, donor stewardship and contingency.

****NOTE: all naming opportunity amounts are suggestions only and subject to revision upon further research.**

Charitable Opportunity**	Details	Comments
Name on sidewalk stars \$1million	\$100,000** each star x 10 perpetuity	Was successfully done by other theatres.
Name of Lobby \$250,000	9 year	Can be pledged multi-year
Name of Stage \$250,000	9 year	
Seat Sale \$200,000	\$500 per seat X 400 target, name on back or donor/wall screen for 9 years	Done successfully with Nelson theatre but names not put on plaques just on wall/screen
Founding Platinum Circle \$50,000	\$5,000 (TBD)each x 10 Includes seat Invitation to gala Name on screen Year round movie pass	Can be pledged multi-year
Founding Patrons \$150,000	Includes seat \$1,500 each X 100	Maybe higher - Can be pledged multi-year
Founding supporters \$ 10 000	\$100 (TBD) each x 100 Free movies on specified nights	Other benefits to be determined
In kind materials and services	TBD, list of what needed, digital and sound conversion, lights, lumber, materials etc.	
Fundraising events/galas- \$ 100,000 First year likely to yield more	2 per year: 1. Community \$75 x 400 2. Upscale \$350 x 200 <i>** due to uniqueness of Hollywood it is anticipated events will be very successful with events</i>	Events are labour intensive, direct donations are less work and generally yield more but events are also "friend raisers" for future donations.
Annual giving \$80,000	Direct debit/credit card monthly donations, donor clubs, direct mail, *appeals to members	\$80,000 gross first year, start up costs include systems, research, professional fundraiser

Appendix C - ARTS AND CULTURE ORGANIZATIONS SUPPORTING THE COALITION'S VISION FOR THE HOLLYWOOD THEATRE

The following organizations sent an initial letter of support for saving the Hollywood Theatre and turning it into a vibrant community and cultural hub:

WIFTV
VIVO
VIFF
Vetta Ensemble
Vancouver Symphony Orchestra
Vancouver Opera
St. James Society
Rogue Folk Club
Rio Theatre
Reel to Real Festival
Music on Main
Limelight Video
Jewish Film Festival
Downtown Eastside Centre for the Arts
Arts Club Theatre

In response to the City's subsequent request to establish specific support of for the Coalition's vision for "Reinventing the Hollywood - A City-owned Arts and Culture Hub on Vancouver's Westside", we requested and received letters of support from the following organizations:

Vancouver Symphony Orchestra
Vancouver Recital Society
Vancouver Opera
Vancouver Folk Festival
Turning Point Ensemble
The Cultch
Rogue Folk Club
PuSh International Performing Arts Festival
Music on Main
International Arts Initiatives
In The House Festival
Caravan World Rhythms
Bard on the Beach
Arts Club Theatre

Appendix D - Operating model comparison and samples

Choosing an operating model is complex. What follows is a summary of the various models investigated, followed by a table including numerous examples of cinema art spaces worldwide.

NON-PROFIT SOCIETY

A non-profit society is a legal entity with an independent existence separate and distinct from its members. It requires that funds or profits are used only for purposes of the society itself. Funds or profits cannot be distributed to a member of the society without the member giving appropriate compensation to the society first. A society is entitled to acquire property, borrow money and otherwise deal with its property as an individual would deal with their property. Generally, the individual members of the incorporated society are not liable for the debts or obligations of the society, although the Directors and Officers may be.

To incorporate under the Society Act requires:

Constitution and By-laws of your organization

- Notice of Address of Society (a post office box is not acceptable)
- List of first board of directors with occupations, home addresses
- Fee of \$100.00 made payable to the Minister of Finance (no GST)

The non-profit society also carries with it significant personal liability risks (British Columbia Law Institute, 2004, 'The Personal Liability of Society Directors and Officers') and membership of a society does not carry rights of ownership or governance. Moreover, should the Coalition need to purchase the Hollywood, we would require a 75% down payment and the Society would need to guarantee the mortgage personally.

Charitable Registration:

To become registered as a "charitable organization" with Canadian Customs and Revenue Agency (CCRA) an organization is permitted to issue charitable tax receipts and will not pay tax on income. Not all not-for-profit groups are able to gain charitable status since this privilege is granted only to organizations that pursue the defined charitable causes of "relief of poverty, advancing education, advancing religion, and activities beneficial to the community as a whole." Any organization that fails to benefit the community as a whole or has as their main purpose the promotion of a particular viewpoint could be denied charitable status. Registered charities are automatically eligible for a refund of 50% of most GST paid. Obtaining registered charitable status can be a complex process that can take anywhere from six months to several years. Some legal costs may be incurred during the process and there is no guarantee that Revenue Canada's approval will be obtained.

COMMUNITY CONTRIBUTION COMPANIES

A Community Contribution Company is a relatively new way to structure social enterprises. C3 is a separate legal entity incorporated under BC Business Corporations Act. It would gather investment capital and begin its 'social enterprise' work. A C3 can pay 40% of net profits to shareholders, with the balance of 60% put back into its own work, or that of other social ventures. On dissolution of the C3, 60% of its assets must go to another C3 or a registered non-profit charity. By allowing limited dividend payments to shareholders while mandating that the bulk of the C3's profits be used for community purposes (or transferred to a qualified entity, such as a charity), the C3 model provides a unique avenue to encourage private investment in social enterprise. Social enterprises are businesses with social objectives whose surpluses are principally reinvested for those purposes. C3 status would signal publicly that a company has a legal obligation to conduct business for social purposes and not purely for private gain. This "branding" could help attract capital that is currently not accessible to the social enterprise sector. The big difference is that C3s are subject to an "asset lock," meaning there's a strict cap on the dividends that can be paid out to shareholders, as well as a limit on the assets that shareholders are entitled to receive upon dissolution of the company. The bulk of a C3's profits must go towards the C3's community purposes (or be transferred to a qualified entity, such as a charity). The other major difference is that C3s are subject to a higher degree of accountability - for example, they must have three directors, instead of just one, and are required to publish an annual "community contribution" report describing their activities. Both of these requirements are intended to help ensure the community purposes of the C3 are being properly fulfilled. **Income tax exemptions are not normally applicable for C3s, although this is being determined on a case-by-case basis.**

CO-OPERATIVES

In the Spring of 2007, the British Columbia Legislature passed amendments to the BC *Co-operative Association Act*, which, among other changes, formally recognizes non-profit co-operatives. With the passing of the 2007 amendments, non-profit co-ops can incorporate as "Community Service Co-ops", which have the same status in law as non-profit societies including eligibility for charitable status where applicable. These can be multi-stakeholder co-ops, owned and operated by producers, suppliers and consumers of services. This would be applicable to an arts and culture space run out of Hollywood Theatre. The legal recognition of Community Service Co-ops is a formal recognition of the unique value and role provided by co-operatives that wish to operate on a non-profit basis. The Community Service Co-op designation will end the confusion that has arisen from uncertainty surrounding the legal status of non-profit co-ops, while affirming the democratic structure of member ownership and control that is unique to the co-op model:

- **A Different Purpose:** Co-ops and credit unions meet the common needs of their members, whereas most investor-owned businesses exist to maximize profit for shareholders.
- **A Different Control Structure:** Co-ops and credit unions use a system of one-member/one-vote, not one-vote-per-share. This helps them to serve common interests and to ensure that people, not capital, control the organization.

- **A Different Allocation of Profit:** Co-ops and credit unions share profits among their member-owners on the basis of how much they use the organization, not on how many shares they hold.

The co-op is a legal entity that holds liability, but is owned collectively. In Article 55 of the Co-operative Association Act it states that 'The liability of a member or investment shareholder of an association for the debts, obligations and acts of the association is limited to the amount, if any, unpaid on the shares held by the member or investment shareholder.' All co-op members own the operation and have a stake in its effective management and direction. Moreover, a Community Service Co-op could both operate the business and collectively own the property should it be in the position of purchasing. If purchasing, a Co-op will typically need to raise a 35% down payment, with finances raised through share purchases by individuals.

To incorporate as a Community Service Co-op, a co-op's Memorandum of Association must include all of the following non-alterable provisions:

1. That the co-op is a community service co-operative,
2. That the co-op will not issue investment shares,
3. That the co-op's purposes are charitable or to provide health, social, educational or other community services,
4. That upon dissolution, the co-op's property must be transferred to another community service co-op or a charitable organization,
5. That no part of the property of the co-op is to be distributed to members while it is in operation.

EXAMPLES

We have researched and contacted other neighbourhood theatres running on different models in Canada, the US and the UK.

Many community cinema/art spaces set up between the late 1970s up until a decade ago have been structured as **non-profit societies**. Examples include Beacon Theatre (Burns Lake, BC), Nelson Civic Theatre (Nelson, BC), The Salmar (Salmon Arm, BC), Broadway Theatre (Saskatoon, SK), The Hollywood (Portland, OR), The Loft (Tucson, AZ), State Theatre (Traverse City, MI), Belcourt (Nashville, TN), Rio (London, UK).

Some are **private companies**, which fund heritage preservation through business activities: Loew's Kings Theatre (Brooklyn, NY), The Rex (Berkhamstead, UK), The Roxy (Wellington, NZ). Other cinemas have combined models, to operate as social enterprises that begin to look more like a 3C or a CIC. The Curzon Community Cinema LTD (Clevedon, UK) is a company limited by guarantee and a not-for-profit organization, with surpluses reinvested in the cinema and community. The Patricia (Powell River) and The Revue (Toronto, ON) combine a privately owned cinema with a community-run, non-profit society that is responsible for fundraising.

Other cinema arts spaces have opted for a **non-profit cooperative** model, with a democratic structure at heart, such as the Acadia Cinema (Wolfville, Nova Scotia), Aron

(Campbellford, ON), Art Theatre (Illinois) and Electric Picture House (Gloucestershire, UK).

The Cube Microplex (Bristol, UK) is leading the way by adopting an Industrial and Provident Society model, which gives charitable status and secures an asset lock. In this case, the cinema has been secured as a community amenity in perpetuity.

Cinema / Art Space Examples

Name	City	Country	Activities	Model / Funding
Acadia Cinema Coop	Wolfville Nova Scotia	Canada	The Acadia Cinema Cooperative Ltd. (ACC) is a unique nonprofit community arts cooperative established to save the landmark Acadia Cinema building, and to redesign, restore, revitalize, create and operate http://acadiacinema.coop/venues/cultural facilities located in the building with a café and art gallery on the premises.	Co-op. Volunteers, share purchases, seat plaques, souvenirs. Fundy Film Society is anchor tenant. Lobby space for the theatre is shared with a café, to provide concession services for the theatre. Rental of commercial space and remodeled residential units on second floor provide additional revenues to support operation of the building. The estimated \$600,000 needed to purchase and renovate the building was raised through share offering taking advantage of Nova Scotia's 30% Equity Tax Credit (ETC) program. This allowed a 30% nonrefundable NS income tax credit on the amount invested in the Co-operative.
Aron Cinema	Campbellford, ON	Canada	First and second-run movies; some curriculum links with local schools	Co-operative
Art Theatre Illinois	Chicago, Ill	USA	Cinema and performance	Co-operative
Beacon Theatre	Burns Lake, BC	Canada	Community cinema. Primarily first-run film, with some live events. Digital projection	Canada's 2nd community cinema. Non-profit, with \$20 membership fee. Development funding of \$300k from Northern Development.
Belcourt Theatre	Nashville TN	USA	Film (first, second, classic, indie) and live performance and rentals. Mission: 'to engage, enrich and educate	Non-profit. In 1993, Carmike (and the Massey family) ends a successful 30-year lease

			through innovative film programming in our historic theatre.'	of the Belcourt Theatre; Watkins Film joins Belcourt LLC to manage the building. In 1999, Belcourt LLC closes the Belcourt, and the building is leased by the nonprofit Belcourt YES! Group. In 2003, Thomas Wills, a founding member of Belcourt YES!, purchases the theatre. In 2007, Belcourt YES! group purchases the theatre from Mr. Wills and formalizes the name as the Belcourt Theatre Inc.
Broadway Theatre	Saskatoon, SK,	Canada	Mid-size venue for film and live performances. The Mission of the Friends of the Broadway Theatre is to serve the arts and entertainment interests of the public by offering film and live performance in a community-owned and -operated heritage building.	Friends of the Broadway Theatre, Inc. (1993) is a non-profit, community-based organization, with charitable status. Membership driven and community-owned and operated. It 'offers a unique product as one of only 7 film houses remaining in Canada that feature domestic and foreign independent and repertory product.'
Countryfest Community Cinema	Dauphin MB	Canada	First-run movies	Countryfest Community Cinema is a community owned, non-profit business. The community fully supported the project with over \$1 million raised by community residents, organizations and business. The business model for Countryfest Community Cinema is to put profits back into other community projects so all donations will continue to help kick-start other initiatives in the community. Membership-based.
Cube Microplex	Bristol	UK	Opened in 1998. Use of old art house cinema space for first and second run films, classic film nights (curated by	100% volunteer-run. Free membership, Kickstarter-like online initiative, collaborative

			indie video shop), independent/artist films, performance, music, private functions, programmed nights by various groups.	film production, auctions. Raised over 100% of its £180k goal in less than a year. 2nd stage fundraising to purchase digital cinema projection. Has formed as an Industrial and Provident Society, with Asset Lock and charitable status.
Curzon	Clevedon, North Somerset,	UK	First- and second-runs, film club movies, tours, educational events, Cinema Memories app collaboration with University of the West of England	Community cinema, showing film since 1912. In 1996, set up as Company Limited by Guarantee and Registered Charity. Trading arm, The Curzon Community Cinema Ltd, is a not-for-profit organization, Surpluses are reinvested in the theatre and its activities or directed to the support other community activities in the area. Local people involved in all aspects of centre's operation. Community-involved programming.
Electric Picture House	Wotton-Under-Edge, Gloucestershire	UK	The aim of the cinema is to provide a local, affordable and accessible film venue with a warm and friendly environment.	Built 1913. Co-op, profits are donated back to the community via the Wotton Recreation Trust. Reopened in 2005, with grant from Film Council for digital projection.
Hollywood	Portland, OR	USA	Range of film festivals and programmed series. Youth education and workshops	In 1997, the non-profit Film Action Oregon (FAO) acted to preserve an important part of Oregon's cultural history and purchased the Hollywood Theatre. Membership-based and supported by Sundance, Regional Arts and Culture Council, Work for Art. Online shop for merchandise and gift cards.
Loew's Kings Theatre	Brooklyn, NY	USA	First run, independent and festival cinemas	Bought by Flatbush Redevelopment Corporation, with \$94m renovations begun in Jan 2013. Involves 500 new construction jobs, with

				specialist heritage buildings companies, internships, apprenticeships. Overseen by ACE Theatrical Group, which has been responsible for numerous theatre restorations, through innovative funding packages.
Loft Cinema	Tucson, AZ	USA	Screenings with filmmaker Q&As, and more than 450 film industry professionals and scholars visiting theatre to date. Screens new independent American and foreign films and documentaries, along with classic art films, interactive events including a monthly short film contest, sing-alongs and cult favorites.	The Loft Cinema has been a mission-driven, membership-supported nonprofit arts organization since November 2002, Membership, gift cards, education. The Loft is a member-supported cinema, with more than 3000 memberships representing more than 5000 individuals.
Nelson Civic Theatre Society	Nelson, BC	Canada	The Nelson Civic Theatre Group is comprised of individuals with a common purpose: to see the Civic Centre Theatre space open to the public, offering a variety of screen and stage entertainments.	Not-for profit social enterprise, with \$20 membership fee. Aiming to raise \$2.7m for full restoration and digital cinema capacity.
Norm Theatre	Student Union Building, UBC	Canada	Indie, festival, classic films	Non-profit student society cinema run within Alma Mater Society of UBC. Still showing 35mm film, and is home to major Bollywood archive, rescued from Raja.
Patricia Theatre	Powell River, BC /	Canada	First-run movies. Estab. 1913, it's Canada's oldest continuously operating movie theatre	Fundraising through the Friends of the Patricia non-profit society, through the cinema is currently owned privately. The Friends of the Historic Patricia Theatre Society work with owners and the community to prevent the loss of the Theatre through sale to other private owners or developers'
Rio Theatre	Dalson, London,	UK	Film, education, live events	Not-for-profit charity since 1979. Membership-

				based.
Roxy Cinema	Wellington	NZ	First-run films in historic cinema	Private initiative, co-owned by entrepreneurial group. Renovations of \$6mNZ
Salmar Theatres	Salmon Arm BC	Canada	First-run multiplex	Membership is \$25. A community-run cinema since the 1940s, the Salmar boasts that it may be the only non-profit group in North America to operate a first-run multiplex. Profits go back into the theatre or the community.
State Theatre + Bijou Theatre	Traverse City, MI	USA	First run, independent and festival cinemas	Community theatre, rejecting profit model; Wide range of membership packages. Founded by Michael Moore and owned and operated by Traverse City Film Festival, which completely renovated the shuttered historic downtown movie house, and reopened it in November 2007. Festival is a charitable, educational, nonprofit organization committed to showing "Just Great Movies"
Sun Pictures Cinema	Broome	Australia	World's oldest picture garden	Privately owned and operated by enthusiast entrepreneurs
Tampa Theatre	Tampa, FL	USA	Specialty film, classic movies, concerts, special events, corporate events, field trips, weddings, graduations, production location, tours	Managed by not-for-profit Tampa Theatre Foundation, Arts Council of Hillsborough County, Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture.
The Revue	Toronto, Ontario	Canada	Classic, festival, indie films, some music	Privately owned, but Community-run by the Revue Film Society. Raised close to \$130,000 to support a rescue effort. In 2007, the community-based organization negotiated a lease for The Revue with

				local residents Danny and Letty Mullin, who bought the property from the McQuillans.
The Rex	Berkhamsted	UK	Film only. Marketed as high-end night out, with drinks. Sells out most nights in this London commuter town.	Private initiative, community cinema
The Star	Sidney, BC	Canada	first-run movies	Independently run, community theatre, with fundraising by community
Whiteladies Picture House	Bristol	UK	Proposed 400-seat theatre and 200-seat community theatre	First tranche of funding through Kickstarter campaign to raise £10k, to pay for architects and heritage assessment

Appendix E - Vancouver area Film Festivals (as of 2012-06)

	Name	Year founded	Dates	Month	Info
1.	Aboriginal Film and Video Festival				
2.	Amnesty Int'l Film Festival		Nov 18 - 21	11	
3.	Asian Film Festival		November	11	
4.	Bicycle Shorts Film Festival		Sept	09	
5.	Brazilian Film Festival		July	07	Vancity Theatre. Not 2012.
6.	Festival of Ocean Films	2010?	June	06	Vancity Theatre
7.	Canada International Film Festival		March	03	
8.	Cascadia Festival of Moving Images				
9.	Cinesonika			11	Soundtracks
10.	Docs in the House				Still around?
11.	Doxa Documentary Film Festival		May	05	
12.	DSLR			11	Digital single-lens ref
13.	European Union Film Festival		November	11	PCP
14.	Explorasian - Asian Heritage Month Festival				
15.	French Film Festival		Summer	07	Festival cinemas
16.	Global Lens		June	06	Vancity Theatre
17.	Hong Kong Film Festival				
18.	Human Rights Film Festival				Still around?
19.	ImagEnation Festival				
20.	inFEST International Film and Awards Festival				
21.	International Buddhist Film Festival				
22.	International Mountain Film Festival		Feb		
23.	International Film Festival 4 Peace		December	12	December 1819, 2010, Britannia Com Cen.
24.	Jewish Film Festival		November	11	
25.	Latin American Film Festival		September	09	
26.	Kinofest	2011	March	3	Russian. Vancity & PCP.
27.	Kurdish Film fest				
28.	Mountain Film Fest		Jan/Feb	01	PCP
29.	Movie Monday Society/Reel Madness Film Festival				

30.	New Forms Festival				
31.	Pacific International Animation Festival		May/June	05	begins 2012
32.	Port Moody Film Festival				
33.	Projecting Change Film Festival		April?	04	
34.	Queer Film Festival (Out on Screen)		August	08	Vancity, Tinseltown, Empire 7
35.	Reel 2 Real		April	04	
36.	Reel Youth Film Festival				
37.	Rendez-Vous de Cinema Quebecois et Francophone		Feb	2	Jules-Vernes School
38.	Serbian Film Festival		November	11	Hollywood
39.	SFU Student Film Festival				
40.	Shorts Film Fest		Oct	10	Vancity Theatre
41.	Singapore Film Fest		Sept	09	Vancity Theatre
42.	South African Film Festival		Jan	01	2011. Ian Merkel.
43.	Sistahood Celebration		March	03	Mixed medium. Annual
44.	Spark FX		Sept	09	Mixed medium
45.	Sprout Film Festival				
46.	Taiwan Film Festival (UBC student run)		July	07	Vancity Theatre
47.	Taiwan Film Festival (part of Taiwan Fest.)		August	08	
48.	UBC - POV Student Film Festival				
49.	VIFF - International Film Festival	1982	Sept/Oct	10	
50.	Whistler International Film Festival		November	11	
51.	Women in Film & Television		March	03	Vancity Theatre
52.	Women In View Film Festival		April	04	
53.	World Community Film Festival	2002	Feb	02	Langara College