

# Pride in Art Society

## Space Feasibility Analysis Project

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CONSULTING



PRIDE IN ART SOCIETY  
*celebrating queer art and artists*

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## Context

This feasibility study is an important step in the Pride in Art (PiA) long-term plan to secure a full-time flexible presentation space in addition to improved meeting, office and administration space to support the general growth of the organization. PiA has previously conducted preliminary conversations with several other, similar organizations which could make viable programming partners and have identified several organizations with compatible facility goals, leading to a strong interest in the analysis of feasibility of shared space.

The goals of this study are to:

- Analyse/research/identify core space needs and primary uses
- Define facility requirements
- Solidify partnerships with organizations requiring similar space with which PiA could sustain a synergistic relationship
- Create models of operation
- Develop a financial model to demonstrate revenue and cost elements of operating space
- Develop capital and operational budget pro formas
- Evaluate lease-hold or ownership interests
- Articulate long term feasibility of operating space
- Develop a critical path based on the primary uses of the future PiA space

A core element of PiA operations relates to the seasonality of running one annual festival. This necessarily creates a significant spike in the size and scope of the operation, and requires additional administration, meeting and storage space to accommodate seasonal employees and volunteers in the lead up to the festival itself. One area of focus of this feasibility analysis is to determine an effective way to have access to increased administration space when needed, without the requirement of paying full occupancy costs year round. Alignment with other festival operating organizations is examined in a fulsome way.

A second priority of this space analysis is to determine the best way to incorporate a new gallery space for PiA which would be available year round for exhibition and presentation activities. As the organization grows in size and reputation, they are receiving increasing requests from partners and artists for workshop, rehearsal or event space outside of the festival period. This is part of PiA's future plan to balance out the rest of the year against the craziness of the festival time, and to make queer art available to the public for more than 10 days a year. PiA envisions a permanent presentation space that would allow the exhibition of visual art, presentation of performances, and potentially residencies and workshops year-round.

Narrowing the definition of the type and amount of space required for PiA was conducted in parallel with the development and application for space within the BC Artscape Keefer Street building. This created the need to conduct overall organizational planning work at the same time as providing more specific input on costs, space allocations and partner alignment options to secure a potential space within the BC Artscape facility.

## Organizational Background

PiA is a professional multidisciplinary art organization operating as a registered charity and dedicated to the presentation and promotion of queer art and artists; inspiring recognition, respect, and visibility of people who transgress gender and sexual norms. Through curated exhibitions, performing arts presentations, readings, artist talks, panels, workshops, and media art screenings, PiA brings diverse communities together to support artistic risk-taking, incite creative collaboration and experimentation, and to celebrate the rich heritage of queer artists and art.

The organization is guided by a diverse Board of Directors and maintains significant connection to the arts world and guidance from their 8 member Advisory Board. PiA's primary function to date has been to produce the Queer Arts Festival (QAF), an annual artist-run multidisciplinary festival at the Roundhouse in Vancouver. QAF produces, presents & exhibits work with a curatorial vision favouring challenging, thought-provoking work that pushes boundaries & initiates dialogue. PiA is staffed by 4 year-round staff which are joined by 7 seasonal staff and 100 volunteers during festival season.

The QAF has an extremely strong record of culturally diverse programming within PiA's LGBT2SQ mandate, emphasizing prominent representation of artists, staff, and membership from communities who have called the DTES home—notably Asian-Canadian (specifically Chinese and Japanese) and Indigenous communities. They have long-term, established relationships with DTES arts organizations—Powell Street Festival, VIMAF, Cineworks—and a track record of co-presentation at art spaces such as the Firehall Arts Centre, SFU Woodward's, and WePress.

Recent strategic discussions by the PiA Board, have lead to a clearer sense of the role the organization can play and the directions going forward which has opened the door wider to a broader programming mandate, including year round exhibition capacity. Broad and growing funding support from all levels of government as well as private foundations, individuals and fundraising efforts are increasing the capacity of the organizational budget to contemplate a larger, more permanent space.

### Vision

Inclusion, equality and a strong voice for LGBT communities with a high level of public awareness and acceptance of individuals and groups outside sexual and gender norms, achieved through promotion, production, exhibition, visibility and appreciation of LGBT art and artists.

### Mission

Through delivery of the Queer Arts Festival (QAF) and other presentation and performance events, The Pride in Art Society harnesses the visceral power of the arts to inspire recognition, respect, and visibility of people who transgress gender and sexual norms. Through the intimate act of sharing as artists and audiences, we bring diverse communities together to support artistic risk-taking, incite creative collaboration and experimentation, and celebrate the rich heritage of queer artists and art.

## Values

- recognition
- respect
- willingness to confront
- visibility of people who transgress gender and sexual norms
- art will save the world
- creative collaboration and experimentation
- artistic risk-taking
- invention, innovation, inclusion
- celebration of the rich heritage of queer artists and art
- celebrate queerness as culture
- relevance
- potential for multifaceted and broadness

## Mandate/Objectives

- (a) To educate and increase the public's understanding and appreciation of LGBT2SI art and culture
- (b) To produce the annual Queer Arts Festival for the purposes of educating and advancing the public's understanding and appreciation of queer arts and artists from all disciplines, and to educate artists and the public through participation in the festival and its workshops
- (c) To engage in educational and community outreach arts activities for the purpose of building greater public awareness and acceptance of individuals and groups outside sexual and gender norms
- (d) To build community through the arts and encourage dialogue among queer artists from different disciplines

## Space Needs Analysis

PiA currently operates from a quasi-shared office space within the confines of Gordon Neighbourhood house in the West End of Vancouver. The space allows for daytime use only (must be out by 6:00 pm) and is a one room and loft space of about 750 sq ft in total. Within this space, PiA maintains 4 permanent work stations, storage, a kitchen nook, a boardroom sized meeting table, filing and squeezes in seasonal staff during festival time each year.

With the shared nature of the space, all desks and files must be "locked down" after hours and there is no access by staff in the evenings. The redeeming feature of this space is a low rent rate

(\$610 per month) with utilities included. There is no possibility of art exhibition of any kind within the space, and all festival storage needs must be met off-site.

While this space has minimally met the needs of the organization so far, current and anticipated growth of the organization along with expanded presentation goals and a year-round focus requires a move to space that is more suited to their needs, and accommodates both the seasonality of festival times as well as providing more private administration space and an area for exhibitions throughout the year.

The actual size of the area dedicated to administration for year-round staff does not need to increase from the current area. The issues needing addressed include privacy, ability to lock off at night, noise distraction and segregated meeting space. The current kitchen nook is very limited in what food can be prepared, so a more sufficient kitchen/staff eating area is also required. Storage is another issue in the current space as items, files and boxes are stashed in every corner and serve to further restrict already very limited space.

Aspects of the space needs which are not present in the current space include sufficient work station areas for seasonal staff/volunteers to work alongside year-round staff, suitable and independent small meeting/discussion space and a larger boardroom sized meeting room. Also the plan to expand to year round programming and exhibition of queer art requires a dedicated gallery facility leased and managed by PiA. A growing base of funding support for PiA also provides strong indication of the need and ability to afford a larger space with these new aspects to be incorporated.

An additional aspect of space requirements for PiA is, of course, the Queer Arts Festival exhibition and presentation space. The requirement is for a 10 - 12 day block, currently in late June, for presentation of a wide range of visual, exhibition and performance arts. A thorough tour was made of the existing space used at the Roundhouse Community and Arts Centre in Vancouver to better understand the needs for festival space. It is clear that an external venue such as the Roundhouse is critical for delivery of the festival and will continue to be used going forward. All indications are that PiA will be able to continue to use the Roundhouse for festival presentation going forward and the financial arrangements are very beneficial to PiA. The relationship with the Roundhouse is strong and the Queer Arts Festival is considered a core annual event at the Roundhouse.

The assessment of organizational space, and the indicated preference of staff and Board, was to contain the search for different space to the administrative and support functions relative to the festival. The new element was a much smaller year-round exhibition space located within the new site.

## Partnership and Co-location Opportunities

A significant component of the space feasibility project is exploration of potential synergistic partnerships. As a primarily festival driven organization, Pride in Art has an expanded seasonal need for administrative space to accommodate volunteer work stations leading up to the festival dates. Correspondingly, other festivals which occur at other times of the year have a similar, yet staggered need for workstations.

A number of interviews with potential partner organizations were conducted to assess their needs and willingness to partner on space ownership and usage. This work included both individual organizational interviews as well as a more comprehensive focus group discussion amongst the organizations. From the information out of these interviews and discussions, some approaches to functional planning were developed to better envision the possibilities of space sharing.

Organizations were selected based on PiA experience, knowledge and existing connections, as well as building off previous conversations of the concept. During the process additional organizations were brought into the conversation when they were identified by one of the interviewees. Included in the interview process were:

- On Main Gallery/Paul Wong Projects
- Pride in Art Society (Queer Arts Festival)
- Full Circle: First Nations Performance (Talking Stick Festival)
- Vancouver Indigenous Media Arts Festival (VIMAF)
- Vancouver Queer Film Festival (Out on Screen)
- Frank Theatre Company
- Cineworks Independent Filmmakers Society
- Open Media
- Kickstart Disability Arts & Culture

From the initial round of individual interviews, the following comparative graphic was developed to better see the potential relationships and to form the basis for the group discussion which followed.

# EXISTING SPACE ANALYSIS FOR COMMUNITY PARTNERS



## PRIDE IN ART SOCIETY

775 sq.ft



## THE FRANK THEATRE COMPANY

NO OFFICE SPACE



## FULL CIRCLE

700 sq.ft



## PAUL WONG



## VIMAF (Vancouver Indigenous Media Arts Festival)

2500 sq.ft on 3rd floor



## OPEN MEDIA

1200 SQ.FT-OPEN SPACE LAYOUT



## CINEWORKS

4832 sq.ft



## KICKSTARTER DISABILITY ARTS & CULTURE



## VANCOUVER QUEER FILM FESTIVAL

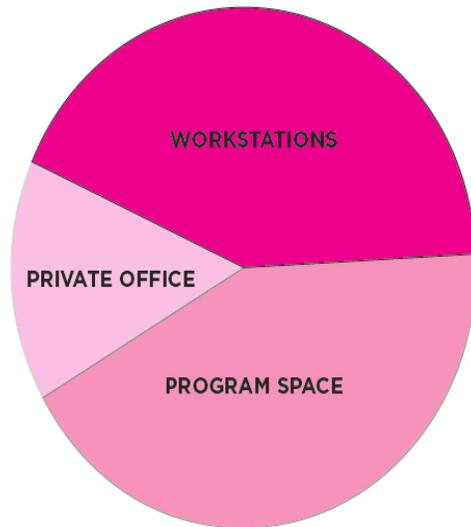


What became abundantly clear through the process was that there are a range of specific and independent work station and office needs, however several common elements also emerged. As presented in the following pie chart graphic, the group was quite positive towards consideration of sharing the following types of spaces:

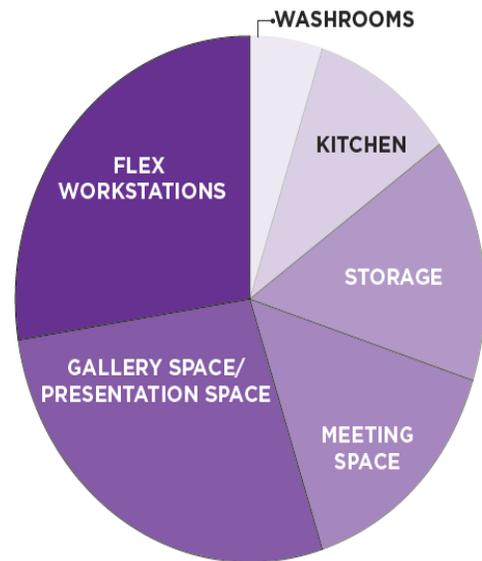
- flex workstations
- staff support areas - kitchen, washrooms
- storage areas
- meeting space
- gallery space
- screening rooms for film and digital media

# SHARED SPACE ALLOCATION

DEDICATED PRIVATE OFFICE SPACE



SHARED SPACES ACROSS ORGANIZATIONS



A further analysis, specifically directed towards the idea of seasonal needs for work stations, was to assess the compatibility of various festivals throughout the year, acknowledging that the greatest need tended to be for 3-4 months leading up to the festival and for a couple weeks after the festival closes.

The calendar which follows indicates that, while not a perfect balance during the year, there is a reasonable distribution amongst the festival operators in the group which would lead to a very useful shared participation in a work area comprising at least 5 - 8 additional work stations to be shared throughout the year.

# SHARED FESTIVAL CALENDAR

2017

## January

Mo	Tu	We	Th	Fr	Sa	Su
					1	
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

## February

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

## March

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

## April

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

	PRIDE IN ART SOCIETY KEY FESTIVAL TIME
	FULL CIRCLE TALKING STICK FESTIVAL
	VIMAF FESTIVAL
	VANCOUVER QUEER FILM FESTIVAL

## May

Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

## June

Mo	Tu	We	Th	Fr	Sa	Su
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

## July

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

## August

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

## September

Mo	Tu	We	Th	Fr	Sa	Su
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

## October

Mo	Tu	We	Th	Fr	Sa	Su
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

## November

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

## December

Mo	Tu	We	Th	Fr	Sa	Su
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

From the analysis and demonstrated willingness to share certain types of space, functional planning proceeded to map out what the space could look like, with a couple different options developed, depending on the number of organizations which might desire to be included. These are presented in the following section.

## Co-location Options Modeling

Initial thinking on what a shared facility could comprise came from PiA's own vision of a shared arts hub. Space conceptualization from their perspective is articulated in the following way:

Size: 900-2000 sq ft

Dedicated Spaces: Dedicated office/administration space

- 4 work stations
- 1 closed office
- meeting space/board table and chairs
- printer/documentation supplies
- document filing storage
- white board equipped

- Dedicated or shared staff space
  - cluster/gathering space
  - kitchen facility
  - eating area
  
- Shared Areas: Shared office space for festival peak staffing times
  - additional 7 workstations at festival time
    - 12 weeks prior to 4 weeks following festival times
    - shared seasonally with one or more partner festival operators
  - co-location shared office with other festival operators for overflow office space
  
- Exhibition Space: Flexible presentation space
  - visual art
  - artist talks/readings
  - events/gatherings
  - expandable on temporary basis
  - exhibition gallery with lighting grid
  - 2 adjoining gallery spaces (with On Main Gallery) allowing either organization to schedule expansion into both spaces to create larger or joint presentations
  
- Performance space: Potential conversion of gallery or separate space
  - shared screening/performance space for theatre, music, interdisciplinary and media art
  - performing arts - theatre, music, dance
  - media art screenings
  
- Rehearsal/workshop
  - black box type facility
  - modest equipment outfit

Based on this input and further input from the other potential sharing organizations, two functional plans emerged. The initial Functional Space Plan/Shared Arts Hub - Option #1 is contained in **Appendix 1** at the end of this report. This version represents the larger cluster of organizations and we see a collection of dedicated spaces for each participating organization, including private offices, staff workstations and meeting space all contained within the light blue areas as assigned to each participant. Then, within the darker blue co-owned space, are all the shared function spaces with access by all participating organizations. Towards the public access point are the exhibition space, screening room and reception. Further back in the overall space are other shared areas, which support direct functionality of organizational operations. These areas include storage, IT and printing area, a shared kitchen/staff area, larger meeting rooms and the shared seasonal flex works stations. In this functional plan, we see a tremendous

opportunity, particularly with a larger number of organizations, to share the use and cost on a significant portion of the total space.

In **Appendix 2** we see a smaller scale version of a functional plan for a co-location scenario with only 4 participating organizations. This option was prompted by the more immediate readiness of these four organizations to make a move and a stronger sense of synergy of space usage, as well as the opportunity which arose during the feasibility study period to obtain space within the BC Artscape facility located on Keefer Street in Vancouver.

Additional detail about this specific opportunity is contained in the following section of this report, however we note in this smaller scale space sharing functional plan, there remains the dedicated space areas for each organization as well as a range of shared spaces to support common activities across all organizations. Of note with a location such as the BC Artscape facility, the availability of public support areas such as washrooms, kitchen and storage means that these common aspects of the shared space are already factored in for all participating organizations.

These functional plans are helpful to work through determination of the elements which will be jointly used and managed and other elements which will be dedicated and managed solely by one organization. For this group of festival arts organizations, there was a strong sense of sharing the more basic of support areas as well as the seasonal work stations around various festival times, however each organization was choosing to have sole discretion over their gallery or event space, with a willingness to share it when not used by themselves. Also there was a strong desire to pursue collaborative projects which would use these exhibition/studio spaces jointly - hence the need to carefully consider juxtaposition of these spaces in the final floor plan design.

## **BC Artscape Opportunity - Keefer Street**

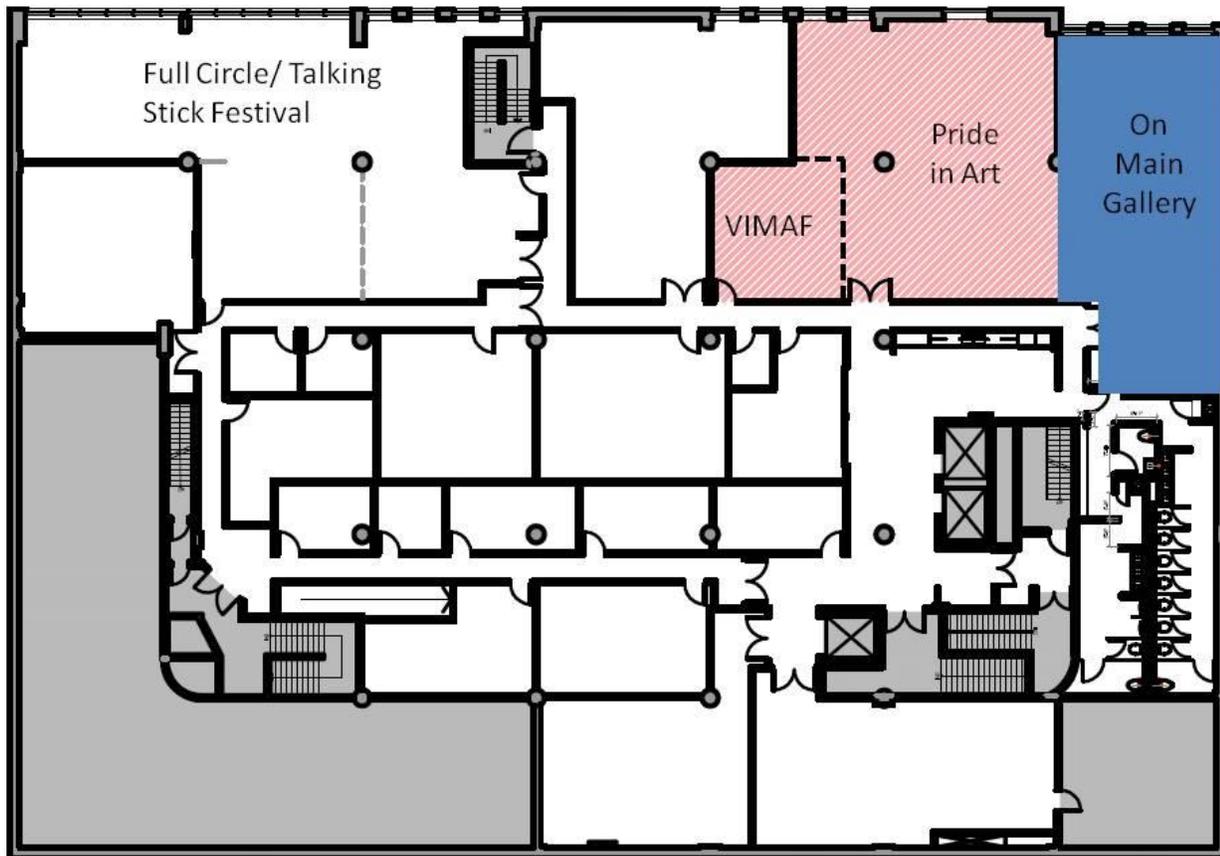
A significant and driving opportunity which was being pursued in parallel to the space feasibility work was the launch of BC Artscape's site for co-location of arts organizations in Chinatown in Vancouver. As an established arts festival operator, with a desire to create a quasi-shared space for several organizations, PiA is attractive to BC Artscape to create the kind of shared environment they are hoping for. Further, the modest but year-round exhibition space component for PiA is seen as a strong draw to engage the public more directly in the activities within the BC Artscape facility and therefore attractive.

Being an early candidate for the BC Artscape space, and having a clear concept of what would be required, PiA was actively engaged in viewing the rough space and making plans in concert with BC Artscape design requirements. While not a smooth process, and working within the shifting timelines of BC Artscape for site design and lease negotiations, PiA was able to hold together the loose collaborative to pin down a space within the Artscape building adjacent to On Main Gallery

(in order to have adjacent gallery space for collaborative projects and gallery sharing activities), incorporating a shared seasonal work station area and accommodating the modest needs of VIMAF in the process. Full Circle Society was also able to locate nearby on the same floor with a need for access to the shared work station area for parts of the year as well.

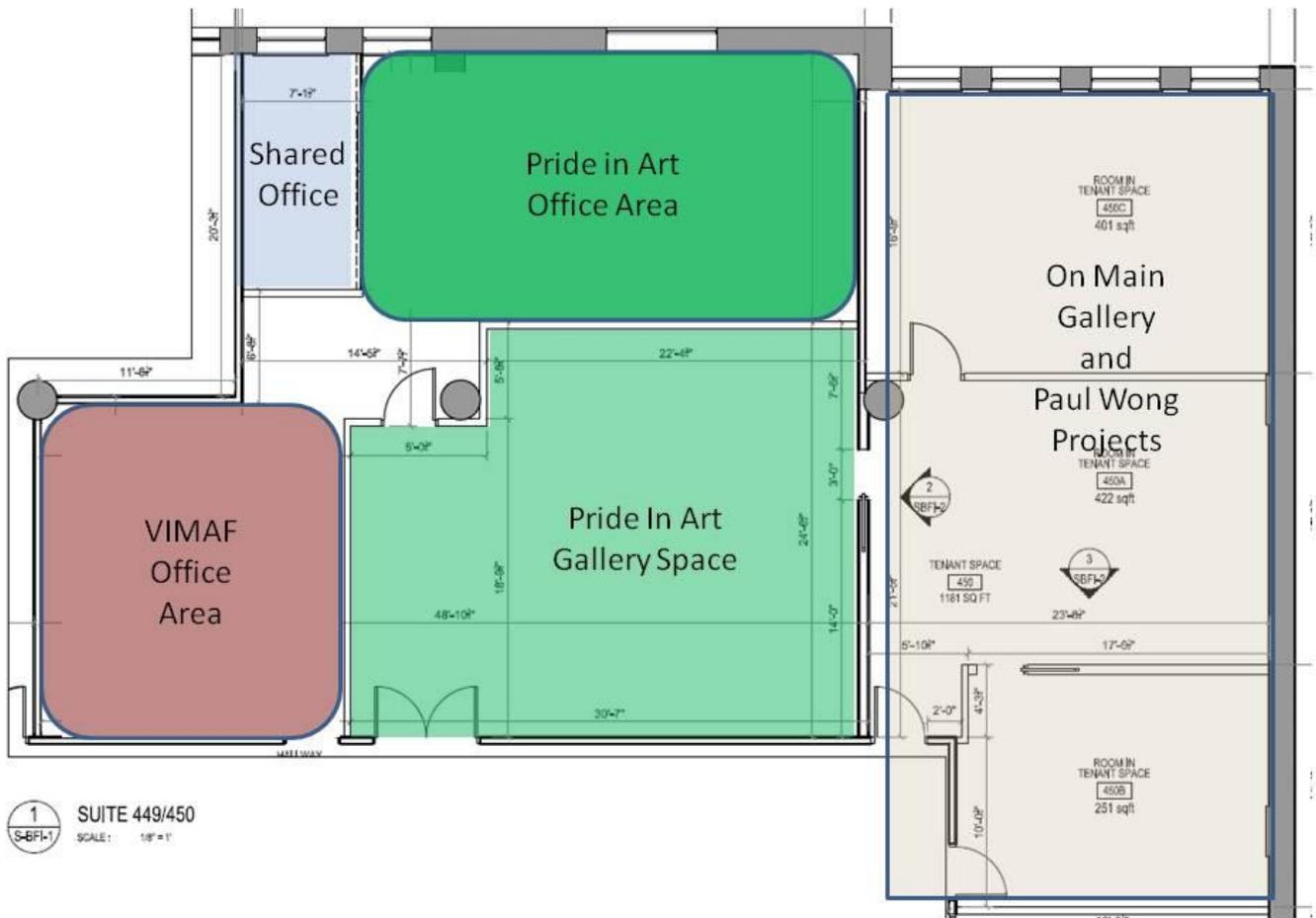
Within the Keefer Street building, 3 of 4 floors will be occupied by BC Artscape tenants. PiA has secured space on the fourth floor of the building which will be suitable and meet many of their defined space needs. The floor plan sketch below shows where the PiA space is relative to the other organizations. VIMAF will occupy a section of the PiA space on a sublease basis. Other organizations will be locating beside and to the south of PiA on this floor, but there are also several shared areas on this floor including washrooms, communal kitchen area, meeting rooms and available storage. Elevator access to the floor addresses accessibility issues experienced by PiA in their current space.

Fourth Floor – BC Artscape Facility on Keefer Street, Vancouver



Within the space leased directly by PiA from BC Artscape, the sketch below provides a rough delineation of the space including the office/admin area for PiA, VIMAF office area, the gallery space for PiA and the shared work station section as well. On Main Gallery is located adjacent

with common doorways between the gallery areas to facilitate collaborative or larger exhibitions. Positioning of the various spaces as in the sketch makes maximum advantage of daylight (only available on the north side of this building), proximity to other organizations, ability to open up a larger, joint gallery space and access by multiple organizations to the shared work stations with minimal disruption to permanent staff.



The total PiA lease is for 1746 sq ft which is roughly assigned as follows:

- PiA office/admin 463 sq ft
  - Pia gallery 678 sq ft
  - VIMAF office/admin 438 sq ft
  - Shared work station area 94 sq ft
  - Circulation 73 sq ft
- Total Space 1746 sq ft

BC Artscape is proposing a flat rate lease charge of a maximum of \$2.00 per sq ft/month, but is willing to provide a long term lease which aligns with their head lease on the building. While this rate will mean an increase in rent costs for PiA, the space is abundantly more suitable, addresses many of the challenges and constraints of the current space and provides for the intended expansion into year-round programming. The proposed rent is an all-in cost, so many elements which are usually in addition to the base rent cost such as utilities, internet access, insurance, and taxes are all included. Shared aspects of the premises, included shared rent costs on the seasonal work station area will assist to manage down total rent costs for PiA. Growing success with funding and overall operating budget for PiA will comfortably accommodate the increase. More detailed financial modeling is presented in a later section of this report.

## Operational Planning

PiA demonstrates a strong degree of rigour in setting out operational goals and budgeting to effectively meet the upcoming demand. The Board appears to take a conservative approach and does not over commit to new endeavours without strong confidence in the ability to source the appropriate funding required. The shift to a year round programming focus will create access to grant and other funding previously not aligned with the once-a-year event nature of the festival. Management of the organization is confident in continuation of the historic growth in grant, foundation and public funding and has crafted the plans for new space specifically to limit exposure beyond their financial means.

Current organizational goals include:

- a focus on staff retention strategies, including matching staff wages to industry standards
- continued work on professionalizing organizational systems
- maintaining the robust, forward looking planning with extended timer horizons (new space with a long term lease will greatly assist in extending the planning time horizon)
- solidifying the funding framework to decrease reliance on project funding and sourcing a greater degree of core operating funding
- build on the existing organizational strategic plan
- establish the shared arts hub in a new space

Each year, the festival theme ties together a curated visual art exhibition, performing arts series, readings, artist talks, panels, workshops, & media art screenings. Creating and presenting the festival takes a year long coordinated effort amongst the staff of PiA, with the Artistic Director shouldering the bulk of the design, theme and conceptualization work, and General Manager and Communications staff supporting the work of identifying appropriate artists and exhibition works and arranging for arrival and presentation for the festival. The Director of Development maintains a focus on ensuring application to relevant grant opportunities and organizing the fund development activities of the organization.

With successful identification and securing of new space for PiA, there will be a shift in operational and financial plans from programming exclusively during the festival, to a year-round program using the permanent flexible presentation space; Canada's first multidisciplinary queer gallery. The extended programming cycle will support organizational goals to provide less temporary employment and to lengthen and strengthen the opportunities for staff.

## Capital Budget Plan

In anticipation of securing the space in the BC Artscape building, PiA developed a capital plan that will accommodate the need to create a suitable interior space for both office and gallery spaces. Initial budgeting for the project assumed that PiA would be solely responsible for all walls (both demising their space and interior walls as well), electrical, in-unit plumbing (as needed), doors, fixtures and furniture. The approach taken was to apply through the City of Vancouver Cultural infrastructure grant cycle for 50% funding of the components which align with City objectives for funding (fixtures, not equipment). To support the balance of funding, Heritage Canada has a parallel grant program with flexible intake and which would include funding of the equipment.

The City approved only a fraction of the requested funding, however BC Artscape was able to incorporate the demising and interior walls and some of the interior finishing work within their overall building renovation budget. This has taken a significant amount of the burden off PiA for funding. The capital budget below reflects the modified capital budget with the BC Artscape work listed as an in-kind contribution to the project.

<b>Pride in Art Society</b>		
<b>Capital Budget</b>		
	<b>2017</b>	<b>Forecast</b>
	<b>Budget</b>	<b>2018</b>
<b>Financing Proceeds</b>		
Cdn Heritage	70,000	
City of Vancouver	20,000	
BC Artscape (in-kind)	80,000	
BC Gaming Grant		50,000
BC Arts Council Grant		15,000
Pride in Art/OMG - Reserve	30,129	
<b>Total Financing Proceeds</b>	<b>200,129</b>	<b>65,000</b>
<b>Uses of cash</b>		
<b>Capital Cost</b>		
Construction Costs	80,000	
Interior renovation costs	20,000	16,777
Equipment Purchase	65,000	45,000
Equipment Installation/Fees	35,129	3,235
<b>Total Capital Cost</b>	<b>200,129</b>	<b>65,012</b>

Working closely with the City and Heritage Canada and leveraging some reserve funds of both PiA and On Main Gallery (the budget represents work for both spaces in the Keefer Street building), PiA has been able to gather together the essential resources to satisfactorily complete the interior work on the suite.

A phased approach may be taken for interior outfitting depending on the timing of funding release and urgency to move into the new space. Full funding requirements have thus been met for the capital funding needs of the new space.

## Financial Plan

Review of the financial circumstances of Pride in Art demonstrates a very well run organization which has strong strategic planning capacity and is able to look forward and establish fundraising objectives to meet increasing financial demands over time. Their historic pattern of public funding shows constant increases year-over-year with a wide diversity of funding partners. This includes annual funding from each of:

- Canadian Heritage
- Canada Summer Jobs
- Canada Council
- BC Arts Council
- BC Gaming
- City of Vancouver
- a range of other one-time and smaller regular funders

### ***Revenues***

It appears that PiA has established a strong reputation with funders and they continue to be pleased with how funds are managed and used. Following several years of one-time Canada Council project grants, PiA is now eligible to apply for the multi-year core grant in the current year. This type of highly stabilized funding will provide an even stronger base for PiA to meet higher rent costs and any shift in overhead associated with the new space. Vancouver Foundation has also recently provided a 3 year grant approval which supports both programming and organizational development.

The new, larger space will require higher annual rent payments and Pride in Art has already taken this into account with current and future years budgeting. In the financial chart which follows, we see 3 years of actual performance, followed by a 10 year pro forma forecast going forward. There are planned increases in both federal and provincial funding levels - some of which fluctuates from one year to the next with changes in planned artistic projects and associated

funding. Correspondingly, artistic project costs fluctuate to a similar level as the projects do not proceed without confirmation of associated funding.

Acquisition of year round exhibition/presentation space will also allow for additional and new grant funding opportunities beyond those which have historically supported the Queer Arts Festival only. Pride in Art has carefully planned towards funding the potential space with BC Artscape, and the shared space partnership discussions will create an efficiency of lease costs for the needed part-year administration spaces.

In the revenue section of the pro forma, private sector revenue (which took a jump up in 2017) sustains the recent increase - the Vancouver Foundation revenue is listed on this line item. Enhanced fundraising activities are also planning to support this form of revenue for the organization. The other new revenue line is the rent offset which comes from payments from VIMAF for the space they will use, and the shared approach for rent on the seasonal work station area.

### ***Expenses***

There is no plan to dramatically increase overall staffing at PiA. The focus for staff will be wage parity with industry standards and to secure more staff roles on a year-round basis to reduce the transiency of temporary staff. Staffing budgets increase modestly over time to reflect wage nudges upward and cost of living increases.

Artistic and production expenses will increase as year-round programming opportunities are created in the new gallery space. As mentioned previously, this also creates an additional and offsetting funding opportunity for accessing other types of arts funding than festival support. These artistic expenses are often related to specific exhibition projects which fluctuate from one year to the next. Therefore, the pro forma demonstrates the parallel shift in these expenses to the related project grant funding.

Rent will increase from the current \$7,320 per year at Gordon Neighbourhood House to a base rent of \$41,904 in the BC Artscape space (notice for 2018, rent is applied for 10 months only, pending fit out and move in). A portion of this higher rent is offset by payments from VIMAF and sharing of the work station space (included in revenues above). Careful attention to fundraising expenses and to administrative costs over time will maintain these expenses within a reasonable range over time.

The net result over time for PiA in the forecast is that most years will show a modest profit with the occasional year netting a deficit. This is to be expected in non-profit financing with a balance over time. We note the closing cash position maintains a small positive residual in each year, sufficient to carry through any years of deficit.

Financial Pro forma

Pride in Art Society					9.0%	-4.0%	20.0%	5.0%	-8.0%	15.0%	8.0%	12.0%	-5.0%	Annual Increase			
Capital Budget					2015	2016	2017	Forecast	Proforma	Proforma	Proforma	Proforma	Proforma		Proforma		
					Actual	Actual	Budget	2018	2019	2020	2021	2022	2023		2024	2025	2026
<b>Sources of Cash</b>																	
<b>Revenue</b>																	
Provincial Grants	67,000	60,528	95,580	95,812	104,435	100,258	120,309	126,325	116,219	133,652	144,344	161,665	153,582				
Federal Grants	49,292	87,028	178,900	231,050	251,845	241,771	290,125	304,631	280,261	322,300	348,084	389,854	370,361				
Municipal Grants	15,000	15,000	38,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	0.0%			
Private Sector Revenue	28,710	61,426	107,618	99,495	104,470	109,693	115,178	120,937	126,984	133,333	139,999	146,999	154,349	5.0%			
Individual Donations	19,666	13,439	12,000	15,500	15,965	16,444	16,937	17,445	17,969	18,508	19,063	19,635	20,224	3.0%			
Earned Revenue	17,508	19,274	16,303	34,845	35,193	35,545	35,901	36,260	36,622	36,989	37,359	37,732	38,109	1.0%			
In-kind Venue	24,000																
Sub-tenant Rent (VIMAF)				10,512	10,512	10,512	10,512	10,512	10,512	10,512	10,512	10,512	10,512	0.0%			
Shared space rent recovery				1,504	1,504	1,504	1,504	1,504	1,504	1,504	1,504	1,504	1,504	0.0%			
Other Revenue	3,650				0	0	0	0	0	0	0	0	0	3.0%			
<b>Total Income</b>	<b>224,826</b>	<b>256,695</b>	<b>448,401</b>	<b>508,718</b>	<b>543,924</b>	<b>535,727</b>	<b>610,466</b>	<b>637,614</b>	<b>610,070</b>	<b>676,797</b>	<b>720,864</b>	<b>787,901</b>	<b>768,642</b>				
<b>Expenses</b>																	
Artistic Director	30,000	30,000	35,000	38,000	39,520	41,101	42,745	44,455	46,233	48,082	50,005	52,006	54,086	4.0%			
Director of Operations	35,002	35,000	44,000	45,000	46,800	48,672	50,619	52,644	54,749	56,939	59,217	61,586	64,049	4.0%			
Other Salaries/Wages	10,730	23,424	92,058	93,000	99,510	106,476	113,929	121,904	130,437	139,568	149,338	159,791	170,977	7.0%			
Artistic & Production Expenses	75,290	83,268	155,493	166,000	180,940	173,702	208,443	218,865	201,356	231,559	250,084	280,094	266,089				
Production Venue Costs (inkind)	24,000																
Rent	7,320	7,320	7,320	34,920	41,904	41,904	41,904	41,904	41,904	41,904	41,904	41,904	41,904	0.0%			
Fundraising & Marketing	30,243	46,963	50,432	57,000	57,570	58,146	58,727	59,314	59,908	60,507	61,112	61,723	62,340	1.0%			
General & Admin	11,164	20,849	63,621	72,000	74,880	77,875	80,990	84,230	87,599	91,103	94,747	98,537	102,478	4.0%			
<b>Total Expenses</b>	<b>223,749</b>	<b>246,824</b>	<b>447,924</b>	<b>505,920</b>	<b>541,124</b>	<b>547,876</b>	<b>597,357</b>	<b>623,316</b>	<b>622,186</b>	<b>669,662</b>	<b>706,407</b>	<b>755,640</b>	<b>761,923</b>				
<b>Excess of Revenue over Expenses</b>	<b>1,077</b>	<b>9,871</b>	<b>477</b>	<b>2,798</b>	<b>2,800</b>	<b>-12,149</b>	<b>13,109</b>	<b>14,298</b>	<b>-12,116</b>	<b>7,134</b>	<b>14,458</b>	<b>32,261</b>	<b>6,718</b>				
<b>Increase (decrease) in net cash flow</b>	<b>1,077</b>	<b>9,871</b>	<b>477</b>	<b>2,786</b>	<b>2,800</b>	<b>-12,149</b>	<b>13,109</b>	<b>14,298</b>	<b>-12,116</b>	<b>7,134</b>	<b>14,458</b>	<b>32,261</b>	<b>6,718</b>				
Opening cash position	0	1,077	10,948	11,425	14,211	17,011	4,862	17,971	32,269	20,154	27,288	41,745	74,006				
Closing cash position	1,077	10,948	11,425	14,211	17,011	4,862	17,971	32,269	20,154	27,288	41,745	74,006	80,724				

## Summary

Pride in Art Society is well positioned to make this move from a small, affordable space to something more permanent for the organization. The shift to expand programming from a once-a-year festival also appears well within their grasp. The organization is well managed and has created a clear spot for themselves in the Vancouver arts community and annual arts cycle. Funders are supportive and total grant and funding receipts continues to increase year over year.

A key question when assessing space feasibility is managing the related rent costs and our analysis indicates that PiA is both well positioned to bear a higher rent cost, and has taken a strategic approach to maximize space available to them while sharing the rent burden across more than one organization. Specifically, increased rent will be met by PiA from the following sources:

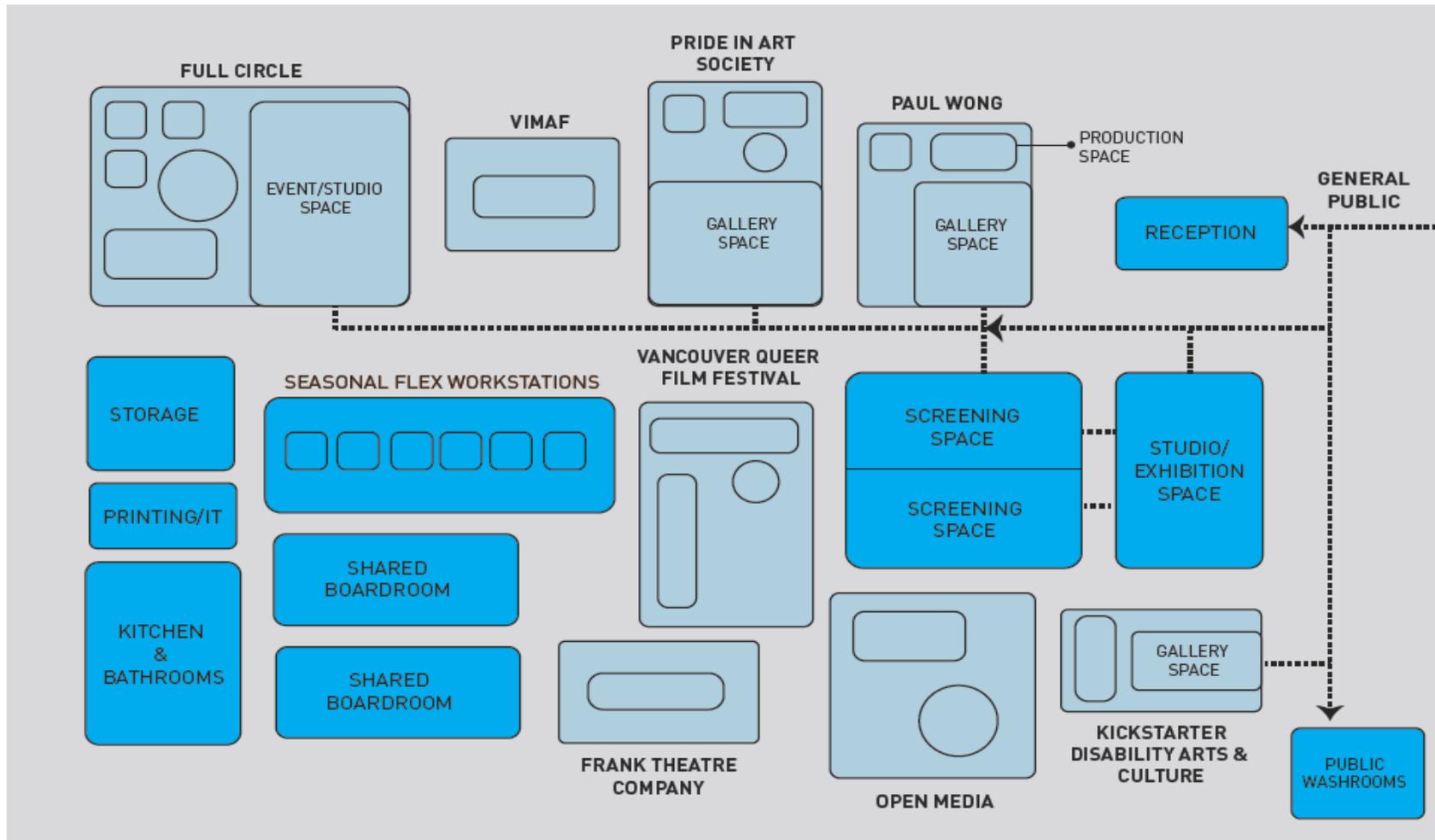
- continued expansion of operating funding levels
- access to core funding opportunities
- evidence of multi-year funding commitments
- partnering on seasonally required space
- space sharing for gallery exhibitions (both manages costs, and opens up new exhibit potential)

The BC Artscape opportunity on Keefer Street has come at an ideal time for PiA and the ability for 4 like-minded organizations to move into the same floor in the arts hub space is particularly opportune. This has the potential to start a strong co-location on the 4th floor of the building, which could grow into the future as other organizations choose to come on board. The results of the larger focus group discussion were indicative of a broader interest beyond the 4 current organizations. We anticipate a comfortable and sustainable level of operational costs for PiA and the likelihood of collaborative innovation in how the spaces are used going forward.

# Appendices

## Appendix 1 - Co-location Functional Plan - Option #1

# FUNCTIONAL SPACE PLAN | SHARED ARTS HUB



# FUNCTIONAL SPACE PLAN | KEEFER BUILDING

