

WHISTLER

AGENDA

COMMITTEE OF THE WHOLE

TUESDAY, SEPTEMBER 18, 2012 STARTING AT 2:00 P.M.

At Municipal Hall, Flute Room
4325 Blackcomb Way, Whistler, British Columbia V0N 1B4

APPROVAL OF AGENDA

Approval of the Committee of the Whole agenda of September 18, 2012.

PRESENTATION/DISCUSSION

2:00 p.m. – A presentation by Councillor Andrée Janyk, Councillor John Grills, Emma
2:45 p.m. DalSanto, Transportation Demand Management Coordinator, and Frank
Savage, Planner.

The presentation and discussion will provide an update on cycling planning activities in the areas of transportation cycling, road cycling and cycling tourism.

2:45 p.m. – A presentation by Shauna Hardy Mishaw, Executive Director and Founder,
3:15 p.m. and Jane Milner, Managing Director of the Whistler Film Festival Society,
regarding RMOW funding support for the Rainbow Theatre Capital Project.

The presentation and discussion will include the project background which evaluates the project status and emphasizes the Cornerstone Group Feasibility Study commissioned by the RMOW, and a recommendation to proceed with a phased construction plan, which reduces the scale of the immediate project.

3:15 p.m. – A presentation by Marla Zucht, General Manager of the Whistler Housing
3:45 p.m. Authority, regarding the Whistler Housing Authority's *2012 Employer Housing Needs Assessment*.

A discussion regarding the 2012 Employer Housing Needs Assessment.

Reference material can be found in Information Report 12-102 on the agenda for the September 18, 2012 Regular Meeting of Council.

ADJOURNMENT



whistler
FILM FESTIVAL

FUTURE IN FOCUS

WHISTLER FILM FESTIVAL SOCIETY

RAINBOW THEATRE CAPITAL PROJECT FUNDING REQUEST

FOR PRESENTATION TO:

RMI OVERSIGHT COMMITTEE, SEPTEMBER 17, 2012

COMMITTEE OF THE WHOLE, SEPTEMBER 18, 2012

Submitted September 14, 2012

Submitted by: Shauna Hardy Mishaw, Executive Director

Organization: Whistler Film Festival Society

Charitable #: 856677844RR001

Address: 213-1200 Alpha Lake Road, Whistler, BC V0N 1B1

Phone: 604-938-3200

Email: shauna@whistlerfilmfestival.com



TABLE OF CONTENTS

I. Executive Summary

II. Rainbow Theatre Capital Project

- A. Background
- B. Current Status
- C. Project Description
- D. WFFS Recommendations to EPI / COW
- E. Project Phasing Plan
- F. Phase 1 Budget
- G. Phase 1 Project Soft Costs and Pre-Construction Services Issued by KCL
- H. Building Permit Trade Estimates Issued by KCL
- I. Information Requests by RMOW for EPI/COW Committees
- J. Phase 1. Cash Flow projections
- K. Demolition Plan DP001174
- L. Interior Floor Plan DP001174
- M. Exterior Entrance Plan DP001174
- N. Rainbow Theatre Capital Project Funders

III. Appendices & Data Sources

- A. Summary of documentation on file and or requested by RMOW for WFF & Rainbow Theatre Capital Project
- B. Whistler Film Festival Society Background
- C. Attendee Profile
- D. Current Venues
- E. WFFS Historical Timeline
- F. WFF Performance Indicators
- G. Alignment with RMOW'S Existing Strategies and Objectives
- H. RMOW'S Funding History
- I. WFFS Management & Organization
- J. WFFS Executive Team Profiles
- K. WFFS Board of Directors

I. EXECUTIVE SUMMARY:

"Film is the literature of our time, and the vision for the Whistler Film Festival as an event that connects the art of cinema and the business of film, that showcases Canadian film and that provides advanced training for film professionals, and that places the Festival at the forefront of cinema's dawning digital age warrants Whistler's support. The proposed renovation of the Rainbow Theatre promises to enhance Whistler's international cultural profile and build cultural tourism." - Steven Thorne, Whistler's Cultural Tourism Development Strategy, "A Tapestry of Place" (2011)

This package requested by RMOW CAO, Mike Furey, for the September 17, 2012 Economic Partnership Initiative (RMI) Committee Meeting and September 18, 2012 Committee of the Whole Meeting evaluates and supports establishing the Whistler Film Festival Society Theatre at the site of the Rainbow Theatre. It recommends and reinforces a phased plan previously presented to the Committee of the Whole on February 21, 2012 and again to the CAO and Mayor on July 26, 2012.

The Whistler Film Festival Society has a strategic plan to become one of the top film festivals in the world, and establish Whistler as a Film Centre for Canada. Critical to the success of this plan is the development of a world class state-of-the-art screening facility. The plans to renovate the Rainbow Theatre and create the Festival Theatre meet this critical need. Once completed, the Festival Theatre will enable the strategic plan to build the Whistler Film Festival into a world-class destination event and to expand its programming and profile year round.

WFFS recommends a phased construction plan for the Rainbow Theatre Capital Project. The design is completed, our construction company is ready to go, and permits are in place to proceed. Previous resolutions and a resolution from this Council dated March 6, 2012 have reserved capital funds to support Phase 1. With other existing commitments in place, we are now in a position to move ahead with a phased renovation. Phase 1 includes the renovation of the auditorium, and control room only, confining the project to a single internal room in the Conference Centre.

The request is for \$350,000 to complete Phase 1, and for \$350,000 to complete Phase 2 as well as for fees to be waived pertaining to Phase 1 permits. The current economic impact to Whistler of the five day festival covers this entire cost in a single year, delivering a total economic value to resort 6.7 times the cost of Phase 1. The overriding consideration is the value and impact to Whistler that WFFS and the Festival Theatre enable for the future, when these returns will be doubled.

The Festival Theatre is critical to enabling the expanded strategic plan for the Whistler Film Festival Society. Without the Theatre, the current status of the Whistler Film Festival is at risk. Like business, the Festival has to continue to grow in importance to the world of film, or it will decline. Status quo is not an option. The RMOW and current high profile media partners require the Festival to deliver increasingly high profile guests and an increasingly professional program. A screening venue equipped with DCI Compliant technology is an essential element. No other venue in Whistler currently has this technology and Millennium Place can not accommodate it due to its design.

We understand that the RMOW is undertaking a study on the resort's conference business needs. Our phased approach will accommodate this as it leaves the lobby and new outside entrance until this process is complete. The upgraded facility will be available to Tourism Whistler to meet its business requirements and to the community for rental. Based on existing agreements, the risk is minimal and it is a win-win for all parties. Notwithstanding the RMOW's timing and processes, our Board of Directors have mandated to move ahead with the project based on the fact that our reputation has substantially increased over the past year and it is now, more than ever, extremely important that we have a first class theatre as part of our exhibition. In the coming weeks, we will be leveraging the media build up to our 12th annual Festival, and our current partnerships to bring a renewed focus to this project.

This project meets the RMOW's existing strategies and objectives. Whistler has a strategy to increase its economic stability and diversification by developing Cultural Tourism. For the North American ski business, there have been recent seasonal declines of 10-15%+, with a best-case scenario of only modest growth. On the other hand, cultural tourism is a stable tourism sector, with recent growth of 15%. In addition, arts tourists spend \$100 per day more than other types of tourists. Tapestry of Place identified the Whistler Film Festival as a cultural tourism leader in the resort. We greatly appreciate the RMOW's ongoing support and request access to the approved and requested capital funds to move the project forward.

II. RAINBOW THEATRE CAPITAL PROJECT

A. BACKGROUND:

Originally established as Whistler's first movie theatre, the 300-seat Rainbow Theatre is located in the heart of the Whistler Conference Centre. The Conference Centre is owned by the Resort Municipality of Whistler and operated by Tourism Whistler on a long-term lease. The theatre has been vacant since 2008, and no longer features sound, screen or projection capability. Its current use by Tourism Whistler as part of the Conference Centre is minimal. The original audio-visual components from the cinema were not replaced, and the venue lacks acoustical treatment, seating and draperies to the standards of a modern multi-purpose auditorium.

WFFS has worked with the RMOW for 4 years on the Rainbow Theatre, a municipal asset, to meet the needs of Tourism Whistler's Conference Business and WFFS' screening requirements.

In January 2008, the Whistler Film Festival Society (WFFS) approached Tourism Whistler (TW) to turn the Rainbow Theatre into a state-of the art digital presentation facility. On June 18, 2008, the Whistler Film Festival Society (WFFS) and Tourism Whistler (TW) established a Memorandum of Understanding (MOU) to repurpose the Rainbow Theatre into a state-of the art digital presentation facility for the mutual benefit of both parties, WFFS Members, the Community and Resort Visitors.

Since June 2009, both parties have worked closely to develop the business model and terms of use for the facility. A 20 year agreement was established between TW and WFFS for the renovation, technical equipment and ongoing operation of the theatre, to be renamed the Festival Theatre. This agreement has been renewed from time to time over the past 2 years as the project plans progressed. WFFS formally launched its fundraising campaign in June 2009.

In 2010, the pre-construction phase got underway. Architectural drawings were rendered for the entire project. In spring 2011, the budget was firmed up with quotes from the trades that remain valid today. Also in 2011, the design panel evaluated the new entrance, made recommendations, and finally fully endorsed the final design. A development permit was posted.

Also, in 2010, authorized by a Council Resolution, the RMOW made application to Federal Department of Canadian Heritage (PCH) for a grant from the Cultural Spaces Canada Fund. The request was for \$1.1 million of the total capital budget to renovate the theatre. The grant was denied.

PCH suggested that the RMOW make a new application addressing four weaknesses in the original:

1. PCH perceived BC to not be at the table. A requirement of PCH funding is that all levels of government participate.
2. Contribution from all other levels of government was too low at \$500,000, creating an expectation of the application was that PCH would carry the load. It represented only 45% of what was requested from the federal government.
3. PCH didn't like the ratio of 'non-arts' cost to 'arts' cost. The budget for the lobby and entrance is 46% vs. the auditorium and technical at 54%.
4. The ongoing business case for the operation of the theatre needs strengthening.

Subsequently, WFFS created a stronger business plan for the finished theatre. In discussions with the Ministry, WFFS also explained to their satisfaction that RMI funds did indeed represent both the municipal and provincial government. To address the remaining criteria expressed by PCH, WFFS made a new request to the Committee of the Whole on February 21, 2012.

The critical recommendations to the Committee were:

1. That the project be divided into phases, with the Lobby and Entrance put into a later phase.
2. That the RMI grant be increased to complete the Auditorium and install the technology.
3. That a new application be made to PCH based upon the above.

On March 6, 2012, Council passed a resolution giving staff permission to make a new PCH application and confirming that there was \$338,000 in the 2012 capital fund for the theatre. Unfortunately, the resolution did not address the funding criteria laid out by PCH for the new application. \$338,000 is 52% of what would be requested of the federal government in the new application and not an adequate amount to represent the funding for both other levels of government.

B. CURRENT STATUS:

- ⬆ According to the March 6th resolution, there is \$338,000 in the Capital Fund. *The number should be \$342,528.* (\$4527.87 in consultant fees was charged erroneously by the RMOW to the project which should have been charged to Whistler Olympic Plaza.)
- ⬆ Pre-construction is complete. Permits are current. RMOW Permit Fees are outstanding at \$6970.14 for the building; \$442.80 for plumbing. A phased approach to the project is allowed.
- ⬆ KCL (Kindred Construction Ltd) is able to proceed.
- ⬆ On September 18, 2012 WFFS will be presenting to the Tourism Whistler Board of Directors and will request that the sublease which has expired be reviewed and reactivated as the project was on hold.

C. PROJECT DESCRIPTION:

“This year, for the first time in history, celluloid ceases to be the world's prevailing movie-projector technology. By the end of 2012, according to IHS Screen Digest Cinema Intelligence Service, the majority of theatres will be showing movies digitally. By 2013, film will slip to niche status, shown in only a third of theatres. By 2015, used in a paltry 17 percent of global cinemas, venerable old 35 mm film will be mostly gone. Unless you have DCP, there are certain titles you won't be able to show.” – LA Weekly

REBIRTH OF WHISTLER'S FIRST MOVIE HOUSE

WFFS intends to transform Whistler's first movie house, the Rainbow Theatre, into a stylish, state-of-the-art 275-seat digital theatre. Picture plush seats, a new screen and draping system, the best in projection and sound technology, acoustic treatments, an ultra-modern Lounge and a red carpet entrance.

The theatre's location is ideal, in the heart of Whistler's busy Conference Centre. Easily accessible from any accommodation within Whistler Village, it is a short two-minute walk from Village shops, restaurants and amenities. The Whistler Conference Centre has the largest conference capacity of any North American ski resort, hosting more than 100 special events and conferences throughout the year. The new Festival Theatre and Lobby will be fully equipped for video-conferencing and digital projection, available for business and community rentals. Once complete, it will provide an ongoing source of revenue for both Tourism Whistler and the Whistler Film Festival.

The Festival Theatre will become the primary venue for the annual Film Festival and industry Summit, and other annual programs, including screening series and enhanced project development programs for filmmakers and youth that run throughout the year. It will also be a multi-functional space dedicated to arts, culture and heritage, dialogue and education for the community of Whistler, and will be well suited for corporate and live presentations (i.e. Live at the Met and or concerts), music, theatre, comedy performances and private events.

LOBBY

The 1,000 square foot Festival Lobby will be transformed into an inviting and intimate space to host receptions with a full service bar and catering facility. Lobby renovations will remove some existing walls and raise the ceiling to create a welcoming ambiance and enhanced functionality. It will be accessed directly from the Conference Centre, and also from the exterior.

RED CARPET ENTRANCE

The Festival Theatre main entrance, located on Whistler Way, features design elements that compliment the Whistler Conference Centre's exterior and entrance. The elegant *Red Carpet* entrance is close to a limousine pull out and features a sweeping glass vestibule visible from the upper level of the stroll.

FESTIVAL THEATRE EQUIPMENT & RENOVATIONS BUDGET: \$2.766 MILLION

Technology:

Digital Cinema System, 35mm System, Screen, Audio System with Dolby Digital Surround Sound, Technical Design & Installation, Digital Marquee and Plasmas, Communications Technology, Draperies and Installation, Acoustical Treatments

Physical Treatments & Construction:

Seating & Installation, Theatre lighting, Décor Theatre and Lobby, Lobby Bar & Service, Design and Construction, Washrooms and Entrance Upgrade

D. WFFS RECOMMENDATIONS TO EPI / COW:

1. That the Rainbow Theatre renovation project be phased as outlined in the table below, with Phase 1 starting in January 2012. Pre-construction is complete. Permits are current.
2. That a RMI capital grant of \$350,000 be approved and released for 2012.
3. That the Phase 1 project proceed as the renovation of the auditorium and control room.
4. That the Handicap Lift (HCL) be funded through a separate grant. Estimated cost is \$35,796. Whistler Adaptive Sports Program has offered to assist.
5. That the RMOW Permit Fees of \$6970.14 for the building and \$442.80 for plumbing be waived in the spirit of economic partnership.
6. That the RMOW 2013 budget include an RMI capital grant for Phase 2 Technology to support the application in the amount of \$350,000. Technology is described on page 6.
7. That the RMOW submit a revised application to PCH for Phase 2, technology only, using the services of consultant Linda Johnston, former head of the Western Region of PCH (Approximate consulting cost is \$5,000). WFFS agrees to cover the consultant cost.

E. PROJECT PHASING PLAN:

Project Phasing	Status	Project Management
Pre-Construction: 2010/11 Full project including lobby & entrance	<ul style="list-style-type: none"> ⤴ \$165,938; complete ⤴ \$49,447 outstanding as aged payable. ⤴ Fully-funded by WFFS. 	Managed by WFFS
Phase 1: 2012 Auditorium only; including new seats, acoustics and lighting	<ul style="list-style-type: none"> ⤴ Budget \$550,000; 2012 RMI capital grant \$350,000 ⤴ WFFS fund-raising resumes 	Managed by WFFS
Phase 2: 2013 Technology Phase 3: Timing TBD Lobby, washrooms, entrance	<ul style="list-style-type: none"> ⤴ Application to PCH ⤴ 2013 RMI capital grant \$350,000 ⤴ WFFS fund-raising continues ⤴ Timing to be determined by the Staff Corporate Plan for the Whistler Conference Centre or be allowed to proceed upon confirmation of funding. 	Managed by WFFS Managed by WFFS/ RMOW/TW

F. PHASE 1 FUNDING BUDGET:

Budget <i>(Estimates by Kindred Construction Ltd. with contingencies)</i>	\$505,000
FUNDING:	
American Friends of Whistler	\$50,000
Whistler Blackcomb Foundation (applied to Acoustics)	\$130,000
KCL Management Fees (donation)	\$30,000
RMOW Capital Grant	\$350,000
TOTAL <i>(See Appendix for Project Funders Confirmed)</i>	\$560,180

G. RAINBOW THEATRE RENOVATION BUDGET – UPDATED AUGUST 31, 2012	
From a detailed budget and trade quotes provided by Kindred Construction.	
Phase 1 – Theatre & Control Room	
PROJECT SOFT COSTS AND PRE-CONTRUSTION SERVICES	
Architectural, Electrical, Mechanical, Design & Management Fees	\$58,876
Reimbursables	\$500
Audio/Visual Consultant	\$5,600
CONTRACT REQUIREMENTS	
All-Risk Insurance	\$750
GENERAL CONDITIONS	
Temporary Communications, rentals	\$10,402
General Labour	\$7,000
Site Superintendent & Project Mgr	\$43,500
Clean Up, Site Signage, Manuals, Misc	\$2,480
SITework	
Selective Demolition & Concrete Removal	\$18,792
Refinish Concrete Floor	\$7,845
Metal Fastening, Fasteners & Adhesives	\$950
Rough Carpentry, Materials & Back framing	\$5,380
Finish Carpentry (L&M)	\$3,320
Stairs & Handrails, shelving, doors, hardware	\$4,650
Wallboard	\$9,319
ACOUSTICAL TREATMENTS	
Ceiling Panels	\$109,290
Walls	\$61,650
Painting & Access Panels	\$4,330
FURNISHINGS	
Motorizing Draperies	\$18,500
Theatre Seating	\$46,450
Fire Protection, HVAC, testing & balancing	\$22,762
ELECTRICAL	
Lighting	\$13,847
Mechanical Loads, AV Conduit Runs	\$11,187
Stage Area	\$2,304
Theatre Area	\$1,860
Demolition Labour	\$2,800
PROJECTION PORTS	\$5,000
PERMIT	\$150
NET BUILDING COST	\$479,494
CONTINGENCY	
Design Allowance & Contingency	\$50,686
Construction Management Fee	\$30,000
TOTAL CONSTRUCTION BUDGET (Including Allowance)	\$560,180
HST Excluded	

H. PHASE 1 BUILDING PERMIT TRADE ESTIMATES:

Kindred Construction Ltd

Project: Whistler Film Festival Society
Rainbow Theatre Renovation
 Location: 4010 Whistler Way, Whistler, BC

Project Number: 30010
 Date: 19-May-11
 Gross Floor Area: 660 m2
 Gross Floor Area: 7,100 sq.ft.

Building Permit Trade Estimate

<i>Trade</i>	<i>Section</i>	<i>Estimate</i> \$
	PROJECT SOFT COSTS & PRECONSTRUCTION	372,100
	CONTRACT REQUIREMENTS	2,500
DIVISION 1	GENERAL CONDITIONS	168,900
DIVISION 2	SITEWORK	39,200
DIVISION 3	CONCRETE	9,800
DIVISION 4	MASONRY	2,100
DIVISION 5	METALS	31,400
DIVISION 6	WOOD AND PLASTICS	123,200
DIVISION 7	THERMAL AND MOISTURE PROTECTION	-
DIVISION 8	DOORS AND WINDOWS	41,600
DIVISION 9	FINISHES	328,600
DIVISION 10	SPECIALTIES	10,500
DIVISION 11	EQUIPMENT	41,200
DIVISION 12	FURNISHINGS	71,800
DIVISION 13	SPECIAL CONSTRUCTION	-
DIVISION 14	CONVEYING SYSTEMS	35,800
DIVISION 15	MECHANICAL	87,500
DIVISION 16	ELECTRICAL (includes AUDIO / VISUAL)	763,300
EXTERIOR	GLASS BOX OPTION	198,500
	CONTINGENCIES	
	DESIGN ALLOWANCE 3%	69,800
	ESCALATION ALLOWANCE 0%	-
	CONSTRUCTION ALLOWANCE 3%	71,900
	DIRECT PROJECT COSTS	2,469,700
	PRE-CONSTRUCTION MANAGEMENT FEE	-
	CONSTRUCTION MANAGEMENT FEE	-
	TOTAL PROJECT COSTS - BEFORE H.S.T.	2,469,700
	HARMONIZED SALES TAX 12%	296,400
	TOTAL PROJECT COSTS - INCLUDING H.S.T.	2,766,100

I. INFORMATION REQUESTS: COW / EPI COMMITTEES

On September 11, 2012, RMOW CAO Mike Furey requested the following information be provided from WFFS for the Committee of the Whole and the Economic Partnership Initiative Committee.

RAINBOW THEATRE:

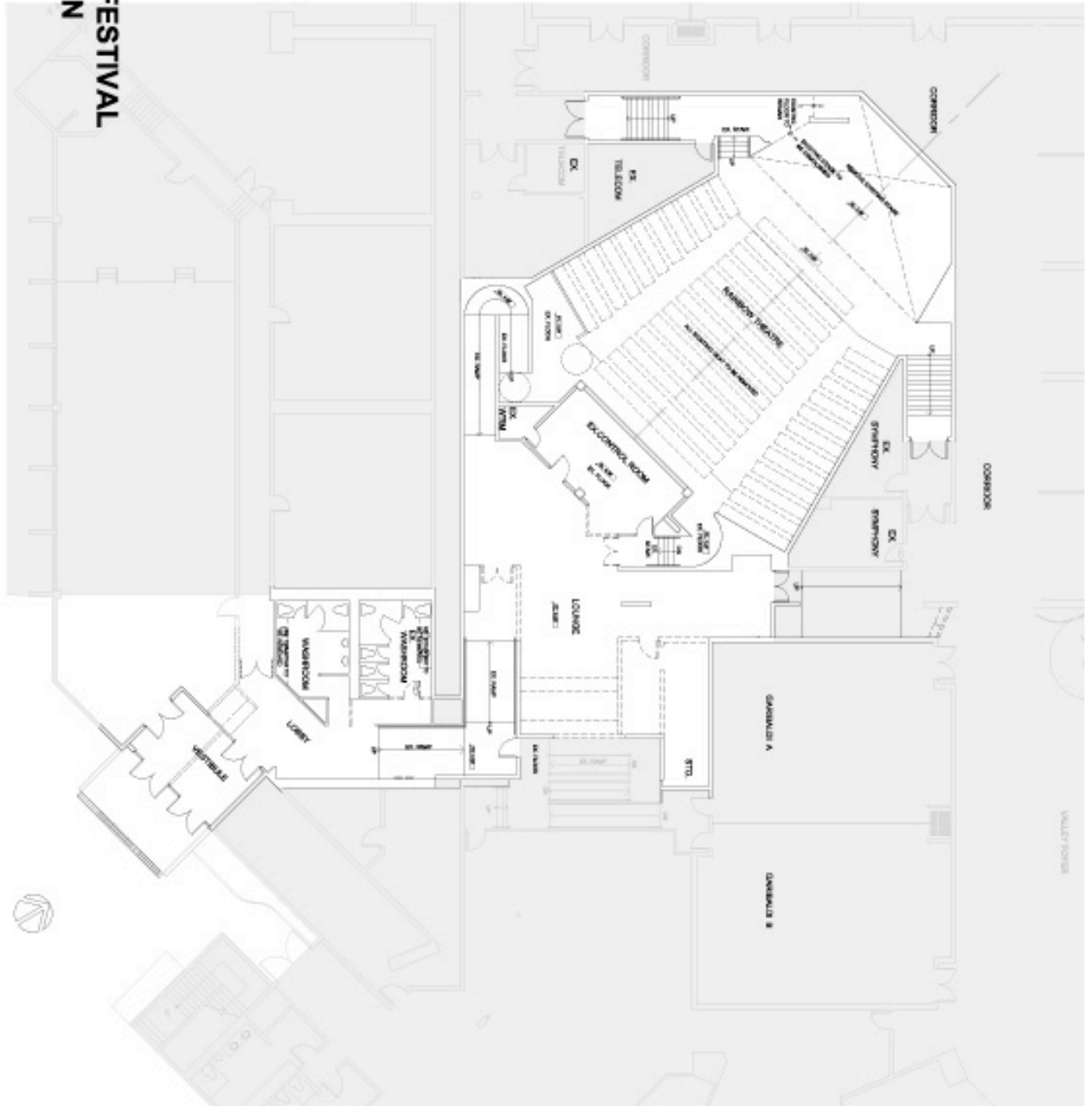
Original project budget, critical path and timelines and sources of funds.	<p>The original plans are no longer relevant due to the following:</p> <ul style="list-style-type: none"> ⤴ The PCH application for \$1.1 million was declined. ⤴ \$145,000 of the \$500,000 in RMI funds (originally reserved for the project) were re-purposed to support the WFF in 2011. ⤴ Pre-construction was substantially completed in 2011 with approximately \$49,447 in payables outstanding to the Contractor, Architect and Technical Consultant. ⤴ The 2011 Municipal Election interrupted the ability to make a timely, new PCH application. Note that the PCH application comes from the RMOW, not WFFS. ⤴ WFFS deferred further fundraising efforts until the new Council developed its processes to consider capital requests.
Revised project budgets, critical paths, phases and timelines and sources of funds.	<ul style="list-style-type: none"> ⤴ The description of Phase 1 can be found on Page 7. ⤴ The sources of funds for Phase 1 can be found on Page 7.
Plans and security for construction cost overruns for Phase 1.	<ul style="list-style-type: none"> ⤴ The detailed budget for Phase 1 includes \$50,686 in contingency funds.
One of the key changes in the revised project is that construction will commence without confirmation of any federal government funds, which was identified as a key funder for the completion of the project. What are the contingency plans if federal funds are not secured after phase 1 is completed?	<ul style="list-style-type: none"> ⤴ The revised plan is to renovate the auditorium and control room within the WCC, creating a useful municipal asset. It does not trigger WFFS' sub-lease with Tourism Whistler which depends on the entire project being substantially completed to support the business case. The facility will be fully available to Tourism Whistler and represents no risk to the RMOW. ⤴ WFFS recommends that the RMOW make a new application for Phase 2 (technology) supported by a 2013 RMI funding commitment that meets the PCH criteria. ⤴ If the RMOW does not support Phase 2, WFFS will raise funds to proceed without the RMOW support. WFFS' fundraising abilities have been demonstrated historically. Since 2001, WFFS has generated over \$8,000,000 in funding (which includes \$621,960 from the RMOW between 2001 and 2012, representing less than 8% of total raised).
Technology: Clarification of latest construction proposal and sources of funds for all phases, and clarification of fixed assets vs. "technology"?	<ul style="list-style-type: none"> ⤴ Technology will be included in Phase 2. This includes all projection, sound and communications technology, with priority given to projection and sound. ⤴ WFFS will retain ownership of the projection equipment. The Leaseholder has the first option in the sub-lease to purchase such equipment at a fair market rate as stated in section 6.3 and 11.3 in the Sublease.

J. WFF CASHFLOW PROJECTIONS:

<p>Identification of WFF outstanding debt at present.</p>	<p>WFFS has limited 3rd party debt as follows:</p> <ul style="list-style-type: none"> ⤴ \$49,447 related to Pre-construction of the Rainbow Theatre renovation project, owed to the Hewitt Architecture, Kindred Construction and 10Eighty Technical Design, all supporters of the project. ⤴ \$50,977 in aged payables related to the 2011 fiscal are being addressed on a payment plan that will be complete by December 31st, 2012. ⤴ WFFS carries a related-party debt of \$557,000 to Shauna Hardy Mishaw, at prime plus 1%, payable only if and when WFFS is able. This debt represents the Founders personal investment in the organization and belief in its future.
<p>Proposed operating and cash flow assumptions.</p>	<ul style="list-style-type: none"> ⤴ In the fiscal year 2012 to August 31, WFFS has an net operating income of \$197,000. ⤴ Cash Flow assumptions to year end are based upon sponsorship forecasts, confirmed grants and earned revenue forecasts. At year end, WFFS is expecting a surplus of \$75,000.
<p>Impacts of phasing on business plan.</p>	<ul style="list-style-type: none"> ⤴ The Business Plan for the Festival Theatre will not be implemented based upon completion of Phase 1, as the project needs to be substantially completed for WFFS to confidently assume the sub-lease. For clarity, it is difficult to run a business if there is no front door. ⤴ For WFFS' business plan, the Festival Theatre is absolutely necessary for the continued success of the Whistler Film Festival and annual programs: <ul style="list-style-type: none"> ⤴ Phase 1 makes it feasible hold a first class screening during the Festival, using temporarily -installed rented technology. ⤴ Phase 2 reduces technical operating costs and reduces the risk to WFFS by ensuring the right technology is available and installed. ⤴ Phase 3 provides a fully functional year-round business that will provide a surplus revenue stream to WFFS.

WHISTLER FILM FESTIVAL DEMOLITION PLAN

• HEWITT + COMPANY ARCHITECTURE INC. • 208-422 RICHARDS STREET, VANCOUVER, B.C. CANADA, V6B 2Z4 • OFFICE 604 688-0855 •



L. RAINBOW THEATRE CAPITAL PROJECT: INTERIOR FLOOR PLAN DP001174

**WHISTLER FILM FESTIVAL
FLOOR PLAN**



• HENITT + COMPANY ARCHITECTURE INC. • 280-422 RICHARDS STREET, VANCOUVER, B.C., CANADA, V6B 2Z4 • OFFICE 604-688-0893 •

PROPOSED WHISTLER FILM FESTIVAL RENOVATION
WHISTLER CONVENTION CENTRE



N. RAINBOW THEATRE CAPITAL PROJECT FUNDERS

Updated February 21, 2012

The following companies and individuals have pledged or given a donation of cash or value in kind services to date in support of the Whistler Film Festival Society's Future in Focus Campaign and the Rainbow Theatre capital project, with some as indicated by an asterisk * being dependent on the project being confirmed. Asterix ** denotes funds used to cover pre-construction costs.

Goal:	\$2,770,000	
Total Pledged:	\$865,000	
Government:	\$350,000	
	\$350,000	Resort Municipality of Whistler (Phase 1)*
Corporate:	\$252,500	
	\$110,000 **	American Express Establishment
	\$2,500 **	Intrawest Central Reservations
	\$90,000	Kindred Construction (Value in Kind) *
	\$50,000	Zoom AV (Value in Kind) *
Foundations:	\$200,000	
	\$50,000	American Friends of Whistler *
	\$150,000	Whistler Blackcomb Foundation *
Individuals:	\$58,500 **	
WFFS Board	<u>\$48,000:</u>	
	\$10,000	Neal Clearance
	\$7,000	Arthur Evrensel
	\$3,000	Jack Evrensel
	\$10,000	Shauna Hardy Mishaw & Glenn Mishaw
	\$5,000	Laura Lightbown (on behalf of Carl Bessai)
	\$1,000	Kasi Lubin
	\$1,000	Lynn Stopkewich
	\$10,000	Shawn Williamson
	\$1,000	Warren Franklin
Individual (Seats)	<u>\$10,500:</u>	
	\$1,000	Ann Chiasson
	\$1,000	David Hardy
	\$1,000	Jack Noseguard
	\$2,500	Don Carmody
	\$1,000	Jane Milner
	\$1,000	Bruce Dean
	\$1,000	Maggie Thornhill
	\$1,000	Paul Bennett
	\$1,000	Paul Bennett, Hordo & Bennet

III. APPENDIX: INFORMATION AND DATA SOURCES

1. Summary of documentation on file and or requested by RMOW for WFF & Rainbow Theatre Capital Project
2. Whistler Film Festival Society Background
3. Attendee Profile
4. Current Venues
5. WFFS Historical Timeline
6. WFF Performance Indicators
7. Alignment with RMOW'S Existing Strategies and Objectives
8. RMOW'S Funding History
9. WFFS Management & Organization
10. WFFS Executive Team Profiles
11. WFFS Board of Directors
12. Rainbow Theatre Capital Project Funders
13. Cornerstone Planning Group Feasibility Study

A: DOCUMENTATION REQUESTED BY RMOW FOR WFF & RAINBOW THEATRE CAPITAL PROJECT:

<i>Document:</i>	<i>Prepared by:</i>	<i>Date Completed:</i>	<i>Source</i>
WFF:			
WFF Historical Backgrounder and Performance Indicators 2006 - 2011	WFFS	September 12, 2012	<i>Attached – see page 25 and 26</i>
WFF 2011 Festival Report – includes reports on attendance and results, audience profile survey conducted by Tourism Whistler, economic impact study conducted by Canadian Sport Tourism Alliance, Publicity results ad clippings etc.	WFFS	January 31, 2012	On File at RMOW with John Rae
WFFS Financial Statements 2006 - 2012; Current cash flow statement	BDO Dunwoody; Annual WFFS charitable returns are available with online with the Canadian Revenue Agency (2007 - 2011). Note 2012 will be available once the Charitable return is filed: go to http://www.cra-arc.gc.ca	Annually	<i>Provided – under separate cover</i>
RAINBOW THEATRE:			
Future in Focus Campaign material for Rainbow Theatre Capital Project Background	WFFS	2009; Updated August 2012	<i>Available online at whistlerfilmfestival.com</i>
Committee of the Whole Request to approve funding for Phase 1	WFFS	Presented February 21, 2012	<i>Attached; On File at RMOW with Mike Furey</i>
Feasibility Study for the Project	Cornerstone Planning Group	Completed September 15, 2010 for PCH application submitted October 27, 2011	<i>Attached; On File at RMOW with John Rae</i>
Fully-executed Sub-lease	Between Whistler Resort Association (dba Tourism Whistler) and the Whistler Film Festival Society; Prepared by RMOW (Sharon Fugman) on behalf of Tourism Whistler and RMOW and by WFFS legal	Completed October 26, 2010 for PCH application submitted October 27, 2011	On File at RMOW with Sharon Fugman
Tripartite Construction Agreement	Between RMOW, Kindred Construction Ltd. and Whistler Film Festival Society; Prepared by RMOW (Sharon Fugman) on behalf of RMOW and by WFFS legal	Completed December 15, 2010 for Development Permits	On File at RMOW with Sharon Fugman

Architectural and engineering studies, with preliminary designs and specifications	David Hewitt Architecture	Completed Development Permits issued February 23, 2012	On File at RMOW with Planning Dept.
Specialized Equipment Purchases supported by 4 different proposals from separate vendors.	Cost Estimates: <ul style="list-style-type: none"> • Zoom Audio Visual Networks Inc. • Cinematronix • Lightyear Digital Theatre Canada Ltd. • Leader D-Cinema Systems, Inc. 	Provided for PCH application submitted October 27, 2011	On File at RMOW with John Rae
Seats	Cost Estimates: <ul style="list-style-type: none"> • Zoom Audio Visual Networks Inc. with Irwin Seating 	Completed for PCH application submitted October 27, 2011	On File at RMOW with John Rae
Development Permits	RMOW File: DP001174	Completed February 23, 2012	On File at RMOW with Planning Dept.
Project Budget and monthly cash flow forecast for the duration of the project	WFFS	Completed for PCH application submitted October 27, 2011;	On File at RMOW with John Rae
Cost Estimates	Kindred Construction Ltd.	Completed for PCH application submitted October 27, 2011	On File at RMOW with Jan Jansen/Dave Patterson; <i>Phase 1 Cost Estimates attached</i>
Purchasing Policy & Procurement Administrative Procedure	RMOW	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae
Proof that Fire Safety Standards will be met	RMOW	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae
Completion of the Canadian Environmental Assessment Act exclusion form	RMOW	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae
1. PLAN:			
Five-year Business Plan for the organization and the facility including a financial operating forecast for the three years following project completion.	WFFS	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae

Projected Program includes the current program of artistic or heritage activities as well as a projected program of artistic or heritage activities for two years following the completion of the project	WFFS	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae
Monthly Cash Flow Forecast	WFFS	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae
2. RMOW:			
Council Resolutions	<ul style="list-style-type: none"> • Motion (Nov 17, 2009): to move forward with application for \$750,000 request to PCH • Motion (June 15, 2010): to move forward with application for \$1,000,000 request to PCH • Motion (date TBC): for RMOW \$500,000 commitment to project for PCH application • Motion (date TBC): for reallocation of \$145,960 funds to WFF from RMI Funds committed to project • Motion March 6, 2012: to reapply to PCH application with \$338,000 in RMOW Funding support 	Required for PCH application submitted October 27, 2011 and for renewed application yet to be submitted.	On File at RMOW with Legislative Services
Canadian Heritage Cultural Spaces Canada Fund (PCH) Application	Submitted by RMOW	Submitted October 27, 2012; Denied August 17, 2011	On File at RMOW with John Rae
3. SUPPORT:			
Source of Funding	<ul style="list-style-type: none"> • See summary in Appendix 	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae; <i>Update attached</i>
Proof of community support, including 3 letters from potential users of the facility *	<ul style="list-style-type: none"> • Whistler Blackcomb Foundation • American Friends of Whistler • Whistler Arts Council * • Whistler Chamber of Commerce • Whistler Museum & Archives * • Tourism Whistler • Capilano University Film Centre * • WFFS 	Required for PCH application submitted October 27, 2011	On File at RMOW with John Rae

B: WFFS BACKGROUND

"Arts and culture is a massive portion of the Canadian economy. More people need to understand have these numbers drilled into their head. 650,000 Canadians are employed in the arts and culture community across this country. It's \$46 billion in the Canadian economy, which is to say, it's more than twice the size of Canada's forest industry, it's three times the size of Canada's insurance industry, it's more than twice the size of Canada's agriculture industry in economic returns. It is a massive portion of our economy. This has to be a central component in our judgment if we're going to deal with economic recovery, support the quality of life in our cities, and support the creative economy in this country."

- James Moore, Minister Canadian Heritage & Official Languages (as quoted in the Georgia Straight, September 25, 2009)

MISSION:

The Whistler Film Festival Society is a charitable cultural organization with a mandate to further the art of film by providing programs that focus on the discovery, development and promotion of new talent, culminating with a must attend festival for artists, the industry and audiences in Whistler.

VISION:

Within a decade, Whistler will be a pre-eminent destination that connects the art and business of film; one of the top film festivals in the world and a must-attend for filmmakers and audiences; home to one of Canada's most digitally advanced theatres; and an epicentre for project development of screen based entertainment professionals.

OVERVIEW & HIGHLIGHTS:

- ▲ WFFS produces one of Canada's leading film festivals and plays a leadership role in project development and opportunities for filmmakers throughout the year. WFFS produces:
 - ▲ One major annual festival and industry summit (*Whistler Film Festival and Summit*); hosts directors, actors, producers, writers, entertainment executives, industry insiders and influencers
 - ▲ Project development programs for Canadian talent and youth (*China Canada Gateway for Film® Script Competition, Go West Producers Lab, Writers Workshop* and *Reel Canada: Our Films in Our Schools*)
 - ▲ Monthly screenings of contemporary feature films with post screening Q&As (*Reel Alternatives, Celestial Cinema*)
 - ▲ Annual fundraising and outreach events include: Celebrity Challenge, WFF On Location, WFF@TIFF: Celebrate Canadian Film and other Patron hosted functions
- ▲ Cinematic excellence is at the heart of the Whistler Film Festival which presents:
 - ▲ Seven film competitions and one audience award
 - ▲ Approximately 40 features and 50 shorts, selected from over 1,000 submissions, with over 50% Canadian content
 - ▲ Screenings, tributes, industry initiatives and special events
 - ▲ Over \$30,000 awarded annually to filmmakers
- ▲ WFF 2011 attracted 8,200 attendees (3200 unique visitors) including
 - ▲ 75 public and corporate partners (more are confirmed for 2012)
 - ▲ 506 industry (including 168 hosted guests who participate in the Festival – 55 Feature Filmmakers; 42 Short Filmmakers; 15 Jury Members; and 56 Summit Guests)
 - ▲ 60 media representing 49 media outlets
- ▲ WFFS has 923 active members
- ▲ Since 2001, WFFS has hosted 694 Alumni who have attended WFF with a film, as juror or industry guest including 21 honourees.
- ▲ 123 volunteers contribute over 1500 hours
- ▲ In 2011, WFF delivered a value proposition of \$18.6 million.
 - ▲ The economic impact was \$5.1 million for the Province of B.C., of which \$2.8 million was in Whistler.
 - ▲ WFF generated \$1.8 million in wages and salaries in BC, and 37 jobs, with 21 in Whistler.
 - ▲ Including the \$13.5 million in media value generated (\$2.5 million in ad equivalency), the total value proposition for BC was \$18.6 million in 2011, a return on investment over 6,700%.¹

¹ Canadian Sport Tourism Alliance conducted the Economic Impact Assessment of the 2011 Whistler Film Festival.

WFF is emerging as a leading film festival due to:

- ▲ Proximity to the film industry in Los Angeles and Vancouver
- ▲ Early December timing attracts major films wishing to qualify for the industry January awards season
- ▲ In 2012, WFF made three high profile announcements that are rolling out in 2012. All will benefit Whistler's tourism economy and catapult the Festival to the world stage:
 - ▲ Partnership with Variety
 - ▲ Partnership with Bell Media

HISTORY:

The Whistler Film Festival was founded by Shauna Hardy Mishaw and Kasi Lubin in 2001. When we founded the Whistler Film Festival, we did it with the intention to put Whistler on the map for world class arts and culture. Our vision remains two-fold. First, to be one of the top film festivals in the world and secondly, to establish Whistler as a pre-eminent destination that connects the art and business of film by being a must attend for filmmakers, industry and audiences.

Set in North America's premiere mountain resort, the Whistler Film Festival combines an esteemed international film competition with a concentrated screen-based industry Summit organized to address the ever-evolving landscape crossing borders and platforms in the digital age.

The scope and scale of the Whistler Film Festival Society has grown considerably since our inception. Today, our charitable cultural organization produces a well-respected, credible event in Canada and on the international film festival circuit, augmented by film presentations and project development programs throughout the year. It has matured from a volunteer-driven organization with a budget of approximately \$30,000 to a professional arts organization with an annual budget of over \$1.6 million for the last fiscal year.

The Whistler Film Festival began as a stop on the Moving Pictures tour of Canadian Films in 2001. Following an enthusiastic response from the local community, the Whistler Film Festival Society was created on October 30, 2002 to deliver the annual festival. On October 19, 2006, it became a registered charity.

In 2002, a strategic alliance was formed with the Toronto International Film Festival's Film Circuit, who assisted with programming of the Festival, which was volunteer-operated until 2004. In 2004, the Society worked with the Film Circuit to establish a monthly screening series, called Reel Alternatives, which continues to the present. That same year, the Society recruited a new board of directors, hired programming and management staff, adopted a new vision and mission, and consequently launched a new signature competition, the Borsos Award for Best Canadian Feature, which has attracted some of the best talent of our time to either adjudicate or participate.

As a result of this renewal, by 2006 the Festival had doubled in size, increased the number of films screened by over 600% and delegate and public attendance by over 200%, and greatly enhanced its visibility in the media. It began to emerge on the film festival circuit as a festival to watch.

In 2006, WFFS partnered with the Canadian Film Centre, Canada's leading institution for advanced training in film, television and new media, to provide professional development programs throughout the year in Whistler and at the Whistler Summit. This relationship was formalized in 2007 with the launch of the CFC Go West Project Lab, which completed its sixth edition in 2012 and the CFC Writers Workshop which completed its third edition in 2011. In November 2009, the WFFS and the CFC solidified a joint venture agreement to establish the Whistler Institute as Canada's leading institution in Whistler for intensive advanced project development of mid career to senior film, television and digital media professionals by connecting content creators with mentors and the inspiration to bring more scripts to screens and to the world.

In 2008, WFFS began exploring the opportunity to renovate the Rainbow Theatre with Tourism Whistler. In 2009, the Future in Focus campaign was launched raise \$5 million to transform Whistler's defunct Rainbow Theatre into a state-of-the-art screening venue, to create a permanent home for the Festival and WFFS' annual programs, and to implement our plans for even greater international impact.

In 2010 for its 10th anniversary, the Festival expanded to five days, celebrated ten of Canada's most renowned filmmakers at a Filmmakers In The Spotlight tribute which included the likes of Atom Egoyan, Bruce McDonald, Ron Mann and Daniel

Cross, and launched the first New Voices International Feature Film Competition.

In 2011, over 8,200 people including 506 delegates from five countries came together for five days in the mountain resort of Whistler, British Columbia to discover the 82 films with 42 screenings including 65 premieres of 1,000 submitted and to network. We host five tributes acknowledging some of Canada and the industry's greatest and most up and coming talent including Patton Oswalt, Jay Baruchel, Jennifer Yuh Nelson, Andy Serkis and Michael Shannon. We presented our family program at Whistler Olympic Plaza with Whistler Presents showcasing a never before seen collection of Pixar Animation shorts. Canada's 2012 Academy Award nominee for Best Foreign Film, *Monsieur Lazhar*, took home our Audience Award. At our Awards Brunch we announced our China Canada Gateway For Film®.

Cinematic excellence remains at the heart of the Whistler Film Festival. To recognize the vitality of this art form, the 2012 Festival taking place November 28 to December 2 will feature 90 innovative and original films from Canada and around the world selected from over 1,000 submissions, many of which will be programmed in seven juried competitive sections and be eligible for the audience award. Attracting over 8,200+ attendees including 500+ industry insiders, the Festival hosts filmmaking luminaries for an intimate five-day program of screenings, tributes, industry initiatives and special events that will be filled more premieres than ever before, star studded guests and lively celebrations. Recognized by filmmakers and film lovers alike as one of Canada's most important showcases for film, the Festival is a place where artists are celebrated, audiences are inspired, new ideas are discussed, and business opportunities are solidified.

Taking place during the 2012 Whistler Film Festival, the Whistler Summit features three concentrated days of business programmes and networking where industry can delve into the ever-evolving convergence of the art, technology and commerce of cinema. Wondering about digital platforms and distribution, how to break into the China market, the latest trends in Visual FX, or the business of made for TV movies? Offering in-depth conversations, lively debates, and critical insight into a broad range of issues vital to the international and domestic film communities that address crossing borders and platforms in the digital age, Whistler will be the place to be, to connect and to deal. New for 2012 is the *China Canada Gateway for Film® Script Competition*, a dynamic pitching competition designed to stimulate international financing for Canadian feature film projects by introducing experienced Canadian writer/producer teams to Chinese studios with up to \$15 million on the table for three selected projects.

Location remains one of our greatest assets. Whistler is located just a short drive from Vancouver, North America's fourth largest film production centre (after Los Angeles and New York). Vancouver generates over \$1.2 billion in film and television business annually, and is Canada's largest digital centre, valued at over \$3 billion annually. Vancouver has the major advantage of being in the same time zone and close to Hollywood, the world centre of the trillion-dollar entertainment industry.

The Festival's impact to date has been significant for Whistler, for British Columbia's film industry, and for Canada's international reputation in this important art form. The economic impact of the 2011 Festival was \$5.1 million for the Province of B.C., of which \$2.8 million was in Whistler. The event generated \$1.8 million in wages and salaries in BC, and 37 jobs, with 21 in Whistler. Including the \$13.5 million in media value generated, the total value proposition for BC was \$18.6 million in 2011.

With three new significant international initiatives including our China Canada Gateway for Film® Script Competition which will establish Whistler as the business gateway for developing film industry co-productions and funding between China and Canada, and our new partnerships with Variety, the world's leading source of entertainment news and Bell Media, Canada's premier multimedia company with leading assets in television, radio and digital media, we expect our impact to double within the next five years. Moreover, we are confident that these new opportunities will serve to propel us forward toward our vision.

With increased support from local, national and international partners, the Whistler Film Festival will continue to welcome international audiences to Whistler, facilitate project development opportunities for domestic talent, and create lasting cultural legacies.

C. ATTENDEE PROFILE:

WFF attracts a desirable market. Festival audiences are high-value visitors that fill Whistler's top hotels.

- ▲ The Whistler Film Festival is a destination event; over 70% of attendees traveling from outside the area.
- ▲ The 2011 Festival attracted 8,270 attendees including 506 industry insiders and representing 3220 unique visitors.
- ▲ A 10% increase in attendance is projected for the 2012 Festival with up to 9,000 attendees.
- ▲ 2011 Demographic Profile². WFF audience is affluent, highly educated and culturally sophisticated:
 - ▲ Attendees were between 25 and 54 years of age (75%), without dependents (67%) with 60% with HHI above \$75,000; including 38% HHI above \$100,000 70% of the visitors, came from outside the Whistler area
 - ▲ Majority of attendees (83%) were BC residents; 8% other Canada, 5% US and 5% other/International
 - ▲ 81% came to Whistler specifically for the Festival
 - ▲ 99% of visitors stayed overnight; average length of stay was 3 nights
 - ▲ 91% of visitors stayed in a paid accommodation, with hotel being the most popular
 - ▲ 69% of visitors booked accommodation online
 - ▲ 99% visitor satisfaction rating with 83% intending to return for WFF 2012

D. WFF CURRENT VENUES:

For 2012, up to four venues will be utilized as follows for the Whistler Film Festival. None of the venues notes are equipped with DCI Compliant Projectors. Two DCI Compliant Projectors along with four HD decks will be rented and installed into the WCC theatres on a temporary basis.

Whistler Conference Centre Ballrooms ABC

Capacity 920 AB; 615 C;

November 29 to December 1, 2012

Public screenings

Millennium Place Theatre

Capacity 200

November 29 to December 1, 2012

Jury, public and industry screenings

Squamish Lil'wat Cultural Centre Theatre

Capacity 80

November 29 to December 1, 2012

Jury, public and industry screenings

Village 8 Cinemas Theatres 6&7

Capacity 127

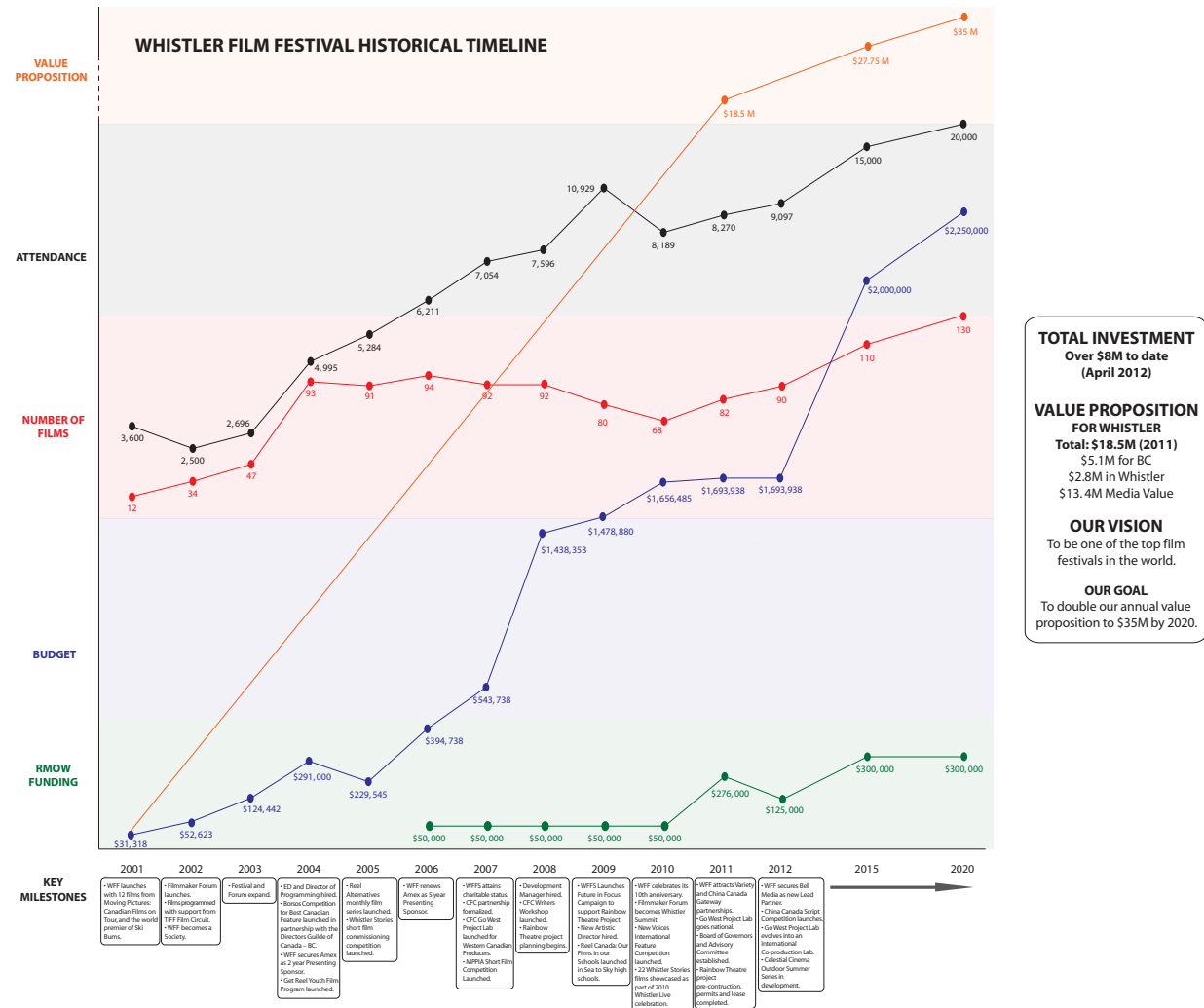
November 29 to December 1, 2012

Jury, public and industry screenings

² Statistics were derived from Tourism Whistler, which hosted an online survey to WFF11 attendees.

E: WFF HISTORICAL TIMELINE

The following graph demonstrates WFFS' history, performance and impact since its inception with estimates for future results.



F. WFF PERFORMANCE INDICATOR

The following quantitative performance indicators were established to measure the Whistler Film Festival's success in reaching its 2011 objectives and report performance from 2006 to 2011. The 2011 figures are bolded.

Performance Indicator	2006 Actuals	2007 Actuals	2008 Actuals	2009 Actuals	2010 Actuals	2011 Actuals
Number of films presented	94	92	92	80	68	82
Number of features	41	37	37	36	34	32
Number of shorts	53	55	55	44	34	36
Total Canadian films presented (features & shorts)	61	66	62	60	48	45
Percentage of Canadian content	65%	71%	67%	75%	70%	55%
Total attendance	6,211	7,054	7,596	10,929*	8,189	8,270
Attendance at screenings	5,622	6,370	6,950	6,536	6,839	7,364
Number of world premieres	8	4	5	18	9	13
Number of North American premieres	3	0	0	2	5	3
Number of Canadian premieres	6	2	8	9	5	7
Number of English Canadian Premiere	NA	NA	NA	4	2	3
Number of Western Canadian Premieres	NA	NA	NA	9	21	25
Number of BC premieres	9	20	19	22	14	8
Total number of delegates attending (including sponsors/not media)	589	684	646	519	482	506
Number of domestic/international participants (broadcasters, distributors, buyers)	70	79	89	67	61	65
Number of meetings	168	209	220	337	340	224

G. ALIGNMENT WITH RMOW'S EXISTING STRATEGIES AND OBJECTIVES:

- ⤴ WFF is aligned with:
 - ⤴ Tourism BC and Tourism Whistler strategies
 - ⤴ EPI & FE&A objectives
 - ⤴ Whistler's event tourism strategy
- ⤴ WFF is aligned with Whistler 2020.
 - ⤴ In the Description of Success, "Whistler will be renowned for world-class arts, cultural and heritage opportunities". This FE&A investment supports the Whistler Film Festival's action plan to be world class. The Whistler Film Festival meets 4 of 5 of the Arts, Culture & Heritage Priorities and 9 of the 17 Strategies.
- ⤴ WFF is aligned with Place-Based Cultural Tourism
 - ⤴ In the 2011 Cultural Tourism "Tapestry of Place" report, the Whistler Film Festival is recognized as "1 of the 5 lead cultural experiences". The Whistler Film Festival and the Rainbow Theatre Capital Project are seen as "opportunities that warrant Whistler's support" as they promise to "enhance Whistler's international cultural profile and build cultural tourism".

H. WFFS RMOW FUNDING HISTORY:

1. From 2005 to 2011, WFFS received core RMI funding from the RMOW of \$50,000 as matched public funding support; representing approximately 3% of its annual budget, for a total of \$350,000. WFFS attracted over a \$1 million in funding from provincial and federal agencies during this period, representing a 35% return on investment.
2. In 2011, WFFS received an additional \$145,960 in RMI reallocated from the Rainbow Theatre Capital Project funding, \$74,359 in FE&A funding for augmentation programming, and \$5,000 was provided to support outreach in Los Angeles for a total of \$275,319
3. For 2012, WFFS requested \$300,000 in F&A funding, representing 11% of the economic investment that WFF delivers annually to Whistler and 6% of what it delivers to the Province of BC.
4. For 2012, WFFS was awarded \$125,000 in FE& funding to support the augmentation of the Whistler Film Festival (WFF), which involves delivering talent tributes and award season premieres. It was assessed in the same category of third-party, for profit event producers, and core funding was not a consideration and had to be replaced.

I. WFFS ORGANIZATION & MANAGEMENT

The Executive Director and Managing Director (on a contract basis) report to the Board of Directors and have 2 full-time support staff including a Development & Sponsorship Manager and Programming Coordinator. All other positions for WFF are term employment contracts including:

- The Director of Programming, and staff including a Programming Manager, Administrator and Associates, responsible for programming and managing the films, juries, guests and awards.
- The Production Manager and Coordinator who start during the fall in the lead up to the Festival to assist with the management of the organization and all programs.
- A Marketing & Communications Manager who manages all marketing activities and a PR Manager who manages all public relations activities and an LA based PR agency.
- A Development Coordinator who supports the fulfillment of sponsors, supports and patrons and events.
- Additional contractors and consultants are hired to support WFFS' programs as required (Whistler Film Festival, Whistler Summit and the CFC Go West Project Lab etc.), and for WFF specifically in the following position Guest Services, Box Office, Technical Production and Venue Management.

EXECUTIVE OFFICE

Executive Director: Shauna Hardy Mishaw

Managing Director: Jane Milner

PROGRAMMING

Director of Programming: Paul Gratton

International Industry Consultant: Peter Wetherell

Programming Manager: Angie Nolan

Programming Coordinator: Ellie Irwin

Programming Administrator: Kris Lakatos

Shorts Programmer: Leea Thorne

Programming Associates: Feet Banks, James Brown, Sarah Muff, Kristyn Stilling

DEVELOPMENT & COMMUNICATIONS

Development & Sponsorship Manager: Leah Primeau

Marketing & Communications Manager: Janalee Budge

Publicity: Lindsay Nahmiache & Colette Gunson, Jive Communications

Talent Agency: Jerry Schmitz and Florence Grace, Grace PR

Production Designer: Ruth Johnson, Whistler Creative

OPERATIONS

Production Manager: Ken Phelan

Summit Production Coordinator: Mercedes Grant

Technical Production: Scott McPhee, 10eighty

Guest Services Manager: Nicole Leger

Guest Services Centre Manager: Jenny Angus

Venue Manager: Liza Lingren

Volunteer Manager: Joan Pitman

ADMINISTRATION

Finance: Katharine Creery

Accountant: BDO Dunwoody

Note: Guest Service, Box Office and Venue hires for WFF 2012 are in progress.

J. WFFS EXECUTIVE TEAM PROFILES

SHAUNA HARDY MISHAW - Executive Director & Founder, Whistler Film Festival Society

Shauna founded the Whistler Film Festival Society in 2001. Twelve years later, it has become one of Canada's leading film festivals. Shauna has over 20 years experience in sales, marketing and event production. She has served on the Boards of the Whistler Arts Council and the Whistler Chamber of Commerce, and received the 2008 Whistler Chamber of Commerce Business Person of the Year and the 2009 Wayne Black Service Award from Women in Film & Video Vancouver.

JANE MILNER - Managing Director

Jane has had a career ranging from sales and marketing, to banking and to arts and entertainment. Her ten years at Xerox Canada during their most competitive era started Jane on a course that altered the strategies of Xerox and every company she has worked for since then. She is a strategy developer and implementer, with the customer always in the centre of her business models. After Xerox, she was a senior executive at Royal Trust and CIBC in Toronto, and moved west to be President and CEO of the North Shore Credit Union. More recently Jane was Assistant Deputy Minister for BC's Provincial Government, responsible for the arts and BC's entertainment businesses. Jane has served on the Advisory Board for the Office of Superintendent for Financial Institutions, UBC School of Medicine, and various arts and charitable boards, including the Toronto YMCA.

PAUL GRATTON - Director of Programming

With over 30 years experience as a programmer both in art house repertory cinemas and on television, Paul is the former Vice-President of Entertainment Specialty Channels for CHUM, where he oversaw the development of such successful specialty channels as *Bravo!*, *Space* and *Drive-In Classics*. Previously, he was a Vice-President of Programming for both *Super Channel* and *First Choice* during Canadian pay television's first decade on air, and served as CEO of the Ontario Film Development Corporation. Since leaving CHUM in 2007, his consulting activities include work done for Telefilm Canada, the Canadian Film and Television Producers Association, Bell Media, the Directors' Guild of Canada and Television Quatre Saisons. Paul served as Chair of the Canadian Television Fund and the Academy of Canadian Cinema and Television, and on the boards of the Independent Production Fund, National Screen Institute, BravoFact and MAXfact. He currently sits as Chair of the First Weekend Club. An avid film buff, he has detailed notes on over 19,000 feature films that he has screened, and closely tracks the ever evolving North American distribution and film production sectors. As Director of Programming, he is responsible for the planning and execution of all film and industry programming for the Whistler Film Festival and Summit as well as other year round programming initiatives and future program development.

K. WFFS BOARD OF DIRECTORS

WFFS is honoured to have a Board of Directors who represents some of Canada's best and most influential business leaders and players in the entertainment industry.

ANN CHIASSON - Managing Broker, Remax/Sea to Sky Real Estate

Ann Chiasson brings a unique Whistler perspective to WFFS as 35 year resident, business owner, problem solver and a negotiator. Ann owns Remax/Sea to Sky Real Estate, and has offices in West Vancouver, Whistler, Squamish and Pemberton. A vital member of the Whistler community, she has been recognized as Business Person of the Year by the Whistler Chamber of Commerce and most recently by the Real Estate Board of Greater Vancouver for her continued support for community initiatives.

ARTHUR EVRENSEL - Partner, Heenan Blaikie LLP

Arthur Evrensel, is the head of Entertainment Law at Heenan Blaikie Vancouver, and is recognized as one of the country's top entertainment lawyers. He has extensive experience in international television and motion picture treaty co-productions. Arthur sits on the board of directors of Lions Gate Entertainment, MovieSet Inc. and the Motion Picture Arts & Sciences Foundation of British Columbia.

BILL THUMM - Director of the Nat and Flora Bosa Centre for Film and Animation at Capilano University

A veteran of more than four decades in the BC film industry, Bill Thumm began as a lighting technician on feature films in 1970 and worked subsequently as a property master, screenwriter, story editor and producer. A past Leo Winner and Genie nominee for producing the BC-shot feature "Rupert's Land", Bill is an ardent supporter of independent cinema in BC and is dedicated to brokering mentorship and providing material support for graduates of Capilano's highly regarded Motion Picture Arts programs. Bill was instrumental in planning and acquiring financing for the new \$38 million Film Centre project, which opened in 2012, and worked with faculty in developing the new degree program.

CARL BESSAI - Director/Cinematographer, Producer Ravenwest Films Ltd.

Carl Bessai is a producer, writer, director, and cinematographer. His feature films have won international critical acclaim, having screened at numerous festivals including Sundance, Berlin, and Toronto and have been released in Canada, the UK, Australia, New Zealand, and the USA.

LYNNE STOPKEWICH - Writer/Director

Lynne Stopkewich is a Vancouver-based filmmaker best known for award-winning independent features. Her films have played the Cannes, Venice, and Sundance film festivals. An outspoken supporter of indie filmmakers, Lynne has mentored, juried, and taught widely.

NEAL G. CLARANCE - Partner, Canadian Media and Entertainment Leader, Ernst & Young, Vancouver

Neal Clarence provides financial and advisory services to producers, distributors, studios and broadcasters. He has worked on 100+ feature films, animated productions, television series, movies, documentaries, and numerous co-productions. Neal created the tax credit for film that is used widely around the world. He is an advisor to the Canadian government and participates in trade missions on behalf of the Canadian film industry.

ROGER SOANE - General Manager, The Nita Lake Lodge – Whistler

Originally from London England, Roger Soane brings almost 40 years of international experience in the hospitality industry. Starting his career with culinary training at Westminster College in London, Roger spent the first 16 years as of his career as a chef becoming an Executive Chef with Pan Pacific Hotels & Resorts, before deciding to take a roll in senior management. He has worked with some of the top companies in the hotel industry in Europe, Asia, North America and the Caribbean. Roger has a wide range of board experience serving as Chairman of the Board of Tourism Victoria and is currently serving his third year as Chairman of the Board of Tourism Whistler. Roger has also served on the Advisory Board of Royal Roads University for the Tourism and Hospitality Management programs and spent three years on the board of the Victoria Foundation which, as a registered charity, manages an investment fund of over \$200 million dollars for distribution to regional non-profit organizations.

SHAUNA HARDY MISHAW - Executive Director & Founder, Whistler Film Festival Society

Shauna Hardy Mishaw founded the Whistler Film Festival Society in 2001. Twelve years later, it has become one of Canada's leading film festivals. Shauna has over 20 years experience in sales, marketing and event production. She has

served on the Boards of the Whistler Arts Council and the Whistler Chamber of Commerce, and received the 2008 Whistler Chamber of Commerce Business Person of the Year and the 2009 Wayne Black Service Award from Women in Film & Video Vancouver.

TERRY SALMAN - Salman Partners, Chairman, Director, President & Chief Executive Officer

Terry Salman began his career as a research analyst at Nesbitt Thomson's research department in the mid-1970's and went on to become a leading Canadian analyst, covering Canadian Pacific Ltd., Imasco Ltd., the Canadian chartered banks and cable television industry. As Director of Research at Salman Partners which he founded in 1994, Terry uses his strong research background to mentor young analysts and build a highly focused research team. Terry was appointed Honorary Chair of the Britannia Development Corporation (BDC) Fundraising Committee and is currently on the Advisory Committee for the Investment Industry Association of Canada and Chairman of the Vancouver Public Library Foundation. Terry was the Past-Chair of the Investment Dealers Association of Canada, Governor of The Vancouver Playhouse Theatre Company, Chairman of the Audit Committee for the Stem Cell Network from 2003-2005, and was on the Board of Directors of the Prostate Cancer Research Foundation of Canada for six years. In June 2009, he was awarded a Doctor of Technology, "honoris causa" from the BC Institute of Technology.

SHAWN WILLIAMSON - Co-Chairman, Brightlight Pictures Inc.

With over 25 year of entertainment experience, Shawn Williamson is a leading independent film and television producer, and one of the principles behind Brightlight Pictures Inc., the largest domestic producer in BC. Shawn chairs the City of Vancouver Industry Film Task Force and also sits on the boards of each The Leo Awards, Capilano University Film Advisory and the BC Film Commission Advisory Committee. Shawn has received several awards including: The Canadian Film and Television Production Association (CFTPA) Entrepreneur of the Year Award in 2006 (for Brightlight Pictures Inc.), and Business Vancouver's 40 under 40 Award in 2004.

WARREN FRANKLIN - Producer and Founder/Former CEO, Rainmaker Entertainment

Warren Franklin is an American visual effects manager, supervisor and producer who is credited on multiple features and TV series, several of which have won Academy Awards. With over 20 years of experience, Warren has worked on feature films with directors Steven Spielberg and George Lucas, overseeing the visual effects production for The Empire Strikes Back, Raiders of the Lost Ark, E.T.: The Extra Terrestrial, Star Trek II: The Wrath of Khan, Return of the Jedi and Back to the Future among many others. An expert in all things digital, he is a member of the Academy of Motion Picture Arts and Sciences (AMPAS), and a board member of the Visual Effects Society (VES) and Vice-Chairman of Digi-B.C.

CORNERSTONE

Resort Municipality of Whistler

WHISTLER FESTIVAL THEATRE PROJECT FEASIBILITY STUDY



Cornerstone Planning
Group
Vancouver and Victoria

Partners
David Whetter
Simon Richards
John Kafka
Tom Sadleir

Unit 204
1551 Johnston Street
Granville Island
Vancouver, B.C.
Canada V6H 3R9

Telephone
(604) 687-5896

Fax
(604) 684-6201

Website
www.cornerplan.com

Final Report

September 15, 2010

Resort Municipality of Whistler WHISTLER FESTIVAL THEATRE PROJECT FEASIBILITY STUDY

Final Report

September 15, 2010

Submitted by:

Cornerstone Planning Group

With assistance from

Schick Shiner and Associates

TABLE OF CONTENTS

1.0: Study Context	1
1.1: What is the Whistler Film Festival Society (WFFS)?	1
1.2: WFFS Core Programs	1
2.0: Festival Theatre Vision and Program Plan	3
2.1: Vision	3
2.2: Rationale for Feasibility Study	3
2.3: Operational and Governance Model	3
2.4: Programming Assumptions	3
2.5: Programming Projections	4
2.6: Program Partnerships	5
3.0: Facility Requirements	6
4.0: Estimated Capital Costs	7
5.0: Business Plan and Proforma	8
6.0: Community Benefits	10
7.0: Conclusions	11
7.1: Viability	11
7.2: Implications of Not Proceeding with Development	11

Appendix: Information and Data Sources

Cornerstone Planning
Group
Vancouver and Victoria

Partners
David Whetter
Simon Richards
John Kafka

Unit 204
1551 Johnston Street
Granville Island
Vancouver, B.C.
Canada V6H 3R9

Telephone
(604) 687-5896

Fax
(604) 684-6201

Website
www.cornerplan.com

1.0 STUDY CONTEXT

1.1

What is the Whistler Film Festival Society (WFFS)?

The Whistler Film Festival Society is a charitable, not-for-profit cultural and educational organization “committed to celebrating, promoting and developing a strong film industry in Western Canada, and to showcasing the best films from Canada and around the world.”¹

The WFFS produces one of Canada’s leading film festivals and plays a leadership role in offering professional development programs and opportunities for filmmakers.

Per the Society’s Constitution, the purposes of the society are as follows:

- a) To encourage the development of arts and culture in Whistler;
- b) To host an annual film festival and offer on-going film programming and events year-round;
- c) To support the art of cinema, and the independent film and video industry in Canada;
- d) To provide an educational and entertaining environment for film enthusiasts and industry professionals;
- e) To provide a venue for the general public and local community to experience a broad range of cultural, artistic and philosophical ideas;
- f) To raise funds in order to carry out the above purposes by means of: collection of fees, donations, or otherwise; accept gifts, legacies, devises and bequests; solicitation of money from government agencies, corporations and individuals; and to hold, invest, expend or deal with the same in furtherance of the objectives of the Society.²

1.2

WFFS Core Programs

The core programs offered by the Whistler Film Festival Society are:

Whistler Film Festival

The Whistler Film Festival is a five-day event that showcases Canadian films and builds industry relationships.

Whistler Film Festival Forum

The Whistler Film Forum is run concurrently with the Film Festival and provides interactive sessions to address issues affecting the film, television and digital media industry, as well as providing information, networking opportunities, one-on-one meetings, roundtable sessions and receptions.

¹ 2009 Whistler Film Festival Report, p.2.

² 2008/2009 Whistler Film Festival Society Annual Report, p. 3.

CFC Go West Project Lab

In partnership with the Canadian Film Centre, this is an intensive program which selects up to six Western Canadian producers to meet with senior producers, financiers and sales agents in Whistler to help bring their projects from script to screen (5 days in length).

Reel Alternatives

A monthly film series with bimonthly screenings of independent films in Whistler to build awareness and audiences for the Whistler Film Festival among residents and visitors year round (7 premieres in 2008; 4 premieres in 2009).

Get Reel Youth Film Program

A training and outreach program for local area youth aged 13-19, the GRFP is an intensive program that teaches youth how to write, direct, edit and produce a short film under the direction of industry professionals (20 students)(postponed for 2010).

Whistler Institute

WFFS and CFC joint venture agreement to establish the Whistler Institute for advanced training of mid career to senior film, television and digital media professionals by connecting content creators with mentors.³

³ Whistler Film Festival Society – 2010-2011 Business Plan, p. 12.

2.0 FESTIVAL THEATRE VISION AND PROGRAM PLAN

2.1 Vision

There is an initiative underway (*Future in Focus* campaign) raise \$2.5 million to "transform the existing Rainbow Theatre into a state-of-the-art digital presentation facility and the permanent home of WFFS"; and raise another \$2.5 million for programming that will "create an ongoing revenue generating opportunity for the WFFS by December 2011".⁴

2.2 Rationale for Feasibility Study

This feasibility study examines the facility, operational, and governance characteristics of the Festival Theatre concept being proposed by the WFFS. It is intended to assist the RMOW in assessing the viability of the capital project and operating model as well as provide an independent assessment of the financial feasibility of the project that can be incorporated into applications for CCSF funding.

2.3 Operational and Governance Model

It is envisioned that the Festival Theatre will function as a discrete program with associated staffing, income, and expenses.

The WFFS will continue to operate using the same well-established staffing and management model that has been used in previous years.

There will be an addition of two employees who will be responsible for the day-to-day management and coordination of the Theatre venue. The Operations Manager and Assistant Operations Manager will perform key tasks in the Theatre space including Box Office and Lounge sales, gallery exhibits, volunteer management, marketing, and basic community liaison and theatre upkeep.

The Theatre will be open four days a week for programming by the WFFS, accommodating workshops and film screenings. There will be two film screenings each evening (Thursday through Sunday, with the addition of matinee screenings on the weekend days (Saturday and Sunday)).

There are eleven Directors on the Board of the Whistler Film Festival Society and it is assumed that this size of a Board will continue to guide the WFFS into the future.

2.4 Programming Assumptions

The following programming assumptions were made through the development of this feasibility study:

- The Theatre is not being designed to accommodate live theatre performance – only small recital and concerts.
- Doc Soup program will continue to be operated in Vancouver although an opportunity to develop programming in Whistler as a consequence may emerge.

⁴ Whistler Film Festival Society – 2010-2011 Business Plan, p. 12.

- The Whistler Institute and the Go West Project Lab will add additional programming for the Theatre in the form of workshops and seminars as part of their educational and outreach strategies.
- Screenings for Reel Alternatives will be provided by the WFFS Archives, which currently has a collection of 629 films available from previous film festival screenings. The collection will continue to grow with films selected from the over 1000 annual festival applications.
- The Whistler Arts Council and the Whistler Museum and Archives will provide additional programming opportunities at the Theatre in partnership with the WFFS as part of the community rental agreements.

2.5 Programming Projections

Based on reported performance measures for the Whistler Film Festival and Forum, it is reasonable to assume that the event will continue to attract similar size audiences, and in fact continue to increase attendance levels based on improved capacity to host the Festival and Forum events.

Table 1: Attendance Rates⁵

	2005	2006	2007	2008	2009
WFF/Forum Attendees	5,284	6,211	7,054	7,596	10,929
% change		18%	14%	8%	44%
Forum Attendees	412	589	684	646	1,349
Screening Attendees	4,572	5,622	6,370	6,950	6,536
Special Events/Other	-	-	-	-	3,044

The increase in attendance at the Festival between 2008 and 2009 is a result of additional programming and additional capacity at multiple venues. For example,

- the number of screenings at Village 8 (a local cinema) increased from 24 to 30;
- an outdoor screening hosted 650 attendees;
- Celebrity Challenge and Closing Gala events were added to Festival programming;
- the late night screening venue was increased from a capacity of 120 to 300; and
- additional free screenings of Whistler Stories were added in the Warming Hut in Village Square.

Overall capacity for the Festival increased by 57% between 2008 and 2009 based on the above indicated activities. Total seating capacity went from 7,980 (2008) to 14,110 (2009).

⁵ The attendance rates in Table 1 for 2005, 2006, 2007, and 2008 are based on the performance indicators from the Whistler Film Festival + Forum Final Report 2009. The 2009 attendance rates are based on information received from WFFS (Jane Milner), August 25th, 2010.

Based on attendance and visitor statistics for the period 2006 to 2009, the Film Festival and Forum have been attracting a greater proportion of visitors every year (see Table 2).

Table 2: Attendance and Participation Rates (*Whistler Visitors number for 2009 is provisional estimate*)

	2006	2007	2008	2009	Source:
WFF Attendance	6,211	7,054	7,596	10,929	Whistler Film Festival + Forum Final Report 2009 Seasonal Visitor Numbers, 2010 Whistler Resort Statistics Report
Whistler Visitors (Winter - December)	152,323	158,375	134,608	146,597	
Participation Rate (attendance per 1000 visitors)	40.8	44.5	56.4	74.6	
<i>Percentage increase in participation rate</i>		9.2%	26.7%	32.1%	

2.6 Program Partnerships

The following organizations will have programming opportunities at the Theatre:

- Whistler Arts Council
- Whistler Museum and Archives
- Whistler Institute
- Motion Picture Producers Industry Association

3.0 FACILITY REQUIREMENTS



Rainbow Theatre

Currently the Film Festival is hosted in four different theatres/venues:

1. Rainbow Theatre – Conference Centre
2. Maurice Young Millennium Place – a 250-seat performing hall, gallery and multipurpose rooms.
3. Squamish Lil'Wat Cultural Centre – an 80-seat theatre; and
4. Village 8 Cinemas – multiple screen cinema complex

The 300-seat Rainbow Theatre is located on the ground floor of the Whistler Conference Centre. This building is owned by the Resort Municipality of Whistler and operated by Tourism Whistler. The Theatre has been vacant for over three years and in its current condition is no longer able to accommodate the needs of the WFFS. However, the Rainbow Theatre location is considered well suited for Film Festival and Forum activities. It is in the heart of Whistler Village, the core of the resort community. The Theatre has a separate street front entrance, which is universally accessible, and only a short block away from the main town square. As part of the Conference Centre facility, the Theatre will encourage shared activities between the local residents and the visitor population.

The intention is to renovate the 6,595ft² of Theatre space to provide:

- 300-seat Theatre (including elevated stage, production and storage room, tech./IT room);
- Box Office & Lobby;
- Bar & Lounge;
- Washrooms; and
- Projection room and office.

In addition to these designated spaces within the Theatre, there will also be exhibit space available for local artists throughout the facility to display their current work. The proposed facilities appear to be well suited to screenings and associated lounge activities.

Tourism Whistler would be responsible for operations and maintenance, and the WFFS would enter into a lease rental agreement with Tourism Whistler.

With the addition of the Festival Theatre as a venue for the Festival, the WFFS will be able to expand the scope of the Festival by increasing the number of possible available screenings, and ultimately increase the number of attendees that can be accommodated over the five day Festival and Forum period.

4.0 ESTIMATED CAPITAL COSTS

The floor plan layout developed by Hewitt + Company Architecture in June 2009 indicates the anticipated renovations for the Theatre to accommodate WFFS and additional community programming. This configuration was used to prepare the preliminary capital cost estimate as noted in the *Festival Theatre and Lobby Business Case* document (developed for Future in Focus). The capital cost estimates appear to be consistent with the scope of work as described.

Table 3: Preliminary Capital Project Cost Estimates

Element	Construction Cost Estimates
Theatre exterior entrance & foyer	\$578,500
Theatre Hallway	\$62,900
Washrooms	\$10,500
Festival Lounge	\$173,900
Telecom Room	\$5,100
Theatre Screening Room	\$348,200
Projection Systems	\$209,500
Project Design	\$202,900
Project Management	\$252,500
General Contractor	\$297,119
Legal Fees & Expenses	\$20,000
TOTAL BUDGET	\$2,161,119

5.0 BUSINESS PLAN AND PRO FORMA

The WFFS 5-year consolidated budget combines figures for all aspects of the WFFS and Festival Theatre proposal. For review purposes the data has been summarized into three components:

- WFFS and Film Festival
- Festival Theatre Operation
- Festival Theatre Capital Budget

The following table provides a budget overview based on the assumption that the proposed Festival Theatre is operating by 2012 and the proposed Whistler Institute (a joint venture between the WFFS and the Canadian Film Centre) is not initiated until after 2015. An estimate incorporating an earlier initiation of the proposed Whistler Institute was also prepared by WFFS. This scenario marginally increases the Net Income but not significantly.

Table 4: WFFS – 5 YEAR CONSOLIDATED BUDGET without Whistler Institute

	2010	2011	2012	2013	2014
WFFS and FILM FESTIVAL					
Income					
Grants	\$162,500	\$162,500	\$162,500	\$162,500	\$162,500
Donations & Sponsorships	\$447,500	\$567,500	\$517,500	\$517,500	\$517,500
Earned Revenue	\$131,700	\$142,285	\$171,969	\$199,360	\$233,394
Total Income	\$741,700	\$872,285	\$851,969	\$879,360	\$913,394
Expenses					
Communications	\$61,580	\$57,780	\$61,900	\$55,250	\$55,250
Program Delivery	\$380,800	\$379,000	\$390,556	\$398,970	\$407,612
Admin	\$428,098	\$401,917	\$186,483	\$137,453	\$138,472
Total Expenses	\$870,478	\$838,697	\$638,939	\$591,673	\$601,334
NET INCOME	(\$128,778)	\$33,588	\$213,030	\$287,687	\$312,060
<i>Note: Shortfall will be offset by transfers from Reserve Fund</i>					
FESTIVAL THEATRE OPERATION					
Income					
Grants	\$0	\$0	\$0	\$0	\$0
Donations & Sponsorships	\$0	\$0	\$0	\$0	\$0
Earned Revenue	\$0	\$0	\$355,800	\$365,400	\$375,960
Total Income	\$0	\$0	\$355,800	\$365,400	\$375,960
Expenses					
Communications	\$0	\$0	\$50,000	\$50,000	\$50,000
Program Delivery	\$0	\$0	\$131,600	\$131,600	\$131,600
Admin	\$0	\$0	\$114,440	\$121,320	\$128,276
Total Expenses	\$0	\$0	\$296,040	\$302,920	\$309,876
NET INCOME	\$0	\$0	\$59,760	\$62,480	\$66,084
FESTIVAL THEATRE CAPITAL BUDGET					
Income					
Donations	\$230,000	\$2,060,719	\$0	\$0	\$0
Total Income	\$230,000	\$2,060,719	\$0	\$0	\$0
Expenses					
Construction & Finishings	\$50,000	\$1,901,219	\$0	\$0	\$0
Technical Equipment	\$0	\$209,500	\$0	\$0	\$0
Total Expenses	\$50,000	\$2,110,719	\$0	\$0	\$0
NET INCOME	\$180,000	(\$50,000)	\$0	\$0	\$0
TOTAL BUDGET					
INCOME	\$971,700	\$2,933,004	\$1,207,769	\$1,244,760	\$1,289,354
EXPENSES	\$920,478	\$2,949,416	\$934,979	\$894,593	\$911,210
NET INCOME	\$51,222	(\$16,412)	\$272,790	\$350,167	\$378,144
<i>Note: Shortfall will be offset by transfers from Reserve Fund</i>					

The projections indicate an annual Net Income of \$272,000 in 2012, increasing to \$378,000 by 2014. This outcome is largely predicated on increases in earned revenue and sponsorships associated with the improved facilities of the Festival Theatre. If these targets are achieved the WFFS will be in a position to offer new programs, market more extensively, and even subsidize educational courses.

Over 80% of total projected revenue is associated with the Film Festival and Forum. The remainder is associated with other programming and event rentals for conferences, business meetings, showcasing film events, and arts and culture groups.

The projected income and expenses for the WFFS and the Film Festival are considered relatively reliable as they are based on several years of actual experience. The projected income and expenses for the Festival Theatre Operation (Cinema Box Office and Event Rentals) are more difficult to estimate, as these are new programs. Marketing for the Festival Theatre is the responsibility of the Theatre Manager, as noted in the previous section. The intention is to use a number of marketing measures to attract both resort visitors and residents, including:

- Advertising in the local papers, and on Resort TV;
- Providing information at concierge desks;
- 'Dinner and a Movie' packages with local restaurants;
- Movie specials on Thursday or Sunday, locals night;
- Movie specials for visiting conferences; and
- Partner with WB programs, TW offers, and other events to package movie tickets

Although it is difficult to assess the feasibility of meeting the income targets set for the Festival Theatre Operation, it appears that the WFFS could have a financially viable operation even if only 70% of the projected income target were achieved. Given that over 80% of the income projections are associated with the Film Festival and Forum, the overall budget and pro forma appear to be viable.

6.0 COMMUNITY BENEFITS

Cultural Tourism Support

The Whistler Film Festival represents a significant contribution toward Whistler's goal of becoming a destination for cultural tourism and thereby strengthening "Whistler's tourism economy by weaving Whistler's authentic arts, culture and heritage (ACH) experiences into a marker-ready 'tapestry' of offerings aimed at attracting visitors and enhancing the Whistler experience."⁶ The Festival Theatre will make it feasible to increase the annual number of attendees as well as broaden the range of entertainment options for visitors throughout the year.

Community Activity Support

The Festival Theatre development will not physically increase the number or capacity of cinema facilities, but the improvements to the existing space and installation of new equipment will allow for more intensive use and thereby increase capacity for community activities. It will also enhance access and opportunities for participating in arts and heritage experiences.

Space Quality Improvements

The Festival Theatre Project will modernize the spaces creating new opportunities for arts and heritage organizations in the community.

⁶ Whistler's Cultural Tourism Development Plan, page 1.

7.0 CONCLUSIONS

7.1 Viability

Vision

The proposed Festival Theatre concept builds on the established success of the Whistler Film Festival and Forum. It will enhance the ability of WFFS to host this major cultural event while also providing benefits to arts, cultural, and heritage groups in the Sea-to-Sky region.

Facilities

The proposed improvements to the Rainbow Theatre are consistent with supporting the range of programs and activities envisioned.

Governance

The existing governance model, which has been operating successfully, is considered suitable for the expanded capacity and program offerings.

Operations and Management

By setting up the Festival Theatre to function as a discrete operation with defined income sources, expenses, management, and staffing, the WFFS has enhanced the ability to monitor and manage the Theatre effectively without complicating the already established WFFS functions and the Film Festival and Forum events.

Financial

The Festival Theatre concept is largely supported by the projected revenue associated with the Film Festival and Forum events, which have been operating successfully for a number of years. With the projected net income levels, the future revenue estimates could be off by 35% or more without jeopardizing the financial viability of the WFFS. **The proven track record of the WFFS in successfully operating the Film Festival and Forum and the estimating contingency built into the estimates support a relatively high level of confidence in the income and expense projections.**

7.2 Implications of Not Proceeding with the Development

If the renovation of the Theatre were not to proceed the WFFS would continue to be limited in their programming capacity and in their ability attract high quality films, industry interest, and filmmakers. Their vision to be one of the top film festivals in the world would be significantly constrained by a lack of quality space and equipment. The potential for the WFFS to make a significant contribution to the Whistler economy and enhance the ability to support a wide variety of regional and community cultural and educational programs would be compromised.

APPENDIX: INFORMATION AND DATA SOURCES

- 1) Whistler Film Festival Society Business Plan 2010-2011
- 2) Festival Theatre floor plan and artist renderings
- 3) Festival Theatre Business Plan + Program Plan + Pro Forma
- 4) Festival Theatre Project Budget
- 5) Festival Theatre Project Timetable
- 6) Festival Theatre Campaign Collateral - *Future in Focus*
- 7) Whistler 2020 *Moving Toward a Sustainable Future*
- 8) Resort Municipality of Whistler intentions regarding Cultural Tourism
- 9) Whistler Event Tourism Strategy
- 10) Whistler Arts Council – Our Vision, Desired End Result & Areas of Focus 2005-2015
- 11) 2010 Whistler Resort Statistics
- 12) Regional Economic Impact Assessment and Strategy for Arts, Culture & Heritage: Sea to Sky Corridor From Lions Bay to the Pemberton Valley
- 13) 2009 Whistler Film Festival Report
- 14) 2009 Whistler Film Festival + Forum Delegate Survey
- 15) 2008 Whistler Film Festival Economic Impact Assessment
- 16) Whistler Film Festival Society Updated Strategic Plan 2010-2012
- 17) RMOw Community Life Tracking Survey, February 2009, Mustel Group Market Research