



Assessment of Development and Funding Parameters for a New Community Performing Arts Space in Stratford

Report on Findings

April 30, 2026



TCI Management Consultants

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Introduction and Executive Summary

This work undertaken by TCI Management Consultants consisted of four components:

- **first** was a benchmarking exercise looking at how other community performing arts facilities were funded and developed, and what any ‘lessons learned’ from their experiences are;
- **second**, a review of potential funding sources for a new community-based performing arts facility in Stratford, that would be shared with other community organizations;
- **third**, an assessment of what the fundraising potential in Stratford might be for a community-based performing arts facility, based upon precedent elsewhere. (This third component was not actually part of the original contract, but was deemed to be a useful extension of the foregoing work); and
- **fourth**, presentation of high-level implications regarding governance, organization and operational considerations for SACC.

Appendix A presents more detailed notes and findings relating to the benchmark set of other community performing arts centre operations.

The analysis contained herein is a result of data gathered through primary data sources (primarily web site investigations), AI searches directed by the consultants (ChatGPT and Perplexity were used), and interviews and email discussions with theatre personnel.

Summary of Key Findings

The major findings in each of the four areas outlines above, were:

How Other Community Performing Arts Facilities Were Developed

The analysis shows the development of each performing arts facility is somewhat unique, each taking a slightly different path depending upon local circumstances, situations and conditions. However, a common general pattern appears to be:

- a lead donor individual or organization (corporation or foundation) offers a major gift, often on the order of a third to half of the total capital cost
- this is matched by government contributions, sometimes from all levels of government, but with the municipality often taking the largest share, as the

performing arts facility is recognized as a community asset – this may be up to half or more of the total capital costs

- local community fundraising, using a variety of initiatives often contributes the difference

This could imply that major efforts in Stratford should concentrate upon identifying and securing the lead donor rather than focusing solely upon smaller-scale efforts in community fundraising or in securing municipal support.

Government Funding Sources

The traditional capital funding sources for a community performing arts facility are the Canada Cultural Spaces Fund (CCSF) and the Investing in Canada Infrastructure Program (ICIP) at the federal level. Provincially, there is the Ontario Trillium Foundation and provincial infrastructure. All of these programs are very popular sources and highly competitive. Success often can be found whenever there is strong local support, again putting emphasis upon securing a lead donor and backed by municipal support.

Funding Potential in Stratford

A very high-level estimate of the funding potential that may be possible in Stratford was made based upon the following procedure:

- the average amount raised (in \$2026) from local fundraising in the various examples examined ranged from \$25 to over \$300 per capita (based upon the population of the municipality), with an average of \$90 – in a community like Stratford, with a more culturally attuned population that recognizes and appreciates the value of the arts, we suggest a target of \$100 per capita for local fundraising would not be unreasonable
- with a current population of approximately 35,000 and using the average of \$100 per capita, this suggests that on the order of \$3.5 million could be raised from the local community
- given that the examples examined showed that the local fundraising component was about one quarter of the total capital amount raised (considering also lead donations and government contributions) this suggests that the total capital amount that might be expected could be on the order of \$13 to \$14 million

Of course, given that these figures are based upon norms and averages, and that Stratford could be considered a more culturally conscious community than most, the capital amount that could be raised could well be considerably more than this.

There is some evidence to suggest that with efficient design, and the participation of other organizations to share in the cost for visitor amenities in a shared facility, this amount could be sufficient to build a performing arts space that could accommodate up to 400-person space (subject to detailed design considerations).

Governance Implications

A common operating model of operations for a community performing arts facility is for the municipality to own the facility and be responsible for maintenance, insurance, environmental services, administrative support, etc. (There are often economies of scale with municipal ownership that come with asset management policies, maintenance expertise and equipment, etc.). Regarding the operation of the facility, however, there is a variety of possibilities from direct municipal operation, to management by a resident arts organization, or other non-for-profit organization. These non-municipal models for operation may have the advantage of being free of possibly cumbersome municipal policies and regulations, as well as management and operation by individuals who are 'in the business' 24/7 and thus perhaps more aware of operational details than municipal staff who are managing the facility on a part-time basis and juggling other duties. The resident arts organization may also be the prime user of the space and thus take responsibility for ensuring the facility is booked as much as possible.

In terms of the ongoing role of SACC, it is somewhat unclear at this point what this may be. One possible scenario is that SACC could incorporate and become the legal operating entity of the facility; another is that it could retain an advisory function regarding the use of the theatre, reporting to the Library, YMCA or municipality who would be directly responsible for operations. Alternatively, once the community performing arts facility is under construction, SACC could declare 'mission accomplished' and disband. It is likely premature at this point to determine which of these roles (or any other) might be appropriate; but this will need to be determined as the funding comes together.

A) Capital Funding For Selected Community Performing Arts Facilities

The following presents a brief overview of several Canadian community performing arts facilities with a profile of capital funding related to each facility where this information is available. Following these profiles, a presentation of the ‘lessons learned’ is provided. Additional details on these facilities are provided in Appendix A.

Performing Arts Space Examples

Wolf Performance Hall, London (2002) — 369 seats

Wolf Performance Hall was developed as part of the expansion and renovation of the London Central Library. The performance space was created without direct municipal capital funding. Instead, the project relied on a major philanthropic gift from Don and Mary Lou Wolf, contributions from London Public Library trust funds, and a substantial community fundraising campaign. By embedding the theatre inside the public library building, the project leveraged existing civic infrastructure while demonstrating how private philanthropy and community support can finance cultural facilities.

Theatre Orangeville, Orangeville (1994) — ~280 seats

Theatre Orangeville was created when the Town of Orangeville renovated part of its historic Town Hall / Opera House complex to accommodate a professional theatre company. The municipality invested in renovating the building and establishing the theatre infrastructure, while a newly formed non-profit professional theatre company was created to operate and program the venue. Over time, additional improvements have been financed through municipal contributions, fundraising campaigns, and provincial and federal arts funding programs.

Market Centre Theatre, Woodstock (2001) — ~250 seats

Market Centre Theatre emerged through the adaptive reuse of Woodstock’s historic municipal market building in the downtown core. The City of Woodstock funded the redevelopment of the structure as part of a broader downtown revitalization initiative. While the municipality owns the facility and financed the capital redevelopment, operations and programming were delegated to the Woodstock Ingersoll Theatre Company, a local non-profit arts organization.

Meadowvale Theatre, Mississauga (1989) — 395 seats

Meadowvale Theatre was built by the City of Mississauga during a period of rapid suburban growth in the late 1980s. The project was funded through municipal capital

investment as part of the development of the Meadowvale Town Centre civic district. Designed primarily as a flexible community theatre, the venue operates as a municipally run rental facility that supports local arts groups, schools, and touring productions.

Capitol Theatre, Port Hope (restoration 1995) — ~380 seats

Originally constructed as a movie theatre in 1930, the Capitol Theatre in Port Hope was restored and reopened in the mid-1990s after a community-driven campaign to save the deteriorating building. Capital funding for the restoration came from a combination of municipal contributions, provincial and federal heritage grants, philanthropic donations, and an extensive local fundraising campaign. Subsequent expansions were financed through similar blended funding sources and continue to rely on community support.

Town Hall Theatre, Port Perry (conversion 1973) — 234 seats

Town Hall Theatre occupies the historic 1873 municipal town hall building in Port Perry. In the early 1970s, local theatre advocates worked with the municipality to convert the upper hall into a functioning community theatre. The project relied heavily on volunteer labour, community fundraising, and modest municipal support. The building remains municipally owned while the theatre is operated by a not-for-profit community organization.

Evan Hazell Theatre, Calgary (2019) — ~250 seats

The Evan Hazell Theatre was constructed as part of the Brookfield Residential YMCA at Seton, a large civic recreation complex in southeast Calgary. The overall facility was funded primarily through capital investment by the City of Calgary, supplemented by developer contributions and philanthropic donations. The YMCA operates the facility under a long-term partnership with the city (who owns it), and the theatre forms part of a broader strategy to integrate arts, recreation, and library services within a single civic hub.

BMO Theatre, Calgary (2018) — ~220 seats

BMO Theatre is located inside the Shane Homes YMCA at Rocky Ridge recreation complex. The facility was developed by the City of Calgary using municipal capital funding, along with corporate sponsorship and philanthropic contributions. The YMCA operates the recreation complex on behalf of the city, and the theatre serves as a flexible community performance venue integrated within a larger civic recreation facility.

Midland Cultural Centre / Rotary Hall, Midland (2008) — ~280 seats

The Midland Cultural Centre was developed by the Town of Midland as a major cultural and economic development project for the downtown waterfront area. Capital funding was assembled through municipal investment, a significant community fundraising campaign, corporate sponsorships, service club contributions (including the Rotary Club), and grants from provincial and federal programs. The resulting facility includes Rotary Hall, a mid-sized performing arts theatre, along with gallery and cultural programming spaces.

Stockey Centre for the Performing Arts, Parry Sound (2003) — ~338 seats

The Stockey Centre for the Performing Arts was developed by the Town of Parry Sound as part of the town's waterfront redevelopment and to be the permanent home for the Festival of the Sound. Funding for the facility was assembled through municipal capital investment, substantial provincial and federal infrastructure grants, and philanthropic donations from individuals and corporations. The theatre now serves both the festival and year-round community cultural programming.

Algonquin Theatre, Huntsville (renovation 2009) — ~400 seats

The Algonquin Theatre was created through the restoration of a historic cinema building in downtown Huntsville. The Town of Huntsville led the redevelopment project, financing construction through municipal capital funding combined with grants from senior levels of government. Community fundraising and local support also played a role in restoring the building and adapting it into a modern performing arts venue.

Northern Lights Performing Arts Pavilion, Haliburton (2007) — ~400 seats

The Northern Lights Performing Arts Pavilion was developed by the Township of Minden Hills in partnership with the Haliburton School of Art and Design and the broader community. It is located inside the Haliburton Highlands Secondary School in Haliburton. Capital funding for the amphitheater was assembled through municipal investment, provincial and federal infrastructure grants, and community fundraising. The venue supports concerts, theatre, and cultural events during the summer season.

Gravenhurst Opera House, Gravenhurst (renovation 1998) — ~200 seats

The Gravenhurst Opera House, originally built in 1901, underwent major restoration and modernization in the late 1990s led by the Town of Gravenhurst. Capital funding for the project came from municipal investment, heritage and cultural grants from provincial and federal governments, and local fundraising initiatives. The restored building now serves as the town's primary performing arts venue and community cultural hub.

Lessons Learned

Based upon the development histories of these facilities, there are a number of key ‘lessons learned’ regarding the development of a new community-based medium-sized performing arts space:

- 1. Facility Size Matters:** Most successful examples fall between 200–400 seats, which balances programming flexibility with manageable operating costs. *Lesson: A mid-sized venue is usually more financially sustainable than a very large auditorium.*
- 2. Integration With Other Civic Uses Strengthens Viability:** Some theatres were embedded in libraries, recreation centres, or cultural hubs, increasing daily use and shared infrastructure. *Lesson: Co-locating a theatre within a multi-use civic facility can improve both funding prospects and long-term sustainability.*
- 3. No Performing Arts Space Was Built With a Single Funding Source:** Across the examples, every project relied on multiple funding streams or a ‘capital funding stack’: municipal capital funding, senior government grants, philanthropy (particularly with the help of a prominent lead donor), corporate sponsorship, and community fundraising. *Lesson: A Stratford project should plan for a layered funding strategy, not a single funding solution.*
- 4. Municipal Partnership Is Almost Always Essential:** In nearly every case, the municipality played a central role—by owning the building, contributing capital funding, or providing land. *Lesson: Even if a community group leads the project, strong municipal partnership is critical for credibility and capital financing.*
- 5. Philanthropy Often Unlocks Projects:** Major donations were decisive in several projects (e.g., Wolf Performance Hall and many heritage theatre restorations). *Lesson: Identifying lead donors or a naming sponsor early can catalyze fundraising and attract other contributors.*
- 6. Adaptive Reuse Can Dramatically Reduce Costs:** Several venues were created by converting existing buildings (Port Hope, Huntsville, Port Perry, Woodstock). *Lesson: The development could be framed as ‘adaptive re-use of the site’ and a way to honour the historical significance of that part of the City.*
- 7. Theatre Projects Often Succeed When Tied to Broader Civic Goals:** Many projects were justified not just as arts facilities but as downtown revitalization, tourism infrastructure, or community hubs. *Lesson: Position the theatre and redevelopment of the Grand Trunk lands as a cultural and economic engine for the community, not just an ‘arts project’.*

- 8. Governance Structure Must Be Clear Early:** Successful projects clearly defined who owns the building and who operates it (municipality, non-profit, or partnership). *Lesson: Governance questions should be resolved before major capital fundraising begins. This has interesting implications for SACC in terms of its ongoing role, if any, after the facility is developed.*
- 9. Community Support Is More Than Fundraising:** Volunteer labour, advocacy, and local champions were central to many projects. *Lesson: Building a broad coalition of supporters and advocates is as important as raising money.*
- 10. Operating Sustainability Must Be Planned From the Start:** Most facilities rely on **multiple revenue streams**: rentals, festivals, community productions, touring acts, and partnerships. *Lesson: A Stratford theatre initiative should develop a clear operating model and programming strategy before construction begins.*

B) Funding Sources for a Community Performing Arts Facility

This section outlines potential government funding sources and private-sector opportunities for a community theatre in Stratford, Ontario. The analysis includes federal and provincial funding programs, their requirements and limitations, and potential foundations and corporate contributors operating in Southwestern Ontario, including relevant precedents.

Rather than provide contact names of individuals and application dates (as these change with some regularity), the web sites of these funding sources are given, so that up-to-date information will always be accessible.

Federal Funding Sources

1) Canada Cultural Spaces Fund (CCSF)

Web: <https://www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund.html>

- Funds construction, renovation, and equipment for cultural facilities.
- Typical contribution range: \$500K to \$15M.
- Requirements: Non-profit or municipal applicant; demonstrated cultural use; public access; governance capacity.
- Limitations: Highly competitive; new builds are often restricted or require strong justification; matching funding required.
- Precedents: Fergus Grand Theatre upgrades; Capitol Theatre Moncton renovation.

2) Investing in Canada Infrastructure Program (ICIP)

Web: <https://housing-infrastructure.canada.ca/plan/icp-pic-INFC-eng.html>

- Funds community and cultural infrastructure through federal-provincial-municipal partnerships.
- Requirements: Municipal leadership; alignment with infrastructure priorities; shovel ready project.
- Limitations: Periodic intake; requires political alignment.
- Precedent: Rose Theatre Brampton expansion (federal and provincial contributions).

3) Canada Cultural Investment Fund (CCIF)

Web: <https://www.canada.ca/en/canadian-heritage/services/funding/cultural-investment-fund.html>

- Supports fundraising capacity and partnerships rather than construction.
- Useful to strengthen private fundraising efforts.

4) Canada Council for the Arts

Web: <https://canadacouncil.ca>

- Supports programming and operations, not capital construction.

Provincial Funding Sources

1) Ontario Trillium Foundation (OTF)

Web: <https://otf.ca>

- Funds community infrastructure and capital improvements.
- Typical grants: \$100K–\$500K.
- Limitations: Not sufficient for full builds; requires demonstration of strong community impact.

2) Ontario Arts Council (OAC)

Web: <https://www.arts.on.ca/home>

- Funds programming and arts activities, not capital construction.

3) Provincial Infrastructure Funding

Web: <https://buildingonfund.ca>

- Typically paired with federal programs such as ICIP.
- May contribute 30–40% of project costs.
- Requires municipal sponsorship and alignment with provincial priorities.

Foundations and Corporate Prospects (Southwestern Ontario)

Libro Credit Union

Web: <https://www.libro.ca/community/grants-partnerships/>

- Strong regional presence.
- Supports community and cultural initiatives.
- Typical contributions: \$25K–\$250K+.

TD Bank Group / RBC Foundation

Web: <https://www.rbc.com/our-impact/apply-for-funding/index.html>

- National banks with strong arts funding portfolios.
- Typical contributions: \$50K–\$1M depending on project scale.

Toyota Motor Manufacturing Canada

Web: <https://tmmc.ca/en/sponsorship/>

- Major regional employer.
- Known to support community infrastructure projects.
- Potential for significant corporate contribution.

3M Canada (London region)

Web: https://www.3m.com/3M/en_US/about-3m/people-community/

- Active in community investment in Southwestern Ontario.

Community Foundations and Private Donors

- Includes Stratford Perth Community Foundation (<https://www.spccf.ca>) and donor-advised funds.
- Often provide key anchor or lead gifts.
- Critical to overall funding success.

C) Fundraising Potential in Stratford

How much might be raised in Stratford towards a community theatre? (Either as a stand-alone facility or as part of a larger development integrated with other community uses.)

To estimate the fundraising potential, we used the following methodology.

- A) First, assume that capital funding for any new theatre built typically has three components:
 - 1. **A lead donation** from a wealthy individual, foundation or corporation (which often involves naming rights);
 - 2. **Community support** including smaller donations from individuals, local companies, etc. which comes from various fundraising initiatives such as 'buy a brick' campaigns, matching funding challenges, lotteries (where that is allowed), local fundraising events, etc. etc.;
 - 3. **Government support** from local, provincial and possibly federal sources.
- B) Next, examine the capital funding mix of recent community performing arts spaces developed across Canada to determine the ratios of these three components; standardize all figures to \$2026
- C) Looking at just the 'community support' component for each of the new theatre operations, as well as the population base for each of the communities, determine the range and average amount of community funding support per capita that was generated
- D) Take this average per capita amount and multiply by the Stratford-area population to determine how much capital funding support might reasonably be expected to be generated from the Stratford area local population base
- E) With this calculation of the community funding component, use the ratios determined above to determine reasonable target amounts that could be generated or expected from the other two sources (i.e. lead donation and government support)

This procedure provides the following estimates:

- an estimate of the total amount that might be reasonably expected to be raised from all sources towards a community theatre operation;
- an estimate of the total amount of community support that might be generated from the local population towards the endeavour;
- a target amount for the lead donation;
- a target amount of government support that might be expected.

Each of these should be thought of as having an average and a range.

With the help of ChatGPT we attempt to answer these questions.

New Community Theatre Operations in Canada

The table below shows new community theatre operations that have been developed in Canada in the last decade, as well as the best estimate of the total capital cost for each:

Community Theatre Operation	Year	Total Estimated Capital Cost (\$M)¹	Current (2026) Adjusted Capital Cost (\$M)²
Burlington Performing Arts Centre (ON)	2011	\$29	\$39
FirstOntario Performing Arts Centre (St. Catharines, ON)	2015	\$50	\$64
Imperial Theatre Expansion (St. John, NB)	2019	\$15	\$18
Town Hall 1873 Theatre (Port Perry, ON)	2018	\$1	\$1.2
Fredericton Playhouse (NB)	2022	\$30	\$34
Kingston Grand Theatre Upgrade (ON)	2016	\$18	\$23
Ajax Centre for Performing Arts (ON)	2012	\$40	\$52
Thunder Bay Community Auditorium Upgrade (ON)	2017	\$20	\$25
Port Hope Capitol Theatre Restoration (ON)	2014	\$12	\$16
Kelowna Community Theatre Upgrade (BC)	2015	\$25	\$32

¹ Note that these are current dollars in the year in which the facility was built, unadjusted for inflation.

² These figures have been adjusted for inflation to be representative of current (\$2026) dollars, and are those used in the analysis.

Breakdown of Capital Cost

The table below shows the estimated breakdown of capital cost for each of these theatre operations in terms of the three capital cost components identified earlier in terms of the amounts and the percentage of total funding:

Project	Lead (\$ millions)	Community (\$ millions)	Government (\$ millions)	Total (\$ millions)
Burlington	\$12.1	\$9.4	\$17.5	\$39.0
St. Catharines	\$16.6	\$15.4	\$32.0	\$64.0
Saint John	\$6.0	\$4.8	\$7.2	\$18.0
Port Perry	\$0.4	\$0.5	\$0.4	\$1.2
Fredericton	\$10.2	\$7.9	\$15.9	\$34.0
Kingston	\$6.4	\$5.1	\$11.5	\$23.0
Ajax	\$13.0	\$10.4	\$28.6	\$52.0
Thunder Bay	\$7.5	\$6.3	\$11.3	\$25.0
Port Hope	\$4.0	\$5.3	\$6.7	\$16.0
Kelowna	\$9.0	\$7.7	\$15.4	\$32.0
Range Seen in Examples	\$0.4 – \$16.6	\$0.5 – \$15.4	\$0.4 – \$32.0	\$1.2 – \$64
Arithmetic Average of All Examples	\$8.5	\$7.3	\$14.6	\$30.4

The table below shows the information above as percentages of total funding:

Project	Lead %	Community %	Government %	Total
Burlington	31%	24%	45%	100%
St. Catharines	26%	24%	50%	100%
Saint John	33%	27%	40%	100%
Port Perry	30%	40%	30%	100%
Fredericton	30%	23%	47%	100%
Kingston	28%	22%	50%	100%
Ajax	25%	20%	55%	100%
Thunder Bay	30%	25%	45%	100%
Port Hope	25%	33%	42%	100%
Kelowna	28%	24%	48%	100%
Range Seen in Examples	25–33%	20–40%	30–55%	100%
Arithmetic Average of All Examples	29%	26%	45%	100%

Community Contribution Assessment

The table below shows the estimated per capita contribution of funding by dividing the 'community contribution' as identified above by the population of the local community to derive an average per capital funding amount.

Project	Community Share (\$M; adjusted to 2026)	Population*	Per Capita (\$)
Burlington	\$9.4	175,000	\$54
St. Catharines	\$15.4	135,000	\$114
Saint John	\$4.8	67,000	\$72
Port Perry	\$0.5	20,000	\$25
Fredericton	\$7.9	90,000	\$88
Kingston	\$5.1	135,000	\$38
Ajax	\$10.4	120,000	\$87
Thunder Bay	\$6.3	110,000	\$57
Port Hope	\$5.3	17,000	\$312
Kelowna	\$7.7	140,000	\$55
Range Seen in Examples			\$25 – \$312
Arithmetic Average of All Examples			\$90

* in 2021

Extrapolation to Stratford, Ontario

Using the information above, an estimate of the total amount of capital funding that could be expected for Stratford, Ontario, is calculated from the following procedure:

- first, using the average per capita amount as calculated above, as well as the range, an estimate of the amount of community contribution that might be expected to be generated from the Stratford area population is calculated (note that the Stratford area population is estimated to be 35,000³) – this suggests a figure of approximately \$3.1 million could be expected to be raised locally
- if however, one takes into consideration that Stratford is a very culturally-enlightened community, where most people understand and appreciate the value of the performing arts, a local fundraising target of \$100 per person (or even more) might be realistic (and certainly well within the range of what is seen in communities elsewhere) – this approach would suggest that a target of \$3.5 million raised locally should be attainable

³ Estimated by taking the Stratford Census Agglomeration (CA) population figure of approximately 33,000 in 2021 and increasing it by the 5% growth rate seen in the CA population over the 2016 – 2021 period. This yields a reasonable estimate of the current (2026) population of the area. Note that later this year, when the results of the 2026 Census are available, a more exact figure will be available.

- next, using the ratios previously calculated this suggests that a fundraising target of approximately \$13 to \$14 million (rounded up) for the community performing arts operation might be reasonable, comprised of the following:

Source of Funds	% of the Total Amount (Suggested by Previous Analysis)	Target Amount (\$millions)
Lead Donation	29%	\$3.9
Community Fundraising	26%	\$3.5
Government Contribution	45%	\$6.1
Total Capital Funding	100%	\$13.5

However, as the foregoing analysis shows, there is a wide range around these funding amounts. If the community contribution was at the low end of the range as shown above (i.e., 20% of the total) then the total size of the project could be on the order of \$13 to \$14 million, implying commensurately larger contributions from a lead donor and from government.

Footnotes and Caveats

1. Capital costs derived from publicly reported figures.
2. Funding splits inferred from typical performing arts centre structures.
3. Population figures approximate.
4. Stratford population assumed ~35,000; regional catchment higher.
5. Stratford's tourism economy may increase fundraising potential.
6. All figures are indicative only.

What is the Right Size for a Community Performance Space in Stratford?

(From ChatGPT)

For a \$14 million budget in 2026, a realistic expectation for a new-build stand-alone community theatre would be in the range of about 250 to 400 seats. A very lean project or adaptive reuse might result in closer to 150 to 300 seats, while a more fully equipped new facility with generous lobby, backstage, accessibility, rehearsal, and acoustic features could be closer to 300 to 450 seats. The main reason the seat count is not a simple formula is that facility design will have significant cost impacts. Total costs are not only paying for seats. Costs may also include paying for the stagehouse, dressing rooms, loading, washrooms, lobby, HVAC, code compliance, acoustics, accessibility, theatre systems, and usually some rehearsal or support space. In small and mid-sized

theatres, those non-seat costs take up a very large share of the budget. But in a shared facility, some of these capital cost elements may be 'taken on' by other partners.

In conclusion: a planning range of 250 - 400 seats for a true new-build community theatre at a \$14 million budget level seems within reach.

A few cautions are in order here. A black-box theatre can deliver more seats per dollar than a traditional proscenium house. A renovation of an existing building can also stretch the budget further, although hidden building-condition costs can erase that advantage quickly. And the same \$10 million can produce very different seat counts depending on whether the facility includes only the auditorium or a full package with rehearsal rooms, classrooms, lobby, and support spaces.

D) Some High-Level Governance, Organizational and Operational Conclusions and Implications for SACC

Note that the preceding analysis is based on averages experienced from other communities. If Stratford can raise funds that are closer to the higher end of the range, it may be possible to support a larger theatre, of say, 400 seats. This facility is comparable to the size of the Meadowvale Theatre in Mississauga.

The following are some high level-considerations for SACC including the possibility of building a larger theatre.

Governance and Operating Model

- Most successful examples separate **asset ownership** from **arts operations**.
 - Municipal/library-owned (Wolf, Meadowvale, Town Hall 1873 building, Opera House building) with operations led by library/culture staff or a resident nonprofit.
- **Independent nonprofit boards** are standard where the venue's identity is more than just "a room" in a larger facility (Capitol, MCC, Theatre Orangeville, Town Hall 1873 theatre, Calgary Opera).
- For SACC, this suggests:
 - Keep facility ownership with the City (or a public body).
 - Operate the performing arts component either as:
 - A City-run venue (Meadowvale model), or
 - A resident nonprofit with its own board under an operating agreement (Theatre Orangeville / MCC hybrid)

Capital Funding Stack: Almost no comparable venue was built purely from public funds or purely from philanthropy; most rely on **mixed capital funding**.

- Strong philanthropy leadership: Midland Cultural Centre (Weber Foundation covered ≈95% of construction) and Calgary Opera's planned centre (large private campaign atop public grants).
- Public-led with donations layered in: Wolf (large naming gift on top of library/municipal capital), Town Hall 1873 and Capitol (heritage plus community fundraising and grants).
- Purely municipal: Meadowvale's build and major renovation.
- For SACC, this implies:
 - Expect a **public capital backbone**, but design the project with explicit room for:
 - Naming gifts and private donations.

- Targeted senior-government cultural/heritage/infrastructure grants.
- Having a clear **community and regional benefit story** is essential for unlocking both philanthropy and grants.

Revenue Model and Operating Subsidy

- All comparables, even the more heavily utilized ones, effectively operate with some level of ongoing subsidy or fundraising need.
 - Library-embedded and municipal venues (Wolf, Meadowvale) treat the theatre as a **public service**, not a fully cost-recovering business unit.
 - Nonprofit theatres (Theatre Orangeville, Capitol, Town Hall 1873, MCC) rely on a mix of: tickets, rentals, bar/F&B, sponsorships, grants, and donations, and often run deficits without active fundraising.
- For SACC, realistic assumptions would be:
 - Earned income (tickets, rentals, ancillary sales) will be important, but won't likely cover full operating and capital lifecycle costs.
 - A planned operating subsidy (municipal and/or institutional) and active fundraising program should be built into the business model from day one.
 - Another possibility would be to develop a **Capital Improvement Fund**, so that a small portion of every ticket sale would go into a fund for eventual improvement or replacement of elements of the facility
 - Financial "success" = stable service with manageable annual subsidy, not full cost recovery.

Community vs Professional Use and Pricing

- A strong **community mandate** is a defining characteristic of almost all facilities:
 - Wolf, Town Hall 1873, Meadowvale, MCC and Theatre Orangeville all emphasize local groups, youth, and community-based productions.
- **Tiered rental pricing** is a key policy lever:
 - Wolf and Meadowvale explicitly provide **discounted rates for community/nonprofit users** versus commercial or touring clients.
 - Other venues implicitly favour local users through programming priority, flexible terms, or negotiated rates.
- For SACC, implications are:
 - Adopt a **tiered rental policy** (resident community / regional nonprofit / commercial), with clearly articulated eligibility and expectations.
 - Protect blocks of **prime time** for local use so that professional and external bookings don't crowd out community access.
 - Use professional/touring events strategically to raise profile and generate incremental revenue, without undermining community access.

Utilization, Programming Scope, and Risk

- Successful venues are **busy but curated**:
 - The most effective examples combine resident groups, series programming, rentals, and one-off events to maintain high utilization.
 - Over-ambitious expectations for daily use often lead to optimism bias in early business cases.
- Common patterns:
 - At least one **anchor user** (e.g., Theatre Orangeville company, Huronia Players at MCC, library system at Wolf, Calgary Opera for the new centre).
 - A mix of **own-presented** programming and **rental-based** events to balance mission and financial risk.
- For SACC, this suggests:
 - Identify early who the **anchor(s)** will be (e.g., resident theatre or music organizations, college, festival) and design agreements and schedule around them.
 - Aim for a **realistic utilization target** (e.g., a certain number of booked nights plus rehearsal days per year) rather than 7-day-a-week performance assumptions.
 - Use pro forma modelling that includes **dark days and non-revenue days** so that staffing, utilities, and lifecycle costs are properly covered.

Strategic Lessons for SACC

- **Governance**: Separate governance for the arts program (nonprofit board or advisory group) can provide **community ownership and fundraising capacity**, while public ownership of the asset preserves long-term control.
- **Capital**: Position SACC as a **regional cultural hub** to justify layered capital funding: municipal lead, senior-government grants, and philanthropic gifts.
- **Operations**: Plan SACC as a **mission-driven facility with an accepted subsidy**, not a self-funding commercial theatre, and build a structured, ongoing fundraising and sponsorship plan.
- **Community focus**: Codify a **community-first mandate** (in policy and pricing), while intentionally curating professional and touring content to lift quality, profile, and revenues.
- **Risk management**: Start with **conservative financial and utilization assumptions**, using these comparables as a reality check on what small and mid-scale performing arts venues can sustainably achieve.

Considerations for SACC in Seeking Charitable Status

A question facing SACC is whether or not to apply for registered charity status. As an incorporated non-profit entity, SACC could feasibly go this route, as typically organizations receiving such status need to demonstrate that they have a clear governing structure (with a constitution and bylaws); a defined membership and decision-making process; and an ability to hold assets and operate continuously (not tied to individuals). Further the organization must demonstrate that it operates exclusively for charitable purposes, defined by CRA to include poverty relief, education, religion, or community benefit. SACC presumably would be able to show its focus on community benefit.

There are really two issues. The first is the documentation and application process itself, which can take from 6 months to a year, and can consume a significant amount of time. The second, and perhaps larger issue, is how SACC would hold funds raised and contribute them to the performing arts facility at an appropriate time. This too can consume effort and resources in administering and managing the funds held. If SACC believes that more funds could be raised in the community by becoming a separate repository of funds, as opposed to simply advocating and promoting the overall fundraising campaign, where the donated funds are held by the municipality or an established foundation, then it may want to proceed along those lines. It is suggested, however that legal advice on the advantages and disadvantages of seeking this status be obtained, and a clear understanding of the complexities and time requirements be understood before venturing into this area.

Alternative Models for Stratford

Below are three concrete governance/operating models for a community-based performing arts space roughly the size of Meadowvale (≈400 seats), with pros, cons, and key design choices.

1. Municipal “Meadowvale-style” Theatre

Concept:

City owns and operates the SACC arts centre directly as a municipal cultural venue, similar to Meadowvale Theatre.

Governance & management

- Asset ownership: City (through a Culture/Community Services Department).
- Decision making: Council sets budgets and policies; Culture Division manages day-to-day operations.

- Advisory input: Optional community advisory committee for programming and community access.

Funding and finances

- Capital: Primarily municipal capital budget, possibly topped up by grants and modest naming donations.
- Operations:
 - Theatre runs with a planned annual **operating subsidy**.
 - Revenues: rentals, ticket surcharges, concessions, co-presented shows.
 - Expenses: staff, utilities, technical, maintenance, lifecycle reserves.

Programming & community use

- Priority users: Local/community groups, schools, festivals, city programs.
- Pricing: Formal rate grid with at least three tiers:
 - Resident community/nonprofit (lowest).
 - Regional nonprofit / education.
 - Commercial / touring (highest).
- City-curated series: A modest season of city-presented professional work to drive profile and audience development.

Pros

- Strong public accountability and alignment with broader cultural strategy.
- Clear **community-first** mandate with policy tools (rates, priority booking) to protect local access.
- Easier to integrate with other municipal facilities and services (parks, libraries, festivals).

Cons

- Political scrutiny on operating deficits; pressure to contain costs can constrain programming.
- Municipal HR and procurement rules may reduce flexibility (e.g., hiring casual technical staff, quick bookings).
- Fundraising and sponsorship capacity typically weaker than in an independent nonprofit.

Best for SACC if:

The municipality is comfortable with a defined annual subsidy and wants tight policy control and visible public ownership.

2. Independent Nonprofit “Hub” (Midland Cultural Centre-style)

Concept:

City owns (or leases) the facility; an independent nonprofit “SACC Arts Centre” operates the theatre and associated spaces.

Governance & management

- Board: Community-based nonprofit board (skills mix: arts, finance, legal, fundraising, business, equity).
- Agreement: Operating agreement with City that sets service expectations, reporting, and rent/maintenance arrangements.
- Management: Executive Director / GM plus staff (programming, technical, FOH, admin).

Funding and finances

- Capital:
 - City contribution plus **philanthropy campaign** and senior government grants.
 - Clear recognition benefits (naming, donor walls, etc.).
- Operating:
 - Earned revenue (rentals, tickets, bar/F&B, classes).
 - Grants (arts councils, foundations), sponsorships, individual giving.
 - City operating support (annual grant or in-kind support such as rent, utilities, maintenance).

Programming & community use

- Anchor tenants: e.g., a local theatre company, music group, or festival with guaranteed seasons.
- Mix: Resident/community productions, touring/professional bookings, and centre-produced programs (e.g., youth theatre, series).
- Pricing: Nonprofit board sets flexible rate tiers and can negotiate for strategic partners.
- Community representation: Board and programming policies embed community access and equity.

Pros

- Strong **fundraising and sponsorship** potential (charitable receipts, major donations).
- Greater flexibility in staffing, programming partnerships, and pricing.
- Community governance can deepen local ownership and reduce political risk to Council.

Cons

- Requires a strong, sustained volunteer board and professional leadership capacity.

- More exposed to financial volatility (income swings, fundraising risk); needs prudent reserves.
- Requires careful structuring of roles with the City to avoid gaps or duplication (who pays for what?).

Best for SACC if:

There are committed community leaders and potential donors, and the City prefers a **partner-led** model with shared responsibility rather than operating everything in-house.

3. Hybrid “Public Facility + Resident Company” (eg, Wolf / Theatre Orangeville blend)

Concept:

City owns and manages the building and baseline operations, while a resident company (nonprofit) is the primary artistic anchor and co-manager of the theatre calendar.

Governance & management

- Ownership: City (or library/college) holds the asset, manages core building operations (capital, major maintenance, base staffing).
- Resident company: Independent nonprofit with its own board, responsible for a defined number of weeks per year and for its own productions.
- Coordination: Joint scheduling and marketing committee; formal MOU/lease (e.g., block-booking of weeks at defined rates).

Funding and finances

- Capital: City-led, possibly with a capital campaign in which the resident company participates (naming opportunities, campaigns).
- Operating:
 - City covers building/venue operations (baseline subsidy assumed).
 - Resident company finances its own artistic program through tickets, grants, donations. (It may also be possible for two separate resident companies to use the same system and thus achieve economies of scale.)
 - Revenue share or rental model for resident and external productions.

Programming & community use

- Resident seasons: The resident company provides consistent professional programming (e.g., 3–5 productions/year, youth shows).
- Community access: City retains slots and pricing policy for community groups, ensuring they are not squeezed out.
- External acts: The theatre books or hosts touring work in gaps between resident and community bookings.

Pros

- Provides a **clear artistic anchor** (like Theatre Orangeville), while protecting City's community access goals.
- Distributes risk: City manages facility risk; the company manages artistic/programming risk and fundraising.
- Easier to "sell" politically: known local company plus City oversight.

Cons

- Needs a capable, stable resident company; if that company falters, the model weakens.
- Governance boundaries must be carefully defined (who decides what, when conflicts arise about dates or priorities).
- Two cultures (municipal vs nonprofit) must collaborate smoothly.

Best for SACC if:

There is, or could be, a strong resident arts organization willing to commit to being the **anchor tenant**, and the City wants both policy control and a strong arm's-length artistic voice.

How to choose (for a Meadowvale-sized SACC)

For a ≈400-seat SACC theatre, the key decision points are:

- **City's appetite for operating subsidy:**
 - High tolerance, low emphasis on fundraising → Model 1.
 - Desire to cap subsidy, leverage donors and grants → Models 2 or 3.
- **Strength of local arts leadership and potential anchor company:**
 - Strong resident company or consortium ready to lead → Model 3.
 - Broad community leadership but no single anchor → Model 2.
- **Governance complexity tolerance:**
 - Preference for simple lines of accountability → Model 1.
 - Comfort with partnerships and shared governance → Models 2–3.

Appendix A – Further Details on Benchmark Comparisons

Profile of their size, capital costs and reason built

Wolf Performance Hall, London Public Library

- Size/capacity: 369-seat, fully accessible theatre within London Public Library's Central Library.^{[16][17][18]}
- Capital cost: About 0.98M CAD to construct as part of the new Central Library project, largely funded by the Wolf family and Library trust funds.^{[19][20]}
- Reason built: Developed as an integral component of the new Central Library (opened 2002) to serve as a downtown cultural hub and multi-use performance, lecture, film, and community event space.^{[20][21]}

Evan Hazell Theatre, Calgary (YMCA)

- Size/capacity: Approximately 250-seat black box theatre with retractable and reconfigurable bleacher seating in the Brookfield Residential YMCA at Seton.^{[22][23]}
- Capital cost: Public sources do not break out a separate capital cost for the theatre; it was delivered as part of the broader Brookfield Residential YMCA complex.
- Reason built: Created as a flexible community performance and presentation venue within the regional YMCA and library complex, supporting community events, speaker series, film screenings, and arts programming.^{[23][22]}

BMO Theatre, Calgary (YMCA)

- Size/capacity: YMCA Calgary promotes "state-of-the-art performance theatres," including the BMO Theatre, as configurable performance and event venues; specific seat count is not listed publicly but it functions in the same general scale as a mid-sized community theatre.^[23]
- Capital cost: Not reported separately; it is part of the capital development of a larger YMCA facility (similar to Evan Hazell Theatre's context).^[23]
- Reason built: Intended to provide a modern, bookable performance and presentation space for community groups, schools, and partners within a multipurpose YMCA recreation complex.^[23]

Port Perry Centre for the Performing Arts

(Town Hall 1873 Centre for the Performing Arts)

- Size/capacity: Historic town hall theatre with roughly 230–250 seats; Wikipedia cites about 234 seats, and user reviews note "approx. 250 people with a small balcony."^{[24][25]}
- Capital cost: Original 1873 town hall construction predates modern project costing; subsequent theatre additions and expansions are not well documented in public sources with a single capital figure.^[26]

- Reason built: Originally constructed as the township's town hall and public building in 1873, later adapted and expanded as a community performing arts centre to host theatre, music, community events, and rentals.^{[27][26]}

Capitol Theatre, Port Hope

- Size/capacity: Originally opened in 1930 with about 648 seats, later reduced to around 550, and now operates with approximately 360–370 seats after restoration.^{[28][29]}
- Capital cost: Built in 1930 at a reported cost of about 60,000–80,000 CAD (contemporary dollars), designed as an atmospheric “talking picture” theatre with high-quality construction.^{[30][31]}
- Reason built: Developed by Famous Players as one of Canada's first purpose-built sound movie and atmospheric theatres, to replace the older Grand Opera House and anchor cinematic and cultural activity in Port Hope.^{[29][31][30]}

Midland Cultural Centre

- Size/capacity: Approximately 2,787 m² (30,000 sq. ft.) building housing a 120-seat Huronia Players theatre, Rotary Hall event space, art galleries, and ancillary cultural spaces.^{[32][33]}
- Capital cost: About 7.5–11M CAD; the Weber Foundation covered roughly 95% of the 11M in locally funded construction costs, noted as a 7.5M project in architectural sources.^{[34][32]}
- Reason built: Conceived and funded by philanthropist Reinhart Weber to create a central cultural hub in downtown Midland, consolidating theatre, gallery, and community event functions to focus and grow arts activity in North Simcoe.^{[33][34][32]}

Theatre Orangeville (Opera House)

- Size/capacity: Theatre Orangeville presents in the historic Opera House (town hall upper floor); specific seat count is not clearly published, but it functions as an intimate small professional theatre space.^{[35][36][37]}
- Capital cost: The Opera House underwent a major restoration culminating in 1994, converting a multipurpose civic hall into a more functional theatre; public sources describe the renovation but do not specify a single capital cost figure.^[36]
- Reason built/renovated: The Opera House restoration and the founding of Theatre Orangeville in 1994 established a professional theatre company and upgraded the heritage hall into a dedicated performing arts venue to support local and Canadian works.^{[38][35][36]}

Meadowvale Theatre, Mississauga

- Size/capacity: Built in 1989 for at the time \$4.2 million. Community theatre with 395 seats and about 22,130 sq. ft. of performing arts space, opened in 1989 adjoining West Credit Secondary School.^[39]

- Capital cost (renovation): Recent modernization and renovation budget of about 6.6M CAD, approved and funded through City capital budgets, focused on lifecycle renewal, accessibility, and program enhancements.^{[40][41]}
- Reason built: Originally developed as a municipal community theatre to serve local amateur and community groups and school–community use; the 2021–22 renovation specifically aimed to address aging infrastructure, improve accessibility and energy efficiency, broaden performing arts opportunities, and create new revenue options.^{[41][40][39]}

Calgary Opera Community Arts Centre

- Size/capacity: Planned centre including a roughly 400-seat performance space plus rehearsal, costume, and administrative areas, designed as Calgary Opera’s home base and a shared facility for multiple arts groups.^[42]
- Capital cost: Estimated project budget about 40M CAD, with the City of Calgary committing 7.5M, Calgary Opera seeking similar contributions from other governments and additional private fundraising.^[42]
- Reason built: Intended to give Calgary Opera a permanent community-focused facility (distinct from its mainstage venue at Jubilee Auditorium), provide affordable rehearsal and performance space for dozens of arts organizations, and support cultural sector growth as part of Calgary’s broader economic diversification strategy.^[42]

Comparison table

Facility	Ownership / Operator	Approx. Seats	Approx. Size (if known)	Capital Cost (build/major project)	Primary Reason Built / Redeveloped
Wolf Performance Hall, London Public Library	London Public Library	369 seats ^{[61][62]}	In Central Library; purpose-built hall (area not stated)	≈0.98M CAD as part of new Central Library project ^{[63][64]}	To create a multi-use performance, lecture, and community events hall as part of the new downtown Central Library and cultural hub. ^{[64][65]}
Evan Hazell Theatre, Calgary (YMCA)	YMCA Calgary	≈250 seats, flexible bleacher seating ^{[66][67]}	Black box style; within Brookfield Residential YMCA at Seton ^[66]	Not disclosed separately; included in overall YMCA complex cost ^{[66][67]}	To provide a flexible community performance and presentation venue inside a large regional recreation and library complex. ^{[66][67]}
BMO Theatre, Calgary (YMCA)	YMCA Calgary	Mid-sized community theatre (exact seat count not published) ^[67]	Modern “state-of-the-art” performance theatre within YMCA facility ^[67]	Not disclosed separately; part of broader YMCA capital development ^[67]	To offer a modern, bookable performance and event space for community groups and partners within a multipurpose YMCA centre. ^[67]
Port Perry Centre for the Performing Arts (Town Hall 1873)	Town-owned building; theatre run by nonprofit/community theatre group	≈230–250 seats (about 234 cited) ^{[68][69]}	Historic town hall converted to theatre; size not specified	Original 1873 town hall cost not comparable; later theatre renovations not reported as a single figure ^[70]	Originally built as town hall and public building, later adapted and expanded as a community performing arts venue for theatre, music, and events. ^{[70][71]}
Capitol Theatre, Port Hope	Owned and operated by nonprofit organization	Now ≈360–370 seats (originally ≈648) ^{[72][73]}	Historic atmospheric cinema; area not specified	Original 1930 build ≈60k–80k CAD (period dollars); subsequent restorations not given as one figure ^{[74][75]}	Built as a purpose-built sound movie and atmospheric theatre to replace the Grand Opera House and anchor cinematic/cultural activity. ^{[74][73][75]}
Midland Cultural Centre	Nonprofit organization	Main theatre ≈120 seats (Huron Players); plus Rotary Hall and other spaces ^[76]	≈30,000 sq. ft. (≈2,787 m ²) cultural facility ^{[76][77]}	≈7.5–11M CAD; about 95% funded by Weber Foundation ^{[78][76]}	To create a central downtown cultural hub combining theatre, galleries, and event spaces to focus and grow arts activity in North Simcoe. ^{[78][76][77]}
Theatre Orangeville (Opera House)	Theatre Orangeville (nonprofit) in town-owned historic Opera House	Small professional theatre; intimate capacity (exact number not clearly published)	Upper floor of historic town hall; size not specified ^{[79][80]}	Major restoration completed 1994; sources describe renovation but no single public cost figure ^[81]	To restore the heritage Opera House and establish a professional theatre company presenting Canadian and local work. ^{[79][81][82]}

Facility	Ownership / Operator	Approx. Seats	Approx. Size (if known)	Capital Cost (build/major project)	Primary Reason Built / Redeveloped
Meadowvale Theatre, Mississauga	City of Mississauga	395 seats ^[83]	≈22,130 sq. ft. community theatre space ^[83]	Recent renovation ≈6.6M CAD (modernization, accessibility, lifecycle) ^{[84][85]}	Originally built as a municipal community theatre (1989); recent renovation to renew aging infrastructure, improve accessibility and efficiency, and expand programming/revenue options. ^{[84][83][85]}
Calgary Opera Community Arts Centre	Calgary Opera (lead), multi-tenant arts facility	≈400-seat performance space planned ^[86]	Includes performance hall plus rehearsal, costume, admin areas ^[86]	≈40M CAD project; City contributing 7.5M CAD, rest via other governments and fundraising ^[86]	To provide Calgary Opera with a permanent community-focused base and create affordable rehearsal/performance space for numerous arts organizations, supporting cultural sector growth. ^[86]

Staffing associated with the performing arts component of each of the above

Note: Information on staffing is quite limited in public sources, so for most of these venues only general models (rather than exact FTE counts) can be inferred.

Wolf Performance Hall, London Public Library

- Model: The hall is managed within LPL’s Communications/Development portfolio, with a Coordinator, Wolf Performance Hall handling bookings, client liaison, and event oversight under the Director, Communications and Development.^{[87][88]}
- Support: LPL refers to “experienced staff” assisting with planning and technical needs; operational staffing is drawn from a mix of dedicated events staff and broader Central Library facility/IT support.^{[89][87]}

Evan Hazell Theatre & BMO Theatre, YMCA Calgary

- Model: YMCA Calgary runs these as part of its “State-of-the-art Performance Theatres” program, so staffing is integrated with each branch’s overall operations (facility manager, program coordinators, front-desk, and events staff), rather than a stand-alone theatre department.^{[90][91]}
- Support: For ticketed events (YMCA Arts Presents), front-of-house, technical, and box office functions are covered using YMCA staff and contract artists/partners as needed.^[92]

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Model: The Town owns the building, while Town Hall 1873 (nonprofit theatre) operates the performance program, with a small core administrative staff plus volunteers.^{[93][94]}
- Support: Volunteer front-of-house and board involvement are significant, with technical support often supplied by a small pool of paid technicians and volunteers on show nights.^[93]

Capitol Theatre, Port Hope

- Model: Capitol Theatre operates as a nonprofit performing arts organization with a professional staff team (artistic/exec leadership, marketing, development, box office, and technical/production), supplemented by volunteers.^{[95][96]}
- Support: The organization relies heavily on volunteer ushers and event support, while production/technical work is done by dedicated staff and contracted designers/technicians per show.^[95]

Midland Cultural Centre

- Model: MCC has a full-time General Manager and other full-time staff (front-of-house management, programming, technical, administration), supported by part-time bar staff and extensive volunteers.^[97]
- Support: A Front of House Manager coordinates volunteers and bar staff on show days, while most daytime operations are handled by 9–5 administrative and technical staff.^[97]

Theatre Orangeville (Opera House)

- Model: Theatre Orangeville is a professional nonprofit company with its own administrative, artistic, and production staff, operating in the Town-owned Opera House.^{[98][99]}
- Support: The company uses volunteer ushers and community support for front-of-house, while core staff and contracted artists/technicians handle programming and production.^{[100][98]}

Meadowvale Theatre, Mississauga

- Model: Operated by the City of Mississauga's Culture Division as a municipal performing arts venue; staffing includes a theatre supervisor/manager, technical director or technicians, customer service/box office, and event staff.^[101]
- Support: City uses a mix of full-time and part-time staff for operations and rentals, with some volunteer participation through broader City arts programs.^{[102][101]}

Calgary Opera Community Arts Centre (planned)

- Model: Planning documents describe a multi-tenant facility anchored by Calgary Opera, implying a central facility management team plus Calgary Opera's existing

administrative, artistic, and production staff, with other arts groups as tenants/users.^[103]

- Support: As proposed, the Centre will operate as a shared hub with common services (front-of-house, box office, facility management) and tenant organizations providing their own artistic/production staff for programming.^[103]

Governance and management structure of the theatre component

Wolf Performance Hall, London Public Library

- Governance: Owned and governed by London Public Library, under the authority of the Library Board; Wolf operations are guided by a Board-approved business plan and an ongoing community advisory group that meets twice per year.^{[112][113]}
- Management: Managed as a service of the Central Library within LPL's senior leadership structure (Director, Communications and Development), with internal staff responsible for bookings, programming support, and hall operations.^{[114][112]}

Evan Hazell Theatre & BMO Theatre, YMCA Calgary

- Governance: Theatres are program assets of YMCA Calgary; overall governance is by the YMCA Calgary Board, which oversees all branches and facilities, including the performance theatres.^{[115][116]}
- Management: Managed as part of each YMCA centre's operations (facility leadership plus program/rentals staff), with theatre use governed by YMCA policies for rentals, community programs, and YMCA-branded events rather than a standalone theatre board.^{[116][117][115]}

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Governance: The Town of Scugog owns the heritage town hall building, while Town Hall 1873 is incorporated as a nonprofit arts organization with its own volunteer board overseeing theatre programming and operations.^{[118][119]}
- Management: Day-to-day theatre operations (programming, rentals, front of house) are managed by the nonprofit's staff under board direction, within the constraints of lease/usage agreements with the municipality as property owner.^{[119][118]}

Capitol Theatre, Port Hope

- Governance: Operated by Capitol Theatre Heritage Foundation/Capitol Theatre (nonprofit charitable corporation) with a board of directors responsible for strategic direction, financial oversight, and preservation of the National Historic Site.^{[120][121]}
- Management: Professional management team (artistic/executive leadership plus admin/production staff) runs programming, rentals, and building operations under board policies and annual plans.^[121]

Midland Cultural Centre

- Governance: Midland Cultural Centre Inc. is a nonprofit corporation overseen by a Board of Directors (eight elected directors, one appointed by the Weber Foundation, plus three ex officio directors including a Town of Midland representative and founder Reinhart Weber).^[122]
- Management: A CEO/General Manager and staff manage all operations (including performance venues), reporting to the board and working through board committees such as Finance, Fundraising, Governance, and Human Resources.^{[123][122]}

Theatre Orangeville (Opera House)

- Governance: Theatre Orangeville is a registered Canadian not-for-profit charity with its own volunteer Board of Directors overseeing the organization, separate from the Town's role as owner of the Opera House building.^{[124][125]}
- Management: A professional management team (artistic/executive leadership, administration, production) runs the theatre company, with the board focused on policy, strategy, and fundraising rather than day-to-day operations.^{[126][125]}

Meadowvale Theatre, Mississauga

- Governance: Owned and governed by the City of Mississauga; overseen administratively by the City's Culture Division within the municipal corporate structure and ultimately accountable to City Council.^[127]
- Management: Theatre operations are managed by City staff (theatre supervisor/manager and team) under City policies, budget processes, and corporate service frameworks; there is no separate theatre board.^{[128][127]}

Calgary Opera Community Arts Centre (planned)

- Governance: Proposed as a Calgary Opera-led facility, governed by Calgary Opera's existing nonprofit board, with the Centre functioning as an asset of the organization and a shared hub for partner arts groups.^[129]
- Management: Envisioned to be managed by Calgary Opera's administrative/operations leadership as the anchor tenant and operator, coordinating shared facilities and services for multiple resident and user organizations through operating agreements.^[129]

Community benefits or economic impact

Evidence for quantified community benefits or economic impact is uneven across this list; some venues are referenced in broader cultural/economic plans, while for others only qualitative statements are available.

Wolf Performance Hall, London Public Library

- Community benefits: Identified by London Public Library as part of its city-wide cultural and community event infrastructure, supporting increased participation in cultural events, higher attendance, improved customer satisfaction, and increased revenues at the Hall.^{[138][139]}
- Economic impact: LPL's Economic Impact Report (library-wide) is cited in budget materials, positioning the Library (including Wolf) as contributing to downtown vitality and local economic activity, though the Hall itself is not broken out separately.^{[140][141]}

Evan Hazell Theatre & BMO Theatre (YMCA Calgary)

- Community benefits: YMCA frames the theatres as "state-of-the-art" community assets used for arts programming, school and community events, and YMCA Arts Presents series, broadening access to performances and community gatherings.^{[142][143]}
- Economic impact: No venue-specific economic impact study is published; however, Calgary Arts Development's city-wide assessment shows that nonprofit arts organizations collectively generate substantial GDP and jobs, providing context for the role of such facilities in the local cultural ecosystem.^{[144][145]}

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Community benefits: The Town Hall 1873 theatre emphasizes its role as a community stage for local theatre groups, concerts, and events, preserving a historic civic asset while offering affordable cultural participation.^{[146][147]}
- Economic impact: Formal quantitative impact data is not published; impacts are implied via heritage preservation, downtown animation and support to local hospitality through event-driven visitation.

Capitol Theatre, Port Hope

- Community benefits: As a National Historic Site, the Capitol is highlighted for its heritage value and as a year-round presenter of theatre, music, and film, supporting cultural tourism and local identity.^{[148][149]}
- Economic impact: While a dedicated impact study is not publicly linked, Port Hope and regional tourism materials frame the Capitol as a key draw that brings visitors to downtown, supporting restaurants and shops.^[149]

Midland Cultural Centre

- Community benefits: The MCC describes itself as "the focal point for culture activities" in the Heart of Georgian Bay and a "community-based, volunteer driven facility" hosting more than 70,000 annual visitors and extensive programs and exhibitions.^{[150][151]}
- Economic impact: MCC states that it "enhances the vibrancy and the economic well-being of the entire region," with local sources underlining its role in attracting

tourists, boosting foot traffic for downtown businesses, and reinforcing Midland's position as a cultural destination.^{[152][151][150]}

Theatre Orangeville (Opera House)

- Community benefits: Theatre Orangeville positions itself as a charitable organization that provides professional theatre, youth programs, and outreach, emphasizing community connection and support for Canadian artists.^{[153][154]}
- Economic impact: No specific quantitative impact report is posted, but materials highlight its contribution to downtown Orangeville's vibrancy and local pride, consistent with broader evidence that arts organizations drive visitor spending and employment in Calgary-style studies.^{[145][144][153]}

Meadowvale Theatre, Mississauga

- Community benefits: The City links the Meadowvale Theatre renovation to increased access to performing arts for local and regional users, improved accessibility, and more opportunities for community and professional productions.^{[155][156]}
- Economic impact: Project communications emphasize support for the local creative sector and improved capacity to host events, which typically support nearby businesses; however, no stand-alone economic impact figure is provided.^[155]

Calgary Opera Community Arts Centre (planned)

- Community benefits: The project is framed as a community arts hub providing affordable rehearsal and performance spaces for multiple organizations and expanded community programs, strengthening Calgary's arts ecosystem.^[157]
- Economic impact: City discussions position arts infrastructure as part of Calgary's economic diversification and downtown revitalization strategy, similar to the quantified impacts published for Arts Commons Transformation, which anticipates tens of millions in annual GDP and hundreds of jobs for Calgary's performing arts hub.^{[158][157]}

Utilization levels of each facility

Publicly available data on precise utilization (e.g., occupancy rates, total event-days per year) is quite limited for most of these venues, but there are some useful indicators. Where numbers aren't published.

Wolf Performance Hall, London Public Library

- Indicators of use: Described as hosting "numerous events" throughout the year, including recurring series like Jazz for the People, London Jazz Orchestra, annual awards, author talks, and community celebrations.^{[164][165][166]}

- Booking pattern: Regular stream of ticketed and free events via Ticketscene and Eventbrite plus private rentals; this suggests multi-day use most weeks, but no formal annual event count or utilization percentage is published.^{[167][164]}

Evan Hazell Theatre & BMO Theatre, YMCA Calgary

- Indicators of use: YMCA promotes these as bookable “state-of-the-art performance theatres” used for YMCA Arts Presents, school events, community rentals, and special series.^{[168][169]}
- Utilization detail: No public data on number of bookings per year or occupancy; given their positioning within busy YMCA centres, they likely have a mix of prime-time evening and weekend uses plus some daytime school/community programming, but this is not quantified.

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Indicators of use: Hosts regular seasons by resident groups (e.g., Town Hall Players, Scugog Choral Society) plus rentals for dance schools, concerts, and private events; multi-performance runs (e.g., 7–9 performance runs over 1–2 weeks) are common for each production.^{[170][171][172]}
- Utilization detail: The theatre is described as a “popular venue” for both performing arts and social events, but there is no published annual show count or rental utilization metric.^[172]

Capitol Theatre, Port Hope

- Indicators of use: Operates year-round with professional theatre seasons, film screenings, concerts, and festivals; marketing positions it as an active “destination” venue rather than a lightly used heritage site.^{[173][174]}
- Utilization detail: Program descriptions refer to full seasons and multiple series, but no public KPI such as nights-used-per-year or attendance totals is provided in readily accessible sources.

Midland Cultural Centre

- Indicators of use: MCC reports “more than 70,000 annual visitors” across its events and programs, describing a calendar “sprawling with an array of events, performances, and educational programs.”^{[175][176]}
- Utilization detail: The events calendar shows multiple events most weeks (concerts, theatre, comedy, open mics, rentals), indicating high utilization of its performance spaces; however, this visitor figure is building-wide and not broken down by theatre vs galleries.^{[177][178][175]}

Theatre Orangeville (Opera House)

- Indicators of use: Runs a full professional theatre season (multiple productions with runs of several performances each), youth programming, and special events.^{[179][180]}

- Utilization detail: Program information implies that the Opera House stage is in use for rehearsals and performances much of the year, but specific annual attendance or booked-day numbers are not posted in public summaries.

Meadowvale Theatre, Mississauga

- Indicators of use: City materials emphasize community and professional productions, recitals, and rentals; pre-renovation and post-renovation communications reference a busy rental calendar serving local groups.^{[181][182]}
- Utilization detail: No explicit metrics (e.g., number of events or occupancy) are provided online, though the facility is clearly positioned as a regularly used community theatre.

Calgary Opera Community Arts Centre (planned)

- Indicators of planned use: Project documentation anticipates daily use by Calgary Opera for rehearsals, education, and administration, plus frequent use by other arts organizations in shared spaces.^[183]
- Utilization detail: As a planned facility, utilization is described only at a conceptual level (a “hub” with multiple users and year-round activity), without projected event counts or occupancy rates.^[183]

Data on use by the local community vs. external professional users; Discounted rental rates for local users

Information is patchy, but there are some clear signals about local/community vs external/professional use and about discounted rates.

Wolf Performance Hall, London Public Library

- Community vs external use: The Library explicitly positions the Hall as a community venue, noting that nonprofit rates “make the Wolf Performance Hall accessible to community groups,” indicating a significant share of local nonprofit use alongside commercial and institutional rentals.^{[190][191]}
- Discounted rates: LPL’s fees policy distinguishes nonprofit rates from commercial rates for Wolf rentals, with all costs bundled and lower pricing for nonprofits/community users.^{[192][190]}

Evan Hazell Theatre & BMO Theatre, YMCA Calgary

- Community vs external use: YMCA describes these theatres as serving YMCA programs, schools, community and arts groups, plus YMCA-branded series. That implies a high proportion of local community and partner organizations, with some externally promoted professional shows.^{[193][194]}
- Discounted rates: Detailed rate tables are not posted publicly; YMCA generally uses member/community-friendly pricing and access models, but there is no clear

published schedule differentiating local/nonprofit vs commercial users for these specific theatres.

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Community vs external use: Programming is dominated by local/community players (Town Hall Players, Scugog Choral Society, local dance schools) with some touring acts. This suggests a strong local/community orientation, with external professionals as supplements.^{[195][196][197]}
- Discounted rates: Public pages emphasize community use but do not post a detailed rate sheet; it is typical for this model to have lower rates for local nonprofits, but no explicit published differential could be found.

Capitol Theatre, Port Hope

- Community vs external use: Capitol runs professional theatre seasons and concerts while also hosting local community events and rentals. It therefore mixes external/professional users and local community groups.^[198]
- Discounted rates: The theatre's site does not prominently post a public rental rate grid; practice in similar heritage/professional venues is to offer nonprofit/community rates, but there is no explicit, citable schedule online.

Midland Cultural Centre

- Community vs external use: MCC describes itself as “community-based, volunteer driven,” with a program mix of concerts, theatre, talks, community events, and rentals, clearly highlighting local groups while also attracting touring performers.^{[199][200][201]}
- Discounted rates: Rental pages invite inquiries rather than posting fixed rates; given the community-driven mandate and donor support, MCC likely negotiates favourable rates for local nonprofits, but this is not spelled out in a public rate table.^{[202][199]}

Theatre Orangeville (Opera House)

- Community vs external use: Theatre Orangeville is a resident professional company focused on Canadian works and local audiences, and it runs youth and community programs; the Opera House is used mainly for its own productions plus some rentals and community events.^{[203][204][205]}
- Discounted rates: Theatre Orangeville's rental information does not show a detailed public rate grid separating local vs commercial; internal practice may include community considerations, but it is not explicitly documented online.

Meadowvale Theatre, Mississauga

- Community vs external use: The City positions Meadowvale Theatre as a community venue serving local theatre, dance, music groups, and professional presenters, with strong emphasis on resident/community groups.^{[206][207]}

- Discounted rates: Mississauga’s User Fees By-law sets different rates for community vs commercial groups at Culture venues, including Meadowvale Theatre (e.g., separate “Community Groups” and “Commercial Groups” rates for auditorium, rehearsal hall, and lobby). This clearly establishes discounted rental rates for community/resident users compared to commercial users.^{[208][209]}

Calgary Opera Community Arts Centre (planned)

- Community vs external use: Concept documents highlight shared use by Calgary Opera (professional) and other Calgary arts groups plus community programs, indicating a planned mix of professional and community use.^[210]
- Discounted rates: As a project in development, there is no published rental rate structure yet; however, the stated goal of “affordable rehearsal and performance space” for local organizations suggests preferential access/pricing for local nonprofit users.^[210]

In summary, explicit, published discounted community/nonprofit rates are clearly documented for Wolf Performance Hall (nonprofit vs commercial) and Meadowvale Theatre (community vs commercial), while the others strongly emphasize community use but do not post detailed public rate tables; for those, you’d likely need to request schedules or sample contracts directly to quantify the differential.

Funding sources for the construction of each facility

Here is what is documented (or strongly indicated) for capital/construction funding of each facility’s theatre component.

Wolf Performance Hall, London Public Library

- Sources: A major naming gift from the Wolf Family Foundation of 500,000 CAD toward construction, plus Library capital funds and other donations.^[218]
- Mix: Predominantly **private philanthropy** (Wolf Family Foundation) combined with **library/municipal capital funding** for the broader Central Library project.^{[219][218]}

Evan Hazell Theatre & BMO Theatre, YMCA Calgary

- Sources: No public breakdown specific to the theatres. YMCA branch capital projects in Calgary are typically funded through a mix of **municipal and provincial capital contributions, federal infrastructure programs** (where applicable), and **YMCA capital campaigns/private donations**, but that mix is only documented at the complex level, not for the theatres alone.
- Mix (inferred): Theatres were delivered as components of large YMCA facilities, so costs were likely covered within those multi-source capital packages rather than a stand-alone arts grant.

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Original building: The 1873 Town Hall was funded as a municipal civic building (local government funds and local taxation of the era).^[220]
- Theatre conversion/renovations: Subsequent adaptations into a performing arts centre were supported by **municipal capital investment and community fundraising**, but specific government grant vs. donation proportions are not clearly published.

Capitol Theatre, Port Hope

- Original construction (1930): Built by Famous Players as a commercial cinema; funding was **private commercial investment** by the theatre chain.^{[221][222]}
- Restoration and conversion to nonprofit: Later rescue and restoration were funded through **community fundraising, private donations, and government heritage/capital grants** to the nonprofit operator, but publicly accessible summaries do not give a precise split.^[223]

Midland Cultural Centre

- Sources: The Midland Cultural Centre was “established through the generosity of the Weber Foundation which provided 95% of the 11 million locally funded construction costs,” with no federal, provincial or municipal capital funding. Additional contributions came from more than 80 individual donors and sponsors (e.g., a 60,000 CAD gift from The Sarjeant Company).^{[224][225]}
- Mix: **Overwhelmingly private philanthropy** (Reinhart Weber/Weber Foundation) plus other **private/corporate donations; no government capital grants** for construction.^{[226][224]}

Theatre Orangeville (Opera House)

- Building: The historic Town Hall/Opera House is municipally owned; original construction was publicly funded in the 19th century.^[227]
- Theatre restoration/fit-out (1990s): The transformation of the Opera House into a modern theatre was undertaken by the Town with support from Theatre Orangeville and community partners; public materials reference **municipal investment and community fundraising**, but do not publish a detailed funding-source breakdown.^{[228][229]}

Meadowvale Theatre, Mississauga

- Original construction (1989): Built and funded by the **City of Mississauga** as a municipal community theatre, i.e., municipal capital budget (local taxation, development charges, and related tools).^[230]
- Recent renovation (≈6.6M CAD): Funded through the City’s capital program, i.e., **municipal capital funding**, drawing on general revenues and reserve funds as detailed in the City’s capital budget; no separate private capital campaign is referenced.^{[231][232]}

Calgary Opera Community Arts Centre (planned)

- Sources: Project budget about 40M CAD, with the **City of Calgary contributing 7.5M CAD** and Calgary Opera responsible for securing the balance from “other orders of government” and private fundraising.^[233]
- Mix: Intentionally a **public–philanthropic mix**: municipal grant (7.5M), potential **provincial/federal capital grants**, and a significant **private fundraising campaign** led by Calgary Opera.^{[234][233]}

Overall Patterns

- Strong reliance on **philanthropy/private gifts** for Midland Cultural Centre and (at the project level) for Calgary Opera’s Centre, alongside public contributions in Calgary’s case.^{[224][233]}
- Mixed **public capital plus community fundraising** for heritage conversions (Town Hall 1873, Capitol Theatre, Opera House/Orangeville), though the exact ratios are not published.
- Predominantly **municipal/library capital** for Wolf Performance Hall (within the Central Library project) and Meadowvale Theatre, augmented in Wolf’s case by a large naming gift.^{[218][219][231]}

High level summary of costs and earned revenues for each facility

Public, facility-specific financials are very sparse for most of these theatres. Only Calgary Opera (as an organization) has detailed recent audited data readily available, and even that is for the company overall, not just the planned Community Arts Centre. For the others, only very high-level or qualitative financial information is visible. Below is what can be said credibly.

Wolf Performance Hall, London Public Library

- Revenue/earned revenue: Library reports and Wolf reviews refer to revenues from rentals and events, but do not publish a separate Wolf income statement or figures for earned vs contributed revenue.^{[245][246][247]}
- Expenses: Operating costs (staff, utilities, maintenance, equipment) are embedded within London Public Library’s overall budget and Central Library facility costs, with no separate Wolf line item disclosed publicly.^{[247][248]}
- Net income: No public indication of whether the Hall operates at a surplus or deficit; LPL discusses Wolf in service terms (access, community use, some revenue generation) rather than as a profit centre.^[246]

Evan Hazell Theatre & BMO Theatre, YMCA Calgary

- Revenue/earned revenue: Earned income (rentals, ticket shares) for these theatres is folded into overall YMCA branch revenues; YMCA Calgary does not publish theatre-specific revenue lines for Evan Hazell or BMO.^{[249][250]}
- Expenses: Staff, utilities, maintenance and amortization are part of each facility's operating budget; no public breakdown exists for the theatre component alone.^[249]
- Net income: Not reported; as YMCA assets, the expectation is program/service delivery rather than standalone profitability, and any surplus/deficit would be part of branch financial results.

Port Perry – Town Hall 1873 Centre for the Performing Arts

- Revenue/earned revenue: The nonprofit operator appears to rely on ticket sales, rentals, sponsorships and donations, but does not post audited financial statements with explicit revenue and expense totals on its public site.^{[251][252]}
- Expenses: Standard small-theatre profile (staff, artist fees, production costs, utilities, building costs under arrangements with the Town) can be inferred but not quantified.^[251]
- Net income: No public data on surplus/deficit beyond general appeals for community support.

Capitol Theatre, Port Hope

- Revenue/earned revenue: The Capitol's website emphasizes ticket sales, donations, memberships and sponsorships but does not publish a current, detailed annual financial statement on its site; any precise revenue mix is therefore not visible.^[253]
- Expenses: Typical categories (programming, production, salaries, building operations) are implied, but no public totals are given.
- Net income: Not disclosed; as a charitable nonprofit, it likely targets break-even with fundraising filling gaps, but that is not documented with figures in accessible sources.

Midland Cultural Centre

- Revenue/earned revenue: MCC notes that it is donor-founded and community-driven, with revenue from events, ticket sales, rentals, food & beverage, and donations. However, it does not post a detailed annual financial statement with specific totals for earned vs contributed revenue on its public pages.^{[254][255]}
- Expenses: Operating expenses (programs, staffing, building) are acknowledged, but again without a published full income statement on the MCC site.
- Net income: No explicit public indication of surpluses/deficits, though Town of Midland budget materials reference episodic support (e.g., insurance forgiveness), which implies ongoing operating pressure rather than large surpluses.^[256]

Theatre Orangeville (Opera House)

- Revenue/earned revenue: Theatre Orangeville emphasizes that it relies on ticket sales plus fundraising to sustain operations and has recently faced six-figure deficits, but it does not post a full revenue/expense statement with numbers on its main site.^{[259][260]}
- Expenses: Articles refer generally to production costs, staffing and increased operating costs post-pandemic, but without quantified categories.^{[261][259]}
- Net income: Theatre states that it has recorded consecutive annual deficits (six-figure) in recent years, and is fundraising (e.g., “I LOVE My TOV” campaign) to cover those operating shortfalls.^[259]

Meadowvale Theatre, Mississauga

- Revenue/earned revenue: Meadowvale’s revenues (rentals, ticket fees, etc.) flow into the City’s Culture Division and broader municipal accounts; the City publishes consolidated financial statements, but not a separate Meadowvale income statement.^{[262][263]}
- Expenses: Facility operating costs (staff, utilities, maintenance, amortization) are within City budget lines for Culture venues; no venue-specific totals are broken out.^{[264][262]}
- Net income: As a municipal community facility, it is not run for profit; there is no public indication that revenues fully cover direct/indirect costs, and in practice most such venues run at an operating subsidy.

Calgary Opera Community Arts Centre (planned) / Calgary Opera Association

- Facility: The Centre itself is not yet open, so there is no facility-specific operating history.
- Organization-level finances (most recent audited): Calgary Opera Association’s FY2023 audited statements show:
 - Earned revenues (ticket sales, other earned) of about 1.23M CAD in ticket sales plus additional earned revenue categories (e.g., rental and other), within total revenues of roughly 4.76M CAD when contributions and grants are included.^{[265][266]}
 - Expenses of about 4.76M CAD, including 3.49M CAD in direct production costs and roughly 1.38M CAD in general and administrative expenses.^{[266][265]}
 - A deficiency of revenues over expenses (net loss) of approximately 1.24M CAD in FY2023.^{[265][266]}
- This gives a sense of the scale and structure of an anchor tenant’s finances, but does not yet map directly to the future operating statement of the Community Arts Centre as a facility.

Because most of these are small to mid-scale Canadian venues embedded in larger entities (library, municipality, YMCA) or run by nonprofits that don't post detailed audited statements online, granular data on total revenues, earned portion, expenses and net income is largely not publicly available at the facility level. For planning purposes, it would likely be necessary to request internal or CRA-filed financials directly from each nonprofit (and internal cost-centre reports from LPL, Mississauga, YMCA) to build a robust comparative financial profile.

Summary of each facility

Wolf Performance Hall – London Public Library (London, ON)

Wolf Performance Hall is a 369-seat theatre embedded in London Public Library's Central Library, created as part of the early-2000s downtown library redevelopment to provide a multi-use performance, lecture, film, and community event space. It is owned by the Library and governed by the Library Board, with management sitting under the Director, Communications & Development and a hall coordinator within the Central Library structure. Capital funding for the theatre was a blend of a major naming gift from the Wolf Family (about half of the ≈0.98M CAD hall cost) and broader municipal/library capital for the Central Library project. The hall operates with a nonprofit/community rental rate category distinct from commercial users, signaling a strong community mandate alongside professional and institutional rentals. Utilization is high, with recurring series (e.g., jazz, author talks), community celebrations, and rentals throughout the year, though formal event-day or occupancy metrics are not published. Operating revenues come from rentals and event-related income, but expenses and net results are absorbed into the library's overall budget and are not reported as a standalone profit-and-loss statement; it functions primarily as a public cultural service rather than a profit centre.

Evan Hazell Theatre – YMCA Calgary (Calgary, AB)

The Evan Hazell Theatre is an approximately 250-seat, retractable-seating black box theatre within the Brookfield Residential YMCA at Seton, designed to host community performances, talks, film, and school events as part of a large multi-use recreation and library complex. Governance rests with the YMCA Calgary Board as part of the broader YMCA system, and day-to-day management is integrated into branch operations (facility manager, program and rentals staff) rather than a separate theatre department. Capital for the theatre was part of the overall YMCA complex funding, which typically combines municipal and provincial capital, federal infrastructure funding (where applicable), and YMCA-led private fundraising. Programming includes YMCA-produced arts series, school uses, and community rentals, implying a heavy local/community focus with some external professional content, though there is no public breakdown of usage by user type or a published community vs commercial rate grid. Utilization appears steady, but

there are no published annual counts or occupancy rates, and all revenues, expenses, and net results are rolled into the branch and organizational financials.

BMO Theatre – YMCA Calgary (Calgary, AB)

The BMO Theatre is another “state-of-the-art performance theatre” within a YMCA Calgary facility, designed as a mid-sized community theatre with flexible staging for performances, presentations, and special events. Like Evan Hazell, it is governed by the YMCA Calgary Board and managed by the host branch’s leadership; there is no separate theatre governing body. Its construction funding came within a larger YMCA capital project funded by a mix of public capital contributions and philanthropic support, not through a stand-alone theatre capital campaign. The theatre supports YMCA programming, school and community events, and some external productions, but there is no public data on the share of local/community versus external professional users and no posted, detailed rental rate schedule distinguishing local/nonprofit discounts. Utilization is active but unquantified, and all financial performance is embedded within the YMCA’s overall accounts, so venue-specific revenue, expenses, and net income figures are not publicly available.

Town Hall 1873 Centre for the Performing Arts – Port Perry (Scugog, ON)

Town Hall 1873 is a historic civic building converted into a 230–250-seat performing arts venue, originally constructed in 1873 as the township’s town hall and later adapted for theatre and community use. The Town of Scugog owns the building, while the theatre is operated by an incorporated nonprofit (Town Hall 1873) with its own volunteer board overseeing programming, finances, and operations. The original construction was municipally funded; later theatre conversions and upgrades have relied on a mix of municipal capital investment and community fundraising, though the specific breakdown between government grants and private donations is not documented. Programming is dominated by local players (Town Hall Players, Scugog Choral Society, dance schools) with some touring acts, making it strongly community-oriented. There is no published rental rate schedule, but the positioning and programming suggest favourable terms for local groups. Utilization is steady through multi-performance runs and recurring community events, but there are no public metrics for event-days or attendance. As a nonprofit, it depends on ticket sales, rentals, and donations to cover operating expenses; audited financials with explicit revenue, expense, and net income figures are not posted publicly.

Capitol Theatre – Port Hope (Port Hope, ON)

The Capitol Theatre is a heritage atmospheric theatre, originally a 648-seat sound cinema built in 1930 and now a roughly 360–370-seat live performance and film venue and National Historic Site. Originally constructed as a commercial cinema by Famous Players, it was funded by private corporate investment; later, when preserved and repurposed as a nonprofit performing arts centre, restoration and capital works were funded through a combination of community fundraising, private donations, and government heritage and capital grants. Governance is through a nonprofit charitable

corporation with its own board, which oversees strategic direction, preservation, and programming. Management is professional, with leadership, administrative, box office, and production staff running seasons of theatre, concerts, and film, along with community rentals. The audience mix includes local patrons, regional tourists, community groups, and professional companies; public-facing materials imply community rentals but do not publish a detailed community vs commercial rate structure. Utilization is year-round with multiple series and festivals, but hard metrics (event-days, occupancy, total attendance) are not publicly reported. Financially, the theatre relies on a mix of earned revenue (tickets, rentals, bar), donations, memberships, and sponsorships; detailed revenue, expense, and net surplus/deficit figures are not readily available publicly, though the operating model is typical of a break-even arts nonprofit reliant on ongoing fundraising.

Midland Cultural Centre – Midland (Midland, ON)

The Midland Cultural Centre (MCC) is a roughly 30,000 sq. ft. multi-arts facility that includes a 120-seat Huronia Players theatre, Rotary Hall performance/event space, galleries, and community rooms, conceived as a downtown cultural hub. It is governed by a nonprofit corporation with a Board of Directors that includes community members, a representative of the Weber Foundation (lead donor), and a Town representative; a CEO/General Manager and staff manage daily operations, programming, rentals, and building services. Capital construction (≈7.5–11M CAD) was funded almost entirely by private philanthropy, with the Weber Foundation providing about 95 percent of the locally funded cost and additional support from other individual and corporate donors; there was no senior government capital funding. MCC is explicitly community-based and volunteer-driven, with a mix of local programming, rentals, and touring acts. It sells the facility for hospitality and event rentals; rental rates are available by inquiry rather than a posted grid. The centre's mandate suggests favourable treatment for local nonprofits. Utilization is high, with more than 70,000 visitors annually across events and programs and a calendar that sees multiple events most weeks in its performance spaces. Revenue sources include tickets, rentals, food and beverage, and donations, while expenses cover programs, staffing, and facility operations. Detailed annual revenues, expenses, and net results are not posted publicly, but municipal documents indicate that the centre periodically faces operating pressures and relies on continued community and donor support.

Theatre Orangeville – Opera House (Orangeville, ON)

Theatre Orangeville operates in the town-owned historic Opera House, a small, intimate theatre space on the upper floor of Orangeville's 19th-century municipal building, renovated in the 1990s into a modern performance venue. The Town retains ownership of the building, while Theatre Orangeville is a registered nonprofit charity with its own board of directors responsible for the theatre company's governance, strategy, and fundraising; the company manages the stage, programming, and front-of-house under a formal agreement with the Town. The original civic building was publicly funded; the theatre fit-out and restoration were undertaken by the Town with support from

community fundraising, though detailed capital funding splits are not published. Theatre Orangeville's programming is primarily professional theatre and youth programs focusing on Canadian works, with local audiences and some rentals and community events in the mix. There is no publicly posted detailed rental rate schedule, but the organization emphasizes community connection and outreach. Utilization is robust, with full theatre seasons, youth productions, and associated rehearsals, even though no precise annual utilization metrics are reported. Financially, Theatre Orangeville relies on ticket sales, education programs, donations, sponsorships, and grants; recent communications acknowledge operating deficits in the six-figure range and major fundraising campaigns to close gaps, but they do not publish a full income statement with total revenues, expenses, and net results on their main site.

Meadowvale Theatre – City of Mississauga (Mississauga, ON)

Meadowvale Theatre is a 395-seat, approximately 22,130 sq. ft. municipal community theatre built in 1989 adjacent to West Credit Secondary School, recently renovated through a roughly 6.6M CAD modernization and accessibility project. It is owned and governed by the City of Mississauga under Council, with operational responsibility lying in the Culture Division; a theatre supervisor/manager and staff manage day-to-day operations, programming support, and rentals. Capital funding, both for the original build and the recent renovation, comes from the City's capital budget (municipal tax-based and reserve funding) rather than private capital campaigns. The theatre is oriented toward resident amateur and community groups as well as professional presenters, with the City's rate structure explicitly distinguishing "Community Groups" from "Commercial" users, offering reduced rental rates and fees to local nonprofits. Utilization is steady, with a mix of resident seasons, recitals, festivals, and external shows, although detailed annual event-day counts or occupancy rates are not publicly reported. Revenues from rentals, ticketing surcharges, and related services flow into municipal accounts, while expenses for staffing, utilities, and facility renewal are covered through the City's operating and capital budgets; the theatre is not expected to be self-financing and effectively operates with an ongoing public operating subsidy.

Calgary Opera Community Arts Centre – Planned (Calgary, AB)

The Calgary Opera Community Arts Centre is a planned facility anchored by Calgary Opera, with a roughly 400-seat performance hall plus rehearsal, costume, administrative, and shared spaces designed as a multi-tenant arts hub. Governance will rest with Calgary Opera's existing nonprofit board, and operational management will be handled by Calgary Opera's administrative and production leadership, acting as the facility's operator and anchor tenant while accommodating other arts organizations under shared-use agreements. The estimated 40M CAD capital project includes a confirmed 7.5M CAD contribution from the City of Calgary, with the remainder to be raised through additional government capital grants and a substantial private fundraising campaign led by Calgary Opera. The centre is envisioned as a mixed-use facility providing affordable rehearsal and performance space for local arts groups as well as a home base for Calgary Opera's professional activities, implying extensive local

community and sector use. As the facility is not yet built, utilization is described only in conceptual terms (year-round use by multiple organizations), and there is no facility-specific operating history. Calgary Opera's recent audited statements show an organization that combines earned income (ticket sales and other earned revenue) with grants and donations and that has recently operated at a deficit, highlighting the need for ongoing contributed revenue to support operations in the future centre, but they do not yet provide a separate income statement for the centre itself.

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