

The following is a copy of **Clause F1, Administrative Report No. 17-2005** which was **ADOPTED** by City Council at its meeting held on **September 19, 2005**:

**Re: River Landing Phase I
Destination Complex
(File No. CC. 4130-2)**

COMMUNICATIONS TO COUNCIL

A. REQUESTS TO SPEAK TO COUNCIL

7) Lenore Swystun, dated September 18

Requesting permission to address Council with respect to the River Landing – Phase I Destination Complex report. (File No. CK. 4130-2-5)

8) Patricia Roe, dated September 19

Requesting permission to address Council with respect to the River Landing – Phase I Destination Complex report. (File No. CK. 4130-2-5)

RECOMMENDATION: that Clause F1, Administrative Report No. 17-2005 be brought forward and that Lenore Swystun and Patricia Roe be heard.

Moved by Councillor Paulsen, Seconded by Councillor Birkmaier,

THAT Clause F1, Administrative Report No. 17-2005 be brought forward and that Lenore Swystun and Patricia Roe be heard.

CARRIED.

“ADMINISTRATIVE REPORT NO. 17-2005

**F1) River Landing Phase I
Destination Complex
(File No. CC. 4130-2)**

RECOMMENDATION:

- 1) that City Council approve, in principle, the proposed uses, draft footprint, and preliminary design for a Destination Complex on Parcel “X”, River Landing Phase I as outlined in this report;
- 2) that City Council direct Administration to officially ask the Federal Government for capital assistance through the Centenary Funding Program;

- 3) that City Council direct Administration to pursue additional capital funding from the Government of Saskatchewan and other private sector sources;
- 4) that City Council direct Administration to engage the services of a destination attraction consultant and report back on an operational budget; and,
- 5) that City Council approve the granting of the \$1M reserved for a theatre group to Persephone Theatre providing:
 - a) Persephone Theatre raises all the capital necessary to build and furnish a live performance theatre at River Landing within a specified time frame;
 - b) Persephone Theatre provides the City with a business plan and operating budget that demonstrates self-sufficiency;
 - c) Persephone Theatre offers the facility, or portions of the facility, for use by other groups;
 - d) Persephone Theatre pays property taxes upon completion of the new theatre; and,
 - e) Persephone Theatre undertakes to integrate, wherever possible, with the proposed Destination Complex and programming.

BACKGROUND

The South Downtown Concept Plan, adopted by City Council on June 21, 2004, and by the Meewasin Valley Authority on October 1, 2004, called for a facility that would encompass a live-performance theatre, visitor attraction, landmark, retail space, a small café, and public spaces. City Council, at its meeting on November 29, 2004, resolved:

- “1) that a Technical Committee be created in order to make recommendations to City Council in 90 days regarding:
 - Design and program space
 - Building use and partners proposal
 - Capital cost estimate and funding strategy
 - Operating budget(s)
 - Ownership and operating structure
 - Implementation plan and schedule;

- 2) that the Technical Committee be comprised of the following:
 - Chris Dekker, Manager of Special Projects, Public and Intergovernmental Affairs
 - A representative of The Partnership
 - A representative of the City Planning Branch
 - An architect, to be chosen through a Request for Proposal process
 - A cost estimator
 - A financial advisor
 - Gwyn Symmons, CitySpaces Consulting Ltd.;
- 3) that Council provide conditional approval, in principle, for the Persephone Theatre new building project proposed to be located in the Cultural Block; and,
- 4) that the Administration be authorized to proceed with the issuance of a Request for Proposals for the services of an Architect.”

REPORT

Destination Attraction Proposals

Following a Request for Proposal process, Administration engaged the architectural services of Friggstad Downing Henry Architects in March 2005, and appointed members to the Technical Committee. An Expression of Interest (EOI) was issued on April 22, 2005, to identify interested not-for-profit organizations, governments, government agencies, or the private sector with proposals for the destination attraction and/or the landmark, public space, and visitor centre. The EOI asked for a description of the organization, a brief description of the concept for the proposal including how it will meet the objectives for this complex, the target group that will be attracted, a summary of how it will operate, and amount of space required for the use.

Following the June 15, 2005, deadline seven organizations had submitted eight proposals:

- Children’s Discovery Museum on the Saskatchewan Inc.
- Meewasin Valley Authority
- Aikido: The Way of Peace
- Saskatoon Bus Stop Refreshments
- Turtle Island Art Gallery
- Science West Inc.
- Tourism Saskatoon River Landing Visitor Centre
- Tourism Saskatoon Joni Mitchell Centre for Creativity

The Committee reviewed each submission against the criteria outlined in the EOI, which included:

- Consistency with the objectives of the *South Downtown Concept Plan*.
- Appeal - will the proposal help create a popular destination for visitors and residents?
- Dynamics – does the proposal include a program for change?
- Creation of a distinct identity for River Landing.
- Ensure that it performs as a year-round destination.
- Complement private sector uses envisaged within the River Landing and the area.
- Financial and organizational capacity of the proponent.

Based on the evaluation, the Committee short-listed two proponents – the Meewasin Valley Authority (River Landing Centre) and Saskatoon Tourism (Visitor Centre, Joni Mitchell Centre for Creativity). Proposals are attached (Attachments #1, 2 and 3).

New Meewasin Valley Centre

The Meewasin Valley Authority proposed a new and expanded Meewasin Valley Centre that would celebrate Saskatoon and the South Saskatchewan River. Focusing around sub-themes including “Our River Our Home” the proposal suggested multiple visitor experiences using auto triggered/interactive displays, AV displays and mannequins, interactive touch screens/LED panels, multiple digital projections on domed screens, and a tiered relief model of the river valley.

Saskatoon Tourism Visitor Centre/Joni Mitchell Centre for Creativity

The Saskatoon Tourism proposals included the establishment of a visitor centre to expand visitor services functions in a high pedestrian location and the Joni Mitchell Centre for Creativity. The visitor centre would allow Tourism to serve and counsel (reception/information, internet kiosks, specialty item sales, central ticket sales) more visitors at the River Landing location which will be central to a number of large hotels, festivals, and other events with high pedestrian traffic.

The Joni Mitchell Centre for Creativity will be North America’s first attraction dedicated to the celebration of creativity and creative people. The Centre would include a small performing stage, interactive displays celebrating 100 years of Saskatchewan creative accomplishments, a sound booth to produce your own CD, interactive instruments, video technology to see yourself perform on stage with major Canadian artists, a songwriter’s room, a round room portraying/celebrating cultural diversity. A small section of the centre will be dedicated to Joni Mitchell artifacts including photos, posters, awards, paintings, and other memorabilia.

Both the Meewasin Valley Authority and Saskatoon Tourism proposals included the relocation of their existing administrative offices to the Destination Complex. To ensure a dynamic experience, both proponents included travelling or temporary exhibit space to feature displays/events/exhibits that travel the globe.

Live Performance Theatre

The South Downtown Concept Plan suggested that a live performance theatre, which would act as a draw during weeknights and weekends, anchor the complex. The nature of performance theatres is such that they do not require significant glass frontage and, as such, the plan calls for the theatre to be located on the northern portion of the property fronting Second Avenue.

In 2004, City Council reserved \$1M for “future discussions relating to theatre groups”. Administration has been negotiating the terms by which Persephone Theatre would acquire space on Parcel “X” and the provision of the \$1M operating grant. Discussions have been productive, and Administration is recommending that the grant be provided on the following conditions:

- 1) Persephone Theatre raises all the capital necessary to build and furnish a live performance theatre at River Landing within a specified time frame;
- 2) Persephone Theatre provides the City with a business plan and operating budget that demonstrates self-sufficiency;
- 3) Persephone Theatre offers the facility, or portions of the facility, for use by other groups;
- 4) Persephone Theatre pays property taxes; and,
- 5) Persephone Theatre undertakes to integrate, wherever possible, with the proposed Destination Complex and programming.

Retail

The South Downtown Concept Plan called for retail space to be an important and complementary element of the River Landing redevelopment and suggested that the Destination Complex include retail, primarily on the ground floor. There is a need to maximize the retail space opportunity both to sustain the operation of the facility, but also to ‘animate’ the Second Avenue frontage for pedestrian activity.

Parking

The Concept Plan noted that for the area to flourish, it must be accessible by automobile and transit. The Plan also acknowledged that *“providing enough parking for a popular destination and a location for special events is always a planning challenge”* and recommended that underground parking be pursued for the cultural block.

In 2004, the City engaged the services of Stantec Consulting Ltd. to produce a report on parking supply and demand in the downtown area. With the announcement of a new 2600 seat theatre on Block 146 and the proposal to build a major hotel/spa and Destination Complex on River Landing Phase I, Stantec Consulting Ltd. was requested to update the 2004 report to determine appropriate parking requirements.

The Stantec Consulting Ltd. Study (Attachment #4) notes that an additional 396 stalls would be required to meet summer, weekend, and peak demands, and also recommends that two levels of underground parking be constructed as part of the development.

Observation Tower

The South Downtown Concept Plan noted that *“the first opportunity for a landmark structure is for some form of high structure that is preferably located on the western edge of the cultural block. This would be visible for the bridge heading north into the downtown. The structure would be publicly accessible and could include some form of observation platform.”*

The Committee incorporated an observation tower in their design considerations.

Destination Complex Footprint, Design, and Capital Cost

The Committee met with the short listed proponents to investigate the potential for shared space and other opportunities to minimize the total footprint. Following this review, the Committee discussed design and space issues with the architect and independent cost estimator. The first draft design included all spaces requested by the proponents as well as underground parking, retail space, public space, and an observation tower. At the same time, the Committee examined potential sources for capital and, after reviewing the initial design; it became apparent that the total cost for such a structure would not be acceptable.

The Committee asked the architect to redesign the building to reduce the footprint, primarily through the exclusion of office space. As a result, the administrative offices of the Meewasin Valley Authority and Tourism Saskatoon are not included in the proposed attraction/destination building. In this exercise, it was important that the total footprint and suggested uses still contain the critical mass required to attract visitors and justify federal and provincial funding.

The reconfigured design and footprint are attached (Attachment #5). Accommodating the suggestion that the building must be unique and represent a new focal point for the city, the design incorporates an impressive and eye-catching façade that forms part of a semi-circle radiating from Persephone’s centre stage. The southwest corner is punctuated by the observation tower, which offers an unprecedented view of the river valley, the downtown, and all of Saskatoon. The public gallery incorporates a two-story galleria with large glass windows providing protection from the elements and a warm haven in the winter.

While the exact location within the building has yet to be determined, the space to accommodate the two short-listed destination proponents accounts for approximately 1,000 square metres (about 10,764 sq. ft.). Leased retail space has been maximized to assist in the operation of the building and accounts for approximately 800 square metres (8,611 sq. ft.).

The respective architects and design teams from the City and Persephone Theatre have been working on integration issues. The Persephone Theatre footprint outlined in the attached proposal is for illustrative purposes only. Final design and integration with the rest of the building will be finalized at a later date.

The plan also identifies two levels of underground parking with 288 stalls.

Capital Cost

The City's architect and independent cost analyst have estimated the capital cost of the entire building as follows:

Core Building	\$15.5M
Underground Parking	\$ 6.3M
Persephone Theatre	<u>\$ 9.5M</u>
TOTAL	\$31.3M

It should be noted that the Persephone Theatre estimate has been provided by Persephone and has not been reviewed by the City's architect or cost analyst. The City's figures incorporate a significant provision for soft costs including site analysis, design and management fees, furnishings, and a general contingency.

Sources for Capital Funding

Federal Government	\$10.0M
Provincial Government	\$ 5.0M
City of Saskatoon	\$ 5.0M
Self Funded (Parking)	\$ 6.3M
Fund Raising	<u>\$ 5.0M</u>
TOTAL	\$31.3M

The \$5M contribution from the City includes the provision of \$1M to Persephone Theatre, which is currently held in reserve. While sources for the remaining \$4M have yet to be finalized, Administration and the Committee have been working with the assumption that capital sources should have no direct impact on the mill rate.

The self-funded provision includes a \$1M contribution from the Parking Reserve and borrowing that would be funded through the annual revenue generated from the parking facility. The City and Persephone Theatre will be pursuing private sector sponsorship for the remaining \$5M.

Operational Funding

While both the Meewasin Valley Authority and Saskatoon Tourism provided preliminary operating estimates, they were generated under the assumption that they would be moving their entire operations to the Destination Complex. As well, they assumed that their respective requests for space would be accommodated.

The Committee is also concerned with the lack of marketing data and destination attraction analysis that would estimate the number of visitors that could be attracted, the value of the attraction (ticket price), and cost for operations. To this end, the Committee expressed the need to engage the services of destination attraction marketing specialists to answer these questions, and to assist the City and the proponents to find the right mix of attraction space.

The Committee is also working on the operating estimates for the rest of the complex including the issue of self-funding capital financing for the underground parking. Once this work is complete, a final report will be submitted to City Council.

JUSTIFICATION

The community has an expressed desire for a facility that will provide a new Saskatoon destination for residents and tourists alike. The concept of a destination complex was well supported by the public during the public input portion during the development of the South Downtown Concept Plan.

There is a unique and timely opportunity to obtain significant federal and provincial capital funding assistance, which is critical to the construction of the complex. The series of recommendations contained in this report will provide the necessary approvals to continue the work towards bringing this project to fruition.

PUBLIC NOTICE

Public Notice pursuant to Section 3 of Policy No. C01-021, Public Notice Policy, is not required.

ATTACHMENTS

1. Meewasin Valley Authority - River Landing Centre EOI
2. Saskatoon Tourism - Visitor Centre EOI
3. Saskatoon Tourism - Joni Mitchell Centre for Creativity EOI
4. South Downtown Parking Review, prepared by Stantec Consulting Ltd. dated September 12, 2005
5. Destination Complex Footprint and Design, prepared by Friggstad Downing Henry Architects

Ms. Lenore Swystun indicated that there has not been enough public consultation with respect to the proposed River Landing development.

Ms. Patricia Roe spoke against the proposed River Landing development indicating that City Council may be rushing into a decision.

Moved by Councillor Heidt, Seconded by Councillor Birkmaier,

- 1) *that City Council approve, in principle, the proposed uses, draft footprint, and preliminary design for a Destination Complex on Parcel "X", River Landing Phase I as outlined in this report;*

YEAS: His Worship the Mayor, Councillors Birkmaier, Heidt, Penner, Neault, and Wyant 6

NAYS: Councillors Alm, Dubois, Fortosky, Hnatyshyn, and Paulsen 5

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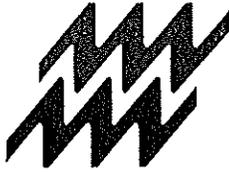
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CARRIED UNANIMOUSLY.



Expression of Interest River landing Destination Complex



Meewasin Valley Authority
402 - 3rd Avenue South
Saskatoon, Saskatchewan
S7K 3G5
Phone (306) 665-6887
Fax (306) 665-6117

Meewasin

June 15, 2005

Chris Dekker, Project Manager
City of Saskatoon
222 Third Avenue North
Saskatoon, SK S7K 0J5

Dear Sir:

Re: Expression of Interest – River Landing Destination Complex

The Meewasin Valley Authority has an interest in developing a state-of-the-art visitor centre that celebrates Saskatoon and the Saskatchewan River; with ancillary office and meeting space, as part of the River Landing Destination Complex.

Contact Information

Susan Lamb, CEO
Meewasin Valley Authority
402 Third Avenue South
Saskatoon, SK S7K 3G5

Phone: (306) 665-6887
Fax: (306) 665-6117
Email: meewasin@meewasin.com
Web: www.meewasin.com

Profile of the Organization

Mandate: The primary Meewasin Valley Authority (Meewasin) mandate is stewardship of the South Saskatchewan River Valley as it flows through Saskatoon and the Rural Municipality of Corman Park. To fulfil this mandate, Meewasin delivers interpretive programs about the natural and cultural heritage of the valley, develops public facilities to encourage a wide spectrum of wise recreational and community use of the valley, conserves the remaining natural areas, and implements the Meewasin Development Plan through regulation of development. Meewasin enables community involvement in the development of long-term plans and related decision making.

Corporate: Meewasin was incorporated in 1979 by *The Meewasin Valley Authority Act* and is a registered charity. It is governed by a 12 member Board of Directors and has a staff complement of 22 people, increasing to 40 during the summer season.

Board of Directors:
Terry Alm
Darwin Anderson
Mayor Don Atchison

Paul Becker
John Brockelbank
Ann Coxworth
Elaine Hnatyshyn

Peter MacKinnon
Richard Nieman
Hon. Peter Prebble
Glen Penner



Team: The Meewasin team includes design, interpretive program development, construction, facility management, program delivery, marketing, and financial expertise. Meewasin and its staff are among the most experienced in the province when it comes to building, fundraising, and running interpretive centres.

Process: A direct liaison will be maintained with the City of Saskatoon, Persephone Theatre, and other participants on the site throughout the development process to ensure a product reflecting high national and international standards for destination attractions. Key experts, public consultations, and proven designers and contractors will be used to ensure a high quality project that meets the needs of the community.

Experience: Meewasin has developed many educational and interpretive programs and facilities. Selected achievements include:

- Beaver Creek Conservation Area - Meewasin developed and operates this site which features hiking trails, an interpretive centre, year round interpretive programming, and fee-for-service environmental education. Unique displays challenge visitors to explore the valley and beyond.
- Meewasin Valley Centre - Located in the heart of Saskatoon, this centre interprets the settlement history of Saskatoon, our connection to the river, and the future of the valley. The small centre features exhibits, a visitor information kiosk, audio-visual presentations, a gift shop, and year round programming. This centre would be replaced by a much more significant centre at River Landing, if Meewasin is selected to participate.
- Valley-Wide Interpretation - Meewasin develops and produces a wide variety of Interpretive material, from signage to trail and walking tour brochures, and education materials and kits. These materials help us to tell the exciting stories of the entire valley, while sending stewardship messages to a much broader audience.
- Special Events - Meewasin develops and coordinates numerous events, all designed to enhance public connection to the valley. This includes 16,000 people helping with the annual Clean-Up campaign, 350 volunteers who have "adopted" portions of the valley, and tree planting programs with 400 participants annually.
- Partners FOR the Saskatchewan River Basin (PFSRB) - Meewasin manages this project on behalf of 220 member organizations across three provinces. Watershed management is a major issue worldwide and this project, established in 1990, has a mandate "to promote awareness, stewardship, knowledge, and respect for the basin ecosystem and heritage that will encourage sustainable use of the basin's natural resources and nurture cultural values". This group connects Meewasin to information and contacts on issues relating to the Saskatchewan River basin.

- Wanuskewin Heritage Park - planning and development of an \$11 million facility at this National Historic Site. Working under contract for the Park's Board, Meewasin managed the capital project, raised capital funds, and provided the business plan, financial management systems, marketing plan, interpretive program plan, and operational start-up. The development included exhibit construction and multi-media production, as well as specialized building and site construction. The project incorporated multi-lingual displays and literature. Local content and aboriginal employment targets were achieved during implementation. The Park, now managed directly by its Board, has been operating for over twelve years.

Awards: Selected awards in recognition of Meewasin achievements include:

- "Excellence on the Waterfront" – 1990, for a quality Waterfront Project in a Juried Competition by The Waterfront Centre – Washington D.C.
- "Governor General Conservation Award" – 1983, for Outstanding Contribution to Managing the Resource of Canadian Environment by the Tourism Industry Association of Canada
- "Canadian Parks Service Heritage Award" – 1993, for Exceptional and Significant Contribution to Canada's Heritage by Government of Canada/Environment Canada
- "Heritage Canada Achievement Award" – 1992, for Excellence in Heritage Conservation by Heritage Canada
- "Interpretation Canada Awards of Excellence, Gold Award" – 1996, for a Marketing Strategy for Interpretive Sites and Services by Interpretation Canada
- "Community Service Award" – 1997, for Leadership in Landscape Development by Canadian Society of Landscape Architects
- "Premier's Awards of Excellence in Design" – 1996, for Wanuskewin Heritage Park by Design Council of Saskatchewan
- One of four finalists for the world-wide "Thiess River Prize" – 2004, for river conservation and development by the Thiess Corporation of Australia

Community awareness and support: Almost all respondents (91.8%) in an independent survey in 2003, felt that Meewasin is "a good investment of their tax dollars". This was an increase from a 1998 survey, where 85% agreed with the statement.

Further, in 2003 respondents felt Meewasin:

- helps increase business in Saskatoon – 82%
- helps attract visitors – 90%
- helps recruit new employees – 73%
- contributes to quality of life – 93%

Persephone Theatre endorsement: The general manager of Persephone Theatre has provided written confirmation that his artistic director and building committee will work with Meewasin to achieve mutually beneficial synergies, if Meewasin is selected.

Concept Summary

Description: A new Meewasin Valley Centre is proposed for the River Landing site with approximately 1,970 m² (21,200 ft²) of indoor space and a capital cost of \$8.1 million. For those familiar with the current Meewasin Valley Centre, the proposed development would be about twice that size – but all at or above grade. The concept includes:

- Outdoor loading and staging spaces for groups of people
- Outdoor casual meeting space/entrance for the public
- Visitor reception and information facilities to orient people to the building, the Meewasin Valley, and to the community – particularly to refer people to other natural and cultural attractions in the region
- Interpretive exhibits 557 m² (6,000 ft²) elaborating on the themes set out in Appendix A. Planning references for the interpretive program include the “River Landing Interpretive Plan” by AldrichPears Associates and the Meewasin City Centre Interpretive Plan, with its theme of Shifting Currents – economy, nature, and culture.

Exhibits and programs inside the building will reinforce and complement the outdoor interpretive facilities at River Landing, as set out in the “River Landing Interpretive Plan”.

The building should demonstrate environmentally sustainable building technology, which can also be interpreted.

- Temporary exhibit space 40 m² (430 ft²)
- Activity room for hands-on interpretive programs
- Meeting rooms that can be combined for a large public meeting or divided up for smaller meetings
- Green rooftop garden of native grass and wildflowers, providing a spectacular view of the river
- Gift Shop 46 m² (495 ft²)
- Public lobby, washrooms and telephone

- Administrative space, which can be on an upper level if necessary
- Adjacent dedicated parking for at least six vehicles

Related facilities: River Landing Phase 1 must include a number of amenities in close proximity if the proposed Meewasin Valley Centre is to succeed. These include public parking, food service, landmark, and appropriate store-front development on the south end of Second Avenue. Meewasin may consider a role in the development or operation of such related facilities and would like to discuss these elements of the project further.

Operations: The Meewasin Valley Centre is open to the public, at no charge, seven days a week, year-round. Meewasin programs and special events will spill out onto the Riverfront at River Landing to help animate the public outdoor spaces in all seasons.

Audience: A large proportion of the visitors will be local residents, with visiting friends and relatives coming in second. Statistics indicate 2 million visits to Saskatoon annually, with about 1 million of those overnight. More than 60% come from Saskatchewan, 30% from neighbouring provinces, 5% from the U.S., and 2% from overseas. The emphasis on repeat visitation will demand regular replacement of exhibits, traveling exhibits, and special event programming to maintain appeal.

Existing relationships with school divisions and other groups will continue to generate predictable use of the centre in all seasons. 200 classes or groups visit the existing centre each year.

Key Factors for Meewasin

Autonomy: Meewasin would require ownership, or something akin to ownership, to control future operating costs and enable changes to the physical plant as required.

Operating Effectiveness: Other elements of the River Landing development must proceed to achieve the critical mass necessary for a destination attraction. The synergies among the partners in the overall development should allow extended hours and higher levels of service without cost increases. With the right combination of parts, the cultural centre can attract more than 100,000 visitors per year.

Profile and Identity: Meewasin must achieve a high profile on the site and function as a hub for the River Landing area, particularly the riverfront. One goal is to create a sense of place that is unique to Saskatoon.

Sustainability: Meewasin would want a building that is consistent with its conservation values, such as one using LEED standards for sustainable construction.

Capital Budget

The projected cost for the Meewasin Valley Centre at River Landing is \$8.1 million.

Basic building 1,970 m ²	\$3.813
Exhibits 557 m ² design, fabrication, installation	3.450
Furnishings	.173
Site work	.245
Design/consulting	.423
TOTAL	<u>\$8.104</u> million

Meewasin will secure approximately \$1 million based on the equity in its property at 402 Third Avenue South. For the project to succeed, Meewasin would require approximately \$7.1 million dollars from the three levels of government.

Funding Agreement in Place: If selected, Meewasin has a funding agreement with Western Economic Diversification Canada for \$42,500 towards preparation of a detailed conceptual plan.

Capital and Program Renewal: Meewasin is required by its governing Act to spend one-third of statutory revenue, or \$624,000 (2004-05), on capital work each year. While this amount of revenue is not enough to undertake the initial capital development, it could provide resources to keep the exhibits up to date.

Meewasin has proven capacity in fundraising. Over its 25 year history, Meewasin has raised \$26 million or 35% of its revenue from non-statutory sources. In the next few years, Meewasin has committed its fundraising efforts to the Riverfront development. In the long term, fundraising can also contribute to capital and program renewal at the proposed centre.

Operating Budget

The projected operating cost includes occupancy and program delivery costs for the proposed Meewasin Valley Centre at River Landing, and does not include general management and administration costs that apply to the organization as a whole. The projected operating cost for the new centre is \$321,000 per year.

This amount is feasible for Meewasin, given a typical annual budget in the range of \$2 to \$3 million, including \$266,000 (2004-05) to operate the current centre. It is likely that increased visitation at the proposed location will generate increased earned income from the gift shop, special programs, and traveling exhibits.

Funds are in place to operate the proposed Meewasin Valley Centre at River Landing.

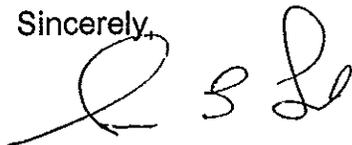
Acknowledgement

Meewasin would like to thank Western Economic Diversification Canada, Tourism Saskatoon, Meyers Norris Penny LLP, Saunders Evans Architects Inc., AldrichPears Associates, and Crosby Hanna & Associates for assisting in the development of plans for a Meewasin Valley Centre at River Landing.

Request

The City of Saskatoon is asked to declare its interest in negotiating the development of a new Meewasin Valley Centre at River Landing.

Sincerely,

A handwritten signature in black ink, appearing to read 'S Lamb', written over the word 'Sincerely'.

Susan Lamb
CEO

Meewasin Valley Centre at River Landing - Interpretive Matrix

APPENDIX A

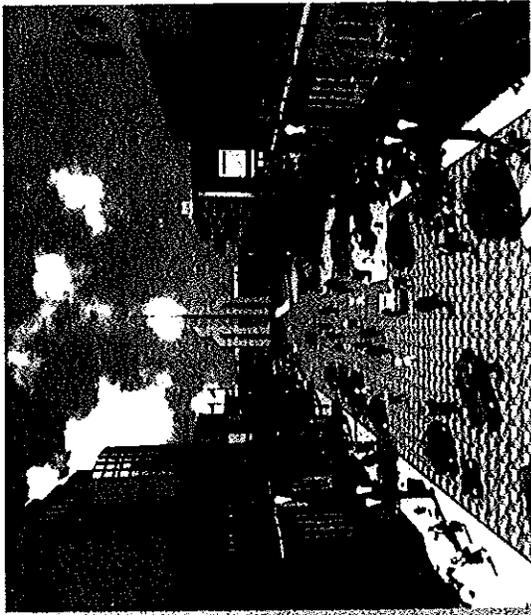
Saskatoon, our story		Visitor experience	Suggested Media
Sub-themes	Stories		
From First Peoples to John Lake	People and animals have been attracted to this site on the river for at least 6000 years.	A timeline display outlines the eras influencing the Saskatoon area, starting with the glaciers, to the first nations, and covering changes in the area to the time of European settlement. Visitors would be encouraged to explore the history further at places such as the U of S, Wanuskewin Heritage Park, and several other centres that explore the pre-history story.	Object theatre Video/audio/light presentation – 7 minutes in length, either touch or motion activated.
Hub City to Science city	Saskatoon has gone through many business cycles since it was founded in 1882. These stories include: pioneers; early transportation Northwest Rebellion; boom and bust; depression; wars; growth, especially mining; the high tech present and the future of our science city.	The visitor will activate interactive displays in sequence. Each display will depict one of several thematic/historic scenes representing important pivotal events in the economic, environmental or cultural perspectives of Saskatoon's settlement.	Interactive displays that are automatically activated in sequence with surround lighting and focused sound projection allowing multiple users the opportunity to explore different displays in the same area at simultaneously.
Villains and Visionaries	Many local and national leaders hailed from or lived in Saskatoon including Joni Mitchell, Gordie Howe, Ernest Lindner, Farley Mowat, and John Diefenbaker.	The visitor will interact with displays that depict Saskatoon's historical characters in the appropriate setting, which through the use of timed lighting from above will illuminate each of the figures involved in the dialogue of the event.	Audio/visual displays and mannequins whose dialogue is lighted and synchronized to create the illusion that the figures are speaking to each other and to the visitor who is experiencing the display. Each figure would have a separate sound system that will enhance this effect. These displays of historical re-enactments would be designed to allow for adaptation and change throughout the years.
A knowledgeable and creative city	We benefit from the many cultures that have made their home in Saskatoon. Education has always been a key priority here.	The visitor would experience a pre-packaged audio-visual multi-image digital show that covers a multitude of stories. The visitor would touch the display screen to explore topics such as immigration patterns, new technological developments and education advances.	Use of interactive touch screens and led panels combined with directional speakers and focus the sound to a particular area.

Saskatoon, our River	
Sub-themes	
From the Mountains to the Sea	<p>The river for 10,000 years has origins in the Rocky Mountains and ends in Hudson Bay. This is the story of its geological origins after the retreat of the glaciers, and its journey through five ecosystems.</p>
Our river, our home.	<p>The Saskatchewan River defines the natural history of Saskatoon and area. The river's edge providing an life to hundreds of plants, insects, fish, bird and mammals that also make the river valley their home.</p>
Our river, our opportunities and threats	<p>How do people use the river now besides drinking? Saskatoon has had a love/hate relationship with it, for years turning away. Opportunities include agriculture and industry who are big water users but what are the threats to both the quantity and quality of the water?</p>
	<p>With the wave of their hand, the visitor activates a multi-projector display that is projected on a white domed screen. A pre-packaged presentation graphically illustrates the geological birth and history of the Saskatchewan River basin. Mountains rise up, glaciers advance, retreat and scour the landscape. Lakes are formed and rivers begin to flow. The landscape changes as the climate and the river mould the earth.</p> <p>A visitor or a number of visitors will enter a small viewing area which is a domed screen theatre. A domed shape theatre shows a flight over the South Saskatchewan River system, focus on the entire watershed and the flora and fauna located within. The surround sound experisnon, colors, smells and wind give the impresston that the visitor is soaring through the basin in a helicopter or perhaps as a dragonfly.</p> <p>The visitor encounters a series of displays that resemble a watershed. Simulating the path of the Saskatchewan River the visitor has the opportunity to redirect water, remove and return water from the display as well as to clean it up. The visitor will be allowed to open valves, activate pumps, open and close dams and weirs with each action having a reaction on the river system and surrounding landscape. At each interactive "switch" a small label could outline what effect occurs when that switch is activated.</p>
	<p>Multiple digital projectors focus on a domed screen. The projectors are located above and around a circular display with each contributing to a three dimensional effect. Surround sound will provide background sound effects of wind, rain, scouring, and other related geological processes.</p> <p>A dome/globe with built in surround sound, mist sprayers, scent sprayers and wind turbines.</p>
	<p>A tiered relief model of the Saskatchewan River system with valves that allow water to enter and circulate through a model city and return to the river through a treatment plant. Pumps can be activated to draw water out of the river and be used for irrigation and a system set up to return the water back to the river. A model dam with flood gates that the visitor can control. Different coloured dyes can be added to the river at various points where possible pollutants occur such as at storm drains and the like. Other points can represent water treatment centres that filter and remove the dye from the water. Signs/text/labels will be affixed at</p>

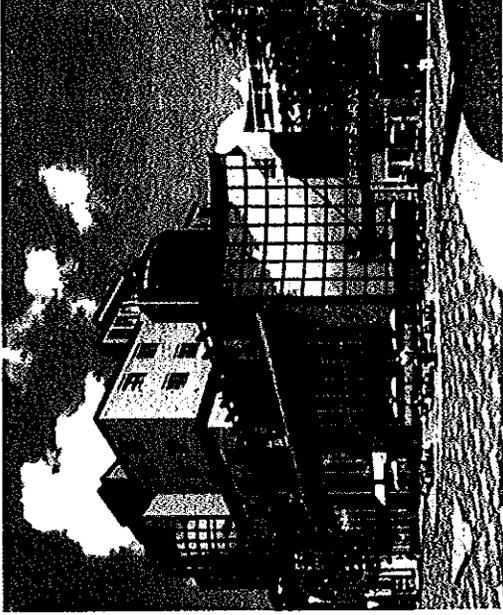
<p>Our changing Climate</p>	<p>Inland water bodies will be some of the most affected in the world by climate change. We can protect our river by following sustainable practices.</p>	<p>As the visitor explores the centre they can discover small "Did You Know?" circles that draw attention to the unique "sustainable" environmentally friendly design. For example a "Did You Know" circle might be located near a light switch explaining how 35% of the energy used to light the centre actually comes from solar panels located on the roof of the building.</p>	<p>activation points to explain the impact of activating whatever device at that point. The interpretive building is designed to model sustainability. This, in turn, protects our river, which is threatened by the forces of climate change. Grass roof interpreted; pipes exposed, straw bale construction, composting toilets, solar and wind power, nuclear power, water conserving appliances are all highlighted by small "Did You Know" signs explaining their role in making the Centre a sustainable building that is earth friendly.</p>
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A Visit to the Meewasin Valley Centre at River Landing

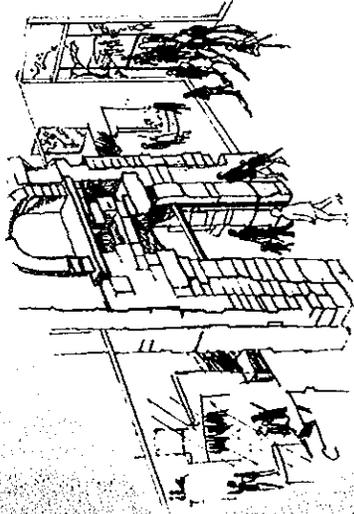
A family of four arrives after driving south on Second Avenue and parking in the underground lot beneath the centre. Or perhaps as guests at the spa, they have already parked and simply walked over. The unique building catches their eyes and makes them want to visit. It even appears to have wildflowers and native grass on the roof! The south side of the building offers a panoramic view of the river.



Strolling through the Gathercole arch that serves as the front door of the building they see opportunities for later shopping, a light snack, and a bathroom break. They notice the centre is open daily including weekends and holidays with longer hours during the visitor season. They are interested in the nearby riverfront area and decide to walk along the promenade once they are oriented.



An interpreter greets them at a joint reception area for Meewasin and Persephone. Do they want visitor information? Are they here to buy tickets to Persephone? Are they out-of-town visitors who want to be oriented to Saskatoon, its people, its river and its story? Or are they repeat visitors who have come for the special display? They also notice a public atrium that today is booked for a news conference. Permanent chairs and benches imply that it can be used all year round for the general public.



Today they are intrigued by the two streams of the interpretive centre. One is the story of the Saskatoon area from prehistory to today and projecting into the future. The other is the story of the river, not only as it runs through Saskatoon but also from its origins in the Rocky Mountains and destination in Hudson Bay.



Their first activity is to view a "Welcome to Saskatoon" object theatre that explains our unique community located on the South Saskatchewan River. (An object theatre has a central narrator and visual stream but breaks away occasionally to highlight particular objects or people around the central screen). Filled with humour and beautiful images of Saskatoon and the river, the theatre entices them to visit the centre further and then to explore the entire community. They will learn about its many visitor attractions and the agriculture, business and industrial underpinnings that make Saskatoon prosperous.



The interpretive centre appeals to all the senses, including not only sight but smell and sound. They will get their hands wet, hear a steam engine chugging somewhere in the galleries and wrinkle their noses at the sweet smell of sage. It contains state of the art displays that invite and entice adults and children to interact with the exhibit or to apply what they see to their everyday lives. There are live native creatures including the endangered sturgeon, a true 'living dinosaur'. An exhibit tells the story of the entire river basin including glaciers and how they affect the river system and how our basin compares with others in the world.



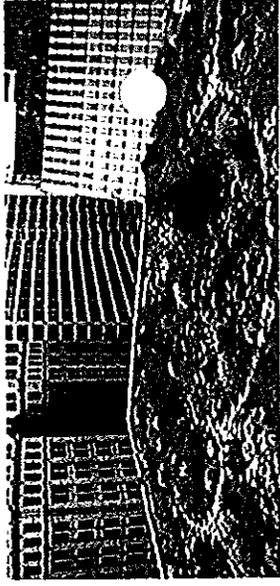
The visitors see an activity room where school children learn about some of the challenges of early pioneers and settlers. They see a list of many traveling exhibits planned for the next year and resolve to come back to one about science and technology, including Saskatoon's important role in the space program.



Optional - In the Joni Mitchell Discovery Centre they see they see artifacts from Saskatoon's international star, Joni Mitchell, including many of her awards and other memorabilia. In an associated round room they have a chance to think learn about the many philosophies of the world. They notice that there will be a new display coming in a couple of weeks about other famous musicians who had their beginnings in Saskatoon. They notice that a community group is sponsoring an outdoor music festival in a few weeks that features not only Joni's work, but that of many Canadian artists.



Optional - They also have a chance to learn about other parts of the valley in the new Tourism Saskatoon visitor centre.



Before they leave, they climb to the rooftop garden where they sit on a bench among the native grass and wildflowers. The view of the river valley is spectacular; this indeed is a little bit of prairie in the centre of the city.



Mother discovers the nearby gift shop where there are numerous quality items on offer at various prices that will help remind them this memorable trip. Many of the items are made in Saskatoon and Saskatchewan. They decide to buy a snack of bannock and Saskatoon berry jam that they will take to a table outside so they can watch a busker's performance in the amphitheatre.

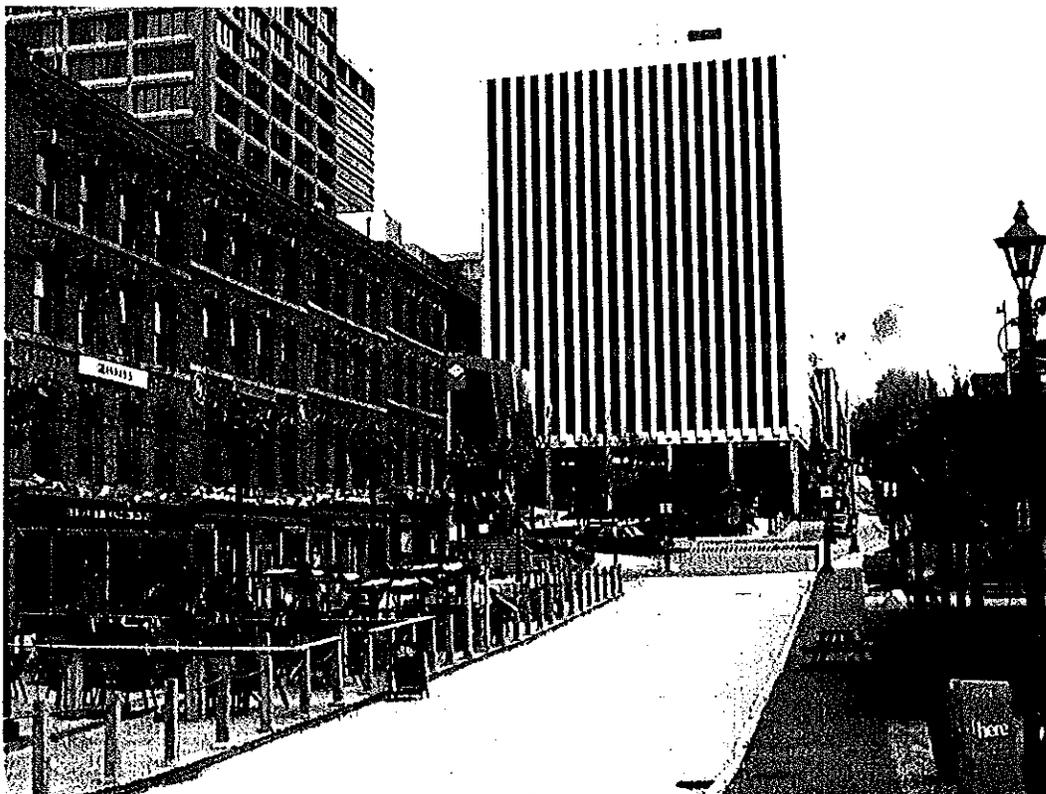


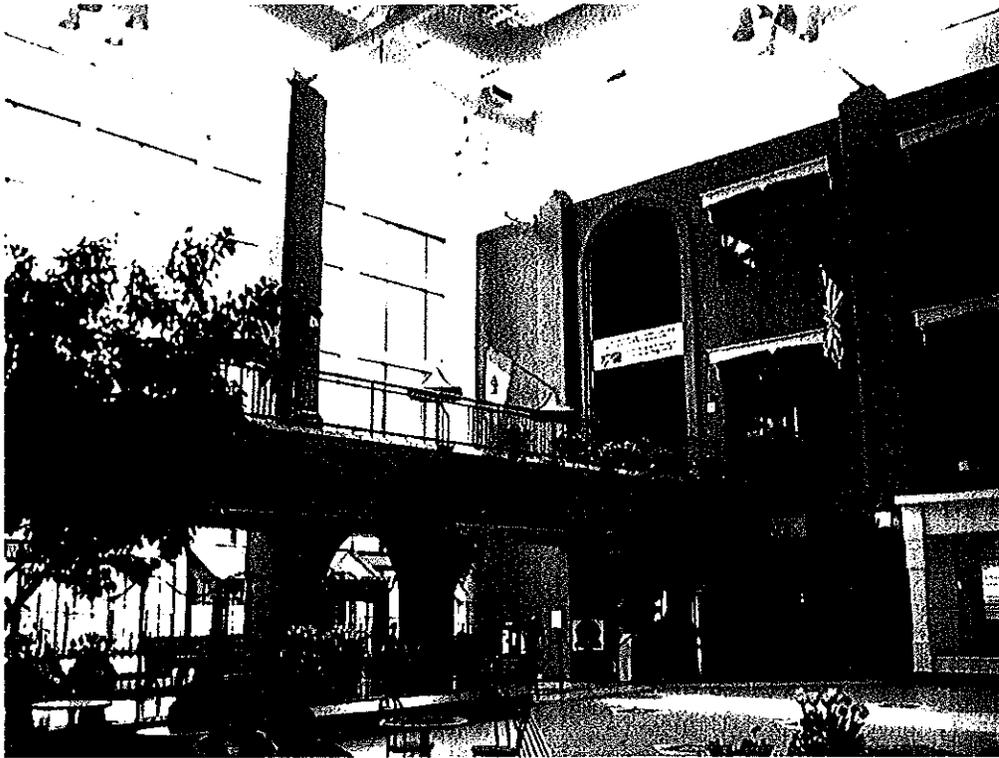
Tourism Saskatoon
River Landing Visitor Center

Tourism Saskatoon River Landing Visitor Center

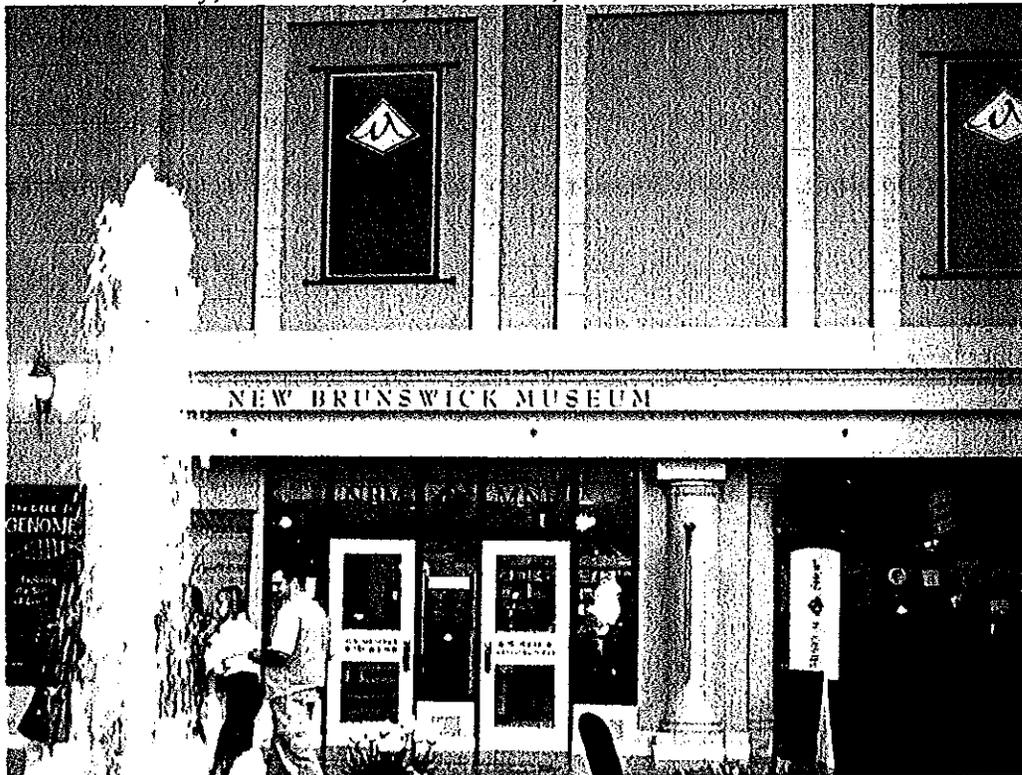
“Expanding Visitor Service Functions in a high pedestrian location” is identified as a strategic objective in Tourism Saskatoon’s new 5 year strategic plan. Tourism Saskatoon has been actively involved in examining the options for an enhanced service visitor reception and sales center to provide optimum access for both business and leisure visitors. The River Landing location, close to a large number of hotels, festivals and other events, with high pedestrian traffic, will allow us to counsel more visitors. Research has proven that tourist interaction with Tourism Saskatoon’s travel counselors have a definite impact on length of stay and the number of activities undertaken by visitors. In other words, intercepting a larger number of visitors will increase the economic impact of tourism in Saskatoon. The Tourism Saskatoon Board’s Relocation Committee has endorsed the potential of creating such a center at the River Landing.

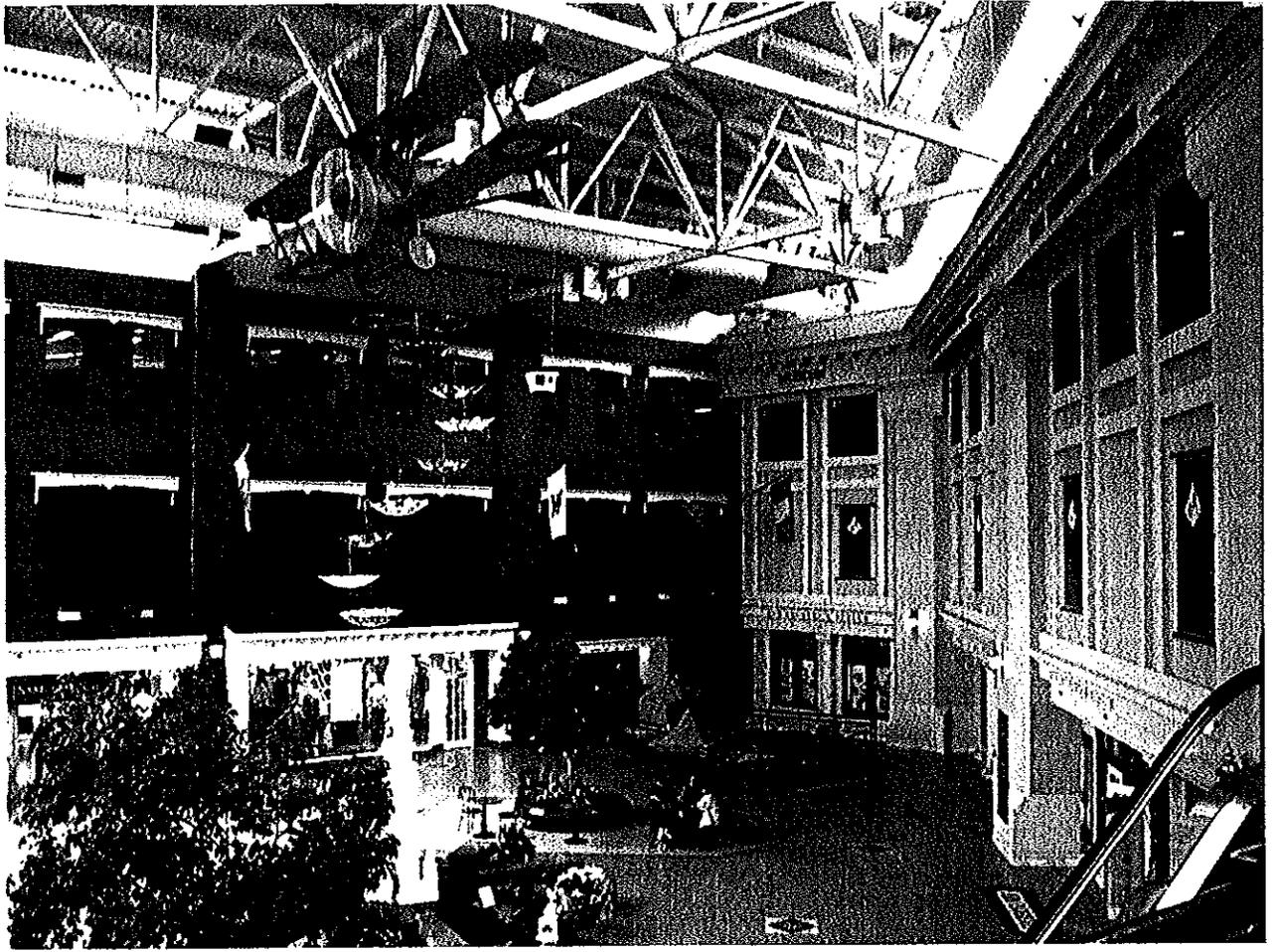
The City of Saskatoon’s Expression of Interest for the River landing Site incorporates a visitor center. Tourism Saskatoon has developed a business case with the support of Meyers Norris Penny LLP (MNP) and Saunders Evans Architects (SEA) that examines the capital and operating costs of a Tourism Visitor center in the River Landing destination complex. MNP conducted research into the spatial requirements by contacting visitor centers across Canada and comparing functions and best business practices. The research indicated that a number of visitor centers were reviewing their locations and services to better compete for tourism revenues. The research also indicates that high visibility and traffic are the critical success factors. Winnipeg, Vancouver, St. John (shown below in the four photos), Halifax (shown below in last two photos) and Hamilton have created successful water front visitor centers by being strategically located near event, festival or hotel clusters in high traffic areas with significant natural resources.





Tourism Saskatoon's optimum space required would be approximately 422 square meters. This would allow for expanded visitor sales and service functions, brochure display, specialty item sales area, orientation display, and internet kiosks. It would specifically respond to Council's expressed desire to include "A public area designed to be a warm haven in winter with public washrooms" and a "Visitor Center." Most importantly, this center will act as a "hub and spoke" for the entire city and the region's tourism industry, its attractions, businesses, and events.





The River Landing with its panoramic views and position in the downtown provides one of the best opportunities to sell our city. Tourism Saskatoon's offices built in the environment created by the River Landing will help secure conferences, sporting events and, new tourism businesses. The Tourism Saskatoon market can be divided into two market segments: Professional Tourism and Casual Tourism. Professional Tourism includes conventions, sporting events, and tourism operator functions. Professionals evaluate the tourism infrastructure and organization and base purchase decisions on presentations and packaging. This is the market segment that will be influenced by professional offices and board spaces in a destination attraction setting. Casual Tourists are not directly influenced by the professional process, but determine their purchase decisions through internet research, destination attractions, and the visitation of friends and relatives. This market segment is influenced by personal contact and access to well positioned information.



The opportunity to create new revenue streams by offering the public a central ticket sales center for events, attractions and theatres would assist in the overall operations cost of the center. Attractions would be offered an area in the lobby on a monthly rotating basis to educate visitors to Saskatoon's many offerings. The location in the River landing would allow ease of access to visitors staying in downtown hotels and to festival attendees as the area develops in popularity.



Total projected budget for the visitor center allowing for a boardroom that could be used by the public and arts community and a lobby/washroom area for summer and winter use by River Landing visitors would be \$929,800. Tourism Saskatoon would debt finance \$459,800 and would ask for the support of other contributors including the City of Saskatoon in providing \$470,00 for the public amenities of washrooms, lobby and boardroom. The Tourism visitor center would operate year round with weekend and evening hours to assist visitors and the citizens of Saskatoon. The Visitor center would be a refuge for inclement weather and become a focal point for driving visitors to experience the attractions, events and culinary delights that Saskatoon has to offer.

The River Landing Centre will be an important part of the Tourism infrastructure of Saskatoon. Other cities throughout North America benefit from similar destination attractions that provide visitors with centralized tourism services, specialized retail shops, and unique experiences (Please see table below for comparisons). The River Landing Centre will capture the vibrancy of Saskatoon and encourage tourists and citizens to explore the region. Regardless of the retail and experiential mix available at the River Landing, Tourism Saskatoon must be integrated into the facility to provide the greatest possible return on private and public investment through increased visitation and spending.

**Tourism Saskatoon Visitor Centre – River Landing
Proposed area & Costs**

Draft 1, June 2, 2005

Room No.	Area Name	Proposed area (sg. M.)	Cost per M2	Room Cost	Additional information
TVC1	Lobby/reception Washrooms/Gift shop	150	\$2500	\$375,000	
TVC2	Boardroom	50	\$1900	\$95,000	
TVC3	Administration	242	\$1900	\$459,800	
Subtotal		442		929,800	
Gross Up @25%					
Gross Area subtotal					

Membership/jonimitchellproject

Saskatoon Visitor & Convention Bureau

2004 - 2005 Board of Directors

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**Joni Mitchell Centre
For Creativity**

Joni Mitchell Centre for Creativity

The Joni Mitchell Centre for Creativity will be North America's first attraction dedicated to the celebration of creativity and creative people. Visual and performing arts would be a major focus with many other areas integrated into the overall program. The centre will utilize science, technology, and education to involve participants of all ages. The Center for Creativity will include interactive exhibits, performance and gathering areas, and places to profile Saskatchewan's creative people and a collection of their memorabilia.

The "vehicle" used to carry residents and visitors alike through the Center would be one of Saskatoon's most celebrated and creative citizens, Ms. Joni Mitchell – a champion of creativity and an accomplished artist in at least three creative fields: music, poetry and the visual arts. An introductory video presentation by Ms. Mitchell would welcome and guide the visitor through the center. The center would become a destination attraction and a showcase for creativity as it relates to science and technology in the arts.

Background

Saskatchewan has long been known for being home to a remarkable number of artists in the four categories Joni Mitchell so wonderfully represents: songwriter (composer), lyricist (poetry/literature), performer (musician/entertainer), and painter. This last category is properly represented by the Mendel and connected to Joni by its Joni Mitchell Restaurant concept. For the other three, we need the proposed Joni Mitchell Centre. A list of Saskatchewan performing artists is included at the end of this proposal.

Two benchmark facilities and approaches emerged from the study of "Performing Artist" centers across North America. The Buddy Holly Center in Lubbock, Texas and the EMP Live Center in Seattle are both able to differentiate themselves in the marketplace and attract visitors consistently from their local population base and from around the globe. The Buddy Holly Center is a museum in the traditional sense, but features constantly changing workshops and exhibits. The EMP Live facility (see [website www.emplive.org](http://www.emplive.org)) is a wholly interactive approach focusing on creativity, workshops led by top performers, and traveling and one-off exhibits. The Joni Mitchell Centre will be anchored by an artist, but will move toward the EMP Live approach scaled down for our marketplace. The "new media" approach has also resulted in significant funding for EMP from private sources and this approach for the Joni Mitchell centre will increase contribution possibilities.

The Joni Mitchell Centre for Creativity

Joni Mitchell is a highly respected composer, producer, arranger, poet and painter whose music has inspired artists such as Sarah McLaughlin, Diana Krall, Elton John, Neil Young, Madonna and countless others (see website www.jmdl.com). Ms. Mitchell is at a time of life where she is considering the placement of some of her awards, memorabilia and personal collection of music and aboriginal artifacts. The collection is extensive, from scrapbooks of her early years in Saskatoon to gold and platinum records as well as JUNO and Grammy awards. Ms. Mitchell has in her collection song notes, mementoes from other musicians and video of stage performances.

While we envision the Joni collection as an important component of this center, Ms. Mitchell is not interested in a "museum" dedicated in her honour. Ms. Mitchell is a champion of creativity, and would be the perfect ambassador to act as a welcome point to visitors and students of creativity. Imagine being greeted by a video presentation of the center by Joni and guided through the center by her music, lyrics, and poetry. Encouraging and stimulating interest in the exploration of the visitor's own creativity will be the fundamental basis of all interactive displays, programs and exhibits housed in the Center.

The Joni Mitchell Center for Creativity lobby would contain exhibits from other Saskatoon attractions and offer a warm haven in winter with public access to washrooms and offer a small performing stage. Visitors would begin their tour through the 100 years of Saskatchewan peoples' creative accomplishments. Music in all its genres, creative and performing art, dance, research, education – the opportunities are limitless. Push a button on the interactive display terminals to play jazz, pop, symphony, rock & roll, powwow drum music – then access the tools and instruments to create your own. Continue on your music journey into the music center where you can produce your own music CD in the sound booth, play a floor piano or strum a guitar, bass or violin made out of unusual items. See yourself on stage performing with Joni Mitchell, the symphony, Brad Johner or the Dhali Lamas through the marvel of video technology.

The next step in your journey is the songwriter's room. A round- room that celebrates cultural diversity: aboriginal and non-aboriginal creative talents past and present would be portrayed. Visitors will be able to reflect on contemporary, traditional music, and issues, hear songwriters tell the story of their songs, and view the scribbles and notes that became the songs we know today.

The round room will lead to the performance area where local musicians can jam and receptions or news conferences featuring touring artists will be held, attracting young people from around the province. This would be the area for workshops from songwriting to clay modeling to poetry. Children would be introduced to the world of creativity by accomplished artists in a variety of fields.

The next stage in your journey is the traveling exhibit room which would feature any number of displays featuring the work of Canada's creative people - musicians, songwriters, the various music genres and musical instrument collections that travel the globe that we have never seen in Canada. Imagine the **Jimmy Hendrix** guitar collection, the Beatles, Elvis Presley, Buddy Holly, Motown, the Piano exhibit, the aboriginal drum collection and exhibits from other celebrity centers across Canada and the world (see **examples of traveling exhibits at end of proposal**). These traveling exhibits would ensure that visitors return to the center on a regular basis.

The final stage of your visit is the Joni Mitchell room. Visitors would share in the history of her career, her philosophy of life, numerous awards, artifacts, personal (aboriginal collection) and other artist memorabilia that Ms. Mitchell has collected over the years.

Saskatoon's rich diversity in drama, music, live theatre, science, research, education, festivals and events lends itself very well to hosting such a unique and interesting entity.

"Attracting the Creative Class" as a community development objective is being seen by many in this community as a focus for future growth. Having a center dedicated to the pursuit and celebration of creativity would be a cornerstone to confirming our community's future.

Visitors to the Joni Mitchell Center for Creativity would feel the rich history of those who journeyed before them, share in the celebration of creativity and hopefully gain a new appreciation for those whose life's work is founded in creativity. The door to the future is opened by those who preceded us.

Joni Mitchell Creativity Centre
Projected Statement of Cash Flows – Worst Case Scenario
For the Fiscal years 1-3

		Year 1	Year 2	Year 3
Revenue				
Admission fees (note 1)	\$	300,000	300,000	300,000
Temporary exhibits (note 2)		90,000	120,000	120,000
Workshop/Programs/Rentals (note 3)		10,000	10,000	10,000
Endowment Fund (note 4)		50,000	50,000	50,000
Gift shop/internet sales (note 5)		20,000	20,000	20,000
		<u>470,000</u>	<u>500,000</u>	<u>500,000</u>
Operating expenditures				
CEO/Director	\$	50,000	50,000	50,000
Interpretive staff (5)		150,000	150,000	150,000
Exhibit staff		35,000	35,000	35,000
Maintenance		10,000	10,000	10,000
Temporary exhibit costs		20,000	20,000	20,000
Display upgrades (note 6)		30,000	150,000	150,000
Marketing		80,000	50,000	30,000
Office expenses		25,000	25,000	25,000
Occupancy costs		20,000	20,000	20,000
		<u>420,000</u>	<u>510,000</u>	<u>490,000</u>
Excess revenue over expenditures	\$	<u>50,000</u>	<u>- 10,000</u>	<u>10,000</u>

Note 1 – Figure base on average \$5 admission 60,000 visitors

Note 2 – Figure base on \$2 admission 60,000 visitors

Note 3 – Figure based on programs & activities

Note 4 – Figure based on establishment of \$1,000,000 endowment fund

Note 5 – Figure based on averages sales visitor centres

Note 6 – Figure based on 15% of \$1,000,000 interactive component. Reduced in year 1 due to all new exhibits.

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Joni Mitchell Creativity Centre
Projected Statement of Cash Flows -- Best Case Scenario
For the Fiscal years 1-3

		Year 1	Year 2	Year 3
Revenue				
Admission fees (note 1)	\$	600,000	600,000	600,000
Temporary exhibits (note 2)		180,000	180,000	180,000
Workshop/Programs/Rentals (note 3)		20,000	20,000	20,000
Endowment Fund (note 4)		50,000	50,000	50,000
Gift shop/internet sales (note 5)		30,000	30,000	30,000
		<u>880,000</u>	<u>880,000</u>	<u>880,000</u>
Operating expenditures				
CEO/Director	\$	50,000	50,000	50,000
Interpretive staff (7)		210,000	210,000	210,000
Exhibit staff		50,000	50,000	50,000
Maintenance		10,000	10,000	10,000
Temporary exhibit costs		30,000	30,000	30,000
Display upgrades (note 6)		50,000	150,000	150,000
Marketing		100,000	150,000	150,000
Office expenses		25,000	25,000	25,000
Occupancy costs		20,000	20,000	20,000
		<u>545,000</u>	<u>700,000</u>	<u>700,000</u>
Excess revenue over expenditures	\$	<u>335,000</u>	<u>180,000</u>	<u>180,000</u>

Note 1 – Figure base on average \$5 admission 120,000 visitors

Note 2 – Figure base on \$2 admission 120,000 visitors

Note 3 – Figure based on programs & activities

Note 4 – Figure based on establishment of \$1,000,000 endowment fund

Note 5 – Figure based on averages sales visitor centres

Note 6 – Figure based on 15% of \$1,000,000 interactive component. Reduced in year 1 due to all new exhibits.

Joni Mitchell Creativity Centre – River Landing
Proposed area & Costs

Room No.	Area Name	Proposed area (sg. M.)	Cost per M2	Room Cost	Additional information
JC1	Lobby/reception Washrooms	100	\$1900	\$190,000	
JC2	Interpretive Galleries	700	\$6200	\$4,340,000	
JC3	Temporary Exhibit gallery	180	\$2500	\$450,000	
JC4	Exhibit preparation space	50	\$1900	\$95,000	
JC5	Exhibit storage space	100	\$1900	\$190,000	
JC6	Gift shop/retail	90	\$1900	\$171,000	
JC7	Administration area	200	\$1900	\$380,000	
Total		1320		\$5,816,000	

Potential Sources of funding:

- Provincial (Sports Cultural Youth)
- Federal (WED, Cultural Spaces, Heritage Canada, CSIF Tourism & Urban Infrastructure Development)
- International Joni Mitchell Music Festival
- Friends of Joni Mitchell Foundation (musicians, artists, educators, songwriters & composers)

Saskatchewan Performing Artists

Saskatchewan's composers (and arrangers) include: Murray Adaskin, Gordie Brandt, Robert Fleming, Stephen Fullenweider, Marguerita Spencer, and Jack Johnson, all deceased, and Brenda Baker, Gareth Cook, Sheldon Corbett, Gyula Csapo, Neil Currie, David Dahlgren, Janet Gieck, Connie Kaldor, David Kaplan, Lee Kozak, Jack Lenz, David L. McIntyre, Lia Pas, Alain Perron, Monte Keene Pishny-Floyd, Betsy Raum, Bill Richards, Buffy St. Marie, Tom Schudel, Angie Tysseland, Jonathan Ward, Lee Ward, Winston Wuttunee, and many, many others.

The performers (and performing groups) past and present include many of those named above and also John Arcand, Garth Becket and Boyd McDonald (duo-pianists), Chester Night & the Wind, Kim DeLaforest, Annette Floyd, John Griffiths, Robin Harrison, Dorothy Howard, Humphrey and the Dumptrucks, Tom Jackson, Colin James, Barney Kutz, Skip Kutz, Ed Lewis, Andrea Menard, the Jeff Morton Trio, the Northern Pikes, Erika Raum, Richard Raum, Red Bull, Michael Swan, Rob Thaller, Jon Vickers, Wide Mouth Mason, and the list goes on and on...

A special mention should be made of such conductors as Marvin Eckroth (Swift Current/U. of S. Wind Orchestra), Dwaine Nelson (deceased; SSO, U. of S. Wind Orchestra), Victor Sawa (RSO), Earl Stafford (SSO), Daniel Swift (SSO), Wayne Toews (SYO, U. of S. Orchestra), and Phoebe Voigts (Saskatoon Children's Choir).

There will be a special category for such people as septuagenarian Carl Anderson of La Fleche, a working cowboy who has taught himself to play an incredible number of instruments (and play them well), or Landis Maitland-Whitelaw, a retired police officer who has pursued a new career as a guitarist, recording engineer, and a composer. There are many such stories that need to be told and preserved.



**BOB
DYLAN'S
AMERICAN
JOURNEY
1956-1966**



These are some of the current exhibit offerings at EMP Live.

Ferry Cross the Mersey: The British Invasion

Description of exhibition:

In early 1964, Beatlemania crossed the Atlantic. Over the next two years, English acts dominated the American charts. The Beatles scored hits with their poppy, guitar-driven music that merged skiffle with American rock and roll. The Rolling Stones and the Animals had a more gritty sound influenced by R&B. Herman's Hermits appealed to the teenybopper crowd, whereas Freddie and the Dreamers were more of a novelty act. With the exception of a few Motown acts and the Beach Boys, no American group could compete. The British Invasion reinvigorated the rock and roll landscape and paved the way for the artistic and commercial breakthroughs that would come in the second half of the Sixties.

This exhibition of 22 framed photographs captures some of the British Invasion acts of the early 1960s both onstage and behind the scenes. All of the color prints are from the archives of 16 magazine, a music-oriented magazine for teens in the Sixties and Seventies. Publisher Gloria Stavers insisted on exclusive photos for her publications and, due to her influence as a tastemaker, artists often complied.

Number of works: 22 framed photographs (B&W and color)
Size of images: 21 1/4" x 25 1/4"
Rental fee: \$3,500 (plus shipping costs)
Shipping information: 1 crate; transport by shipper approved by RRHF+M
Public relations: Photographs available for P.R. purposes
Supplemental materials: Identification labels and interpretive panel are available on formatted disc or hard copy

Rock My Soul The Black Legacy of Rock and Roll

Description of exhibition:

Rock and roll's most stalwart roots are based in styles of music developed primarily by African-Americans: blues, rhythm & blues, jazz and gospel. These styles, in turn, had their own roots, which can be traced back to musical traditions that were born in Africa hundreds of years ago. They were brought to America when the first Africans arrived in 1619, and as these styles took root and evolved, they moved from the rural plantations of the Mississippi delta and the melting-pot metropolis of New Orleans, up the Mississippi River to urban centers like Memphis and later, Chicago. Without these African-American influences, rock and roll, as we know it, would never have existed.

Over the last 50 years, as rock and roll itself has evolved, African-American music has continued to be a major influence. From soul to funk to hip-hop, styles of music developed by African-Americans have been incorporated into mainstream rock and roll and have shaped the definition of rock's identity.

Presented in conjunction with the Arts League of Michigan, this exhibit includes works of art created by 10 African-American artists, each inspired by and representing African and African-American music: Juju / the music of West Africa, Jubilee / slavery work songs and spirituals, Juke / blues, Jive / jazz, Joyful Noise / gospel, Jump / R&B, Justified / soul, Jungle Boogie / funk and Jam / hip-hop -- each one of these eras and genres is represented by works of art that convey the essence of the music and the spirit of the people who created it.

Number of works: 21 framed works, including pastel on paper, oil on canvas, and mixed media.
Size of images: From 28" x 18" to 60" x 36", approx. 55 running feet
Shipping info.: 13 crates; weight.: approx 1200 lbs.
Participation fee: \$10,000 (plus shipping costs)
Catalogue: Available

It's Always Rock and Roll The Work of Photojournalist Janet Macoska

Description of exhibition:

For over 25 years, Cleveland-based photojournalist Janet Macoska has been capturing some of rock's most legendary performers through the lens of her camera. Her work has appeared in *Creem*, *Rolling Stone*, *People*, *16, Entertainment Weekly*, the *New York Times* and the *London Times*. David Bowie, Led Zeppelin and the Kinks are just some of the artists who have used her photos on their CDs. One of Macoska's proudest accomplishments is a photo of Paul McCartney that hangs in the National Portrait Gallery in London. Several of her photos were featured alongside those of Annie Leibowitz, Mark Seliger and others in a 1996 issue of *American Photo* devoted entirely to rock and roll images. Reflecting on her career in an interview with *Black & White Magazine*, Macoska said, "I know a lot of my photographs are going to be the images that will define what was going on at this important time in musical history. Hopefully, people will see my photographs and feel some of the emotion and energy that the audience was hearing and seeing with me in those memorable moments."

Number of works: Approx. 45 framed B&W photographs
Size of images: Various (16" x 20 to 20" x 28")
Rental fee: \$6,000 (plus shipping costs)
Shipping information: Number of crates t.b.d.; transport by shipper approved by RRHF+M
Public relations: Photographs available for P.R. purposes
Supplemental materials: Identification labels and interpretive panel are available on formatted disc or hard copy
Catalogue: Available

The Velvet Years 1965 - 67: Warhol's Factory Photographs by Stephen Shore

Description of exhibition:

This collection of photographs, taken by Stephen Shore between 1965 and 1967, depict the scene at Andy Warhol's studio, the Factory. Shore captures a time when Warhol was emerging as a prominent visual artist and avant-garde filmmaker. The Factory that Shore depicts is populated with a diverse group of musicians, artists, actors, writers and aspiring cultural sophisticates.

The Velvet Underground was very much a part of Warhol's scene. He is credited with galvanizing their career and promoting them through his multi-media show, the Exploding Plastic Inevitable. The group consisted of Lou Reed on guitar and vocals, John Cale on electric violin and viola, Sterling Morrison on bass and Maureen "Mo" Tucker on drums. Nico, one of Warhol's discoveries, performed and sang with the group for a short period of time. She received equal billing on the Velvets' first album, for which Warhol designed the cover: a peelable illustration of a banana. The group was a forerunner of punk rock and their sound and style greatly influenced David Bowie, the New York Dolls, Patti Smith, Blondie, the Sex Pistols and many others.

Number of works: 56 framed black and white photographs
Size of images: 9 1/2" x 14" and 14" x 20"
Approximate linear feet: 135
Rental fee: \$3,000 (plus shipping costs)
Shipping information: 3 crates; transport by shipper approved by RRHF+M
Public relations: Photographs available for P.R. purposes
Supplemental materials: Identification labels and interpretive panel are available on formatted disc or hard copy

Fifty Years of Rock and Roll Poster Exhibition

Technicolor Dreaming Psychedelic Posters from the Rock and Roll Hall of Fame and Museum

Description of exhibition:

Twenty rock and roll reproductions are included in a traveling exhibition organized by the Rock and Roll Hall of Fame and Museum. The various posters provide a fun look back on fifty years of rock music. Concerts by artists such as Chuck Berry, Ray Charles, the Grateful Dead, the Clash, Madonna and R.E.M exemplify the diversity of the music that has evolved since Alan Freed's Moondog Coronation Ball in 1952, cited by many as the first rock and roll concert.

Number of works:

20 framed photographic scans

Size of images:

Ranges from 12 3/4" x 16" to 27" x 35 1/2"

Rental fee:

\$2,000 (plus shipping costs)

Shipping information:

2 crates
Transport by shipper approved by Rock and Roll Hall of Fame and Museum

Public relations:

Color photographs or digital images are available for public relations purposes.

Supplemental materials:

Identification labels are available on formatted disc and as hard copy.

Description of exhibition:

The pop art and the counterculture movements of the mid-1960 led to the rise of a new visual style, the psychedelic poster. Over thirty such posters, influenced by a combination of rock music and hallucinogenic drugs, are featured in an exhibition organized by the Rock and Roll Hall of Fame and Museum. The collection includes examples from the two main series of San Francisco psychedelic rock concert posters, Bill Graham Presents and Family Dog Presents and features leading American and British rock artists of the era playing at venues such as the Avalon and Fillmore ballrooms, among others.

Number of works:

33 framed posters

Size of images:

Approx. 23" x 16" each

Rental fee:

\$7,000 (plus shipping costs)

Shipping information:

2 crates; transport by fine arts shipper

Public relations:

Color photographs or digital images are available for public relations purposes.

Supplemental materials:

Identification labels and text panel are available on formatted disc and as hard copy.

Contact: Todd Brandt
CEO
Tourism Saskatoon
6 – 305 Idylwyld Drive N.
Saskatoon, SK. S7L 0Z1
Ph. 931-7574
Fx. 242-1955
e-mail tbrandt@tourismsaskatoon.com
website: www.tourismsaskatoon.com



Stantec

South Downtown Parking Review

Prepared For:

City of Saskatoon

Prepared By:

Stantec Consulting Ltd.

#100, 75 24th Street East

Saskatoon, SK S7K 0K3

www.stantec.com

12 September 2005

File: 113154331

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Stantec

September 11, 2005
File: 113154331

City of Saskatoon
City Manager's Office
222 Third Avenue North
Saskatoon, SK S7K 0J5

Attention: Chris Dekker

Dear Mr. Dekker:

Reference: South Downtown Parking Review

Stantec Consulting Ltd. is pleased to submit the attached report entitled South Downtown Parking Review.

The reports updates past parking studies completed for the Block 146 and River Landing Phase 1 components of the South Downtown Project and includes an examination of parking demands and supplies for River Landing Phase 2.

We would be pleased to discuss the results of the report if so desired.

Sincerely,

STANTEC CONSULTING LTD.

A handwritten signature in black ink, appearing to read "Tom Mercer". The signature is fluid and cursive, with a long horizontal stroke at the end.

Tom Mercer, P.Eng.
Principal
Tel: (306) 667-2453
Fax: (306) 667-2500
tmerc@stantec.com

Attachment:

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1.0 Introduction

The following report, entitled South Downtown Parking Review, updates the parking requirements for proposed developments in Saskatoon's South Downtown Development area. The development includes three main areas including:

- The entire block west of 2nd Avenue and north of 19th Street referred to as Block 146
- The area south of 19th Street between Third Avenue and Idylwyld Drive referred to as River Landing Phase 1
- The area south of 19th Street between Idylwyld Drive and Avenue C referred to as River Landing Phase 2

The first two areas have been the subject of parking reviews completed in 1990 and 2004. This review will update those reviews and address the parking requirements for River Landing Phase 2.

2.0 Block 146

Block 146 is currently a surface parking lot owned by Princeton Developments and operated by Imperial Parking Ltd. The lot contains 425 stalls. A parking study conducted in November 2001 showed 140 stalls to be occupied at mid-day resulting in a utilization rate of 33%.

Princeton proposes to construct a multiplex movie theatre on the north portion of the site and retain approximately 200 surface parking stalls. A 12 screen, 2,600 seat complex is being proposed.

The methods and factors contained in the Institute of Transportation Engineers Parking Generation Manual – 3rd Edition, and the Trip Generation Manual – 7th Edition, were used to determine the parking demands for this development. The results are shown in Table 2.1:

Table 2.1: Parking Demands – Block 146

Weekday		Saturday		Sunday	
Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)
142	218*	277	370	233	310

* Friday evening has a parking generation rate similar to Saturday evening.

The above shows that the maximum demand for parking occurs on a Saturday evening. The demand will exceed the available parking on Block 146 by approximately 170 stalls. The demand for parking will exceed the onsite supply at all times other than during a weekday afternoon.

Other existing parking in the vicinity of Block 146 includes:

On-Street

- 2nd Avenue south of 20th Street
- 19th Street between Idylwyld Drive and 3rd Avenue
- 20th Street between Idylwyld Drive and 3rd Avenue

Off-Street

- Midtown Plaza south lot
- Imperial Parking lot on east side of 2nd Avenue, 19th to 20th Street
- Imperial Parking lot, northeast corner of 1st Avenue/20th Street
- Imperial Parking parkade, east side 1st Avenue, north of 20th Street

Of the above on-street parking, only 2nd Avenue south of 20th Street has a current surplus of parking that could be used by patrons of the multiplex during daytime and evening periods. It is estimated that this area could supply approximately 40 stalls for that purpose.

Table 2.2 shows the available parking during weekday afternoon within the above noted off-street lots as measured in the Fall of 2001:

Table 2.2: Weekday Off-Street Parking Available in Vicinity of Block 146

Lot	Total Stalls	Stalls Occupied	Utilization	Stalls Available
Midtown Plaza South	327	154	47%	173
Imp. Park, 1 st Ave/20 th St.	21	7	33%	14
Imp. Park, 1 st Ave Parkade	400	263	65%	137
Imp. Park, 2nd Avenue	91	64	70%	27
Total				351

The available on-street parking of 40 stalls, combined with the available off-street parking of 351 stalls indicates that approximately 391 stalls are available on a weekday afternoon in the vicinity of Block 146.

The following shows the potential weekday parking supply for the multiplex on Block 146:

Block 146 supply	200 stalls
Available on-street parking	40 stalls
Available off-street parking	<u>351 stalls</u>
Available parking supply	591 stalls

The above shows that there is adequate parking for the weekday demands of the Block 146 multiplex theatre of 142 stalls.

The amount of parking that is currently available weekday evenings and on Saturdays and Sundays is unknown. However it is thought that it would exceed that available during a weekday at the present time. Therefore, it is assumed that the weekday available parking supply of 591 stalls would be available for these other time periods. The 591 stalls are adequate to meet the 370 stall peak parking demand of the multiplex theatre.

In view of the above information, it is considered that sufficient parking currently exists, within the vicinity of the proposed multiplex theatre, to meet the parking demands for that development.

The above indicates that sufficient parking will be available for the multiplex theatre. This assumes that all of the proposed off-street lots listed above remain available for public parking. Any lots that are closed and built upon will not only result in a loss of parking supply, but will also result in an increase in the demand for parking in this area.

Princeton has raised the possibility that it may construct a retail development in the area of the on-site parking. They have further indicated that if they were to do so they would pursue the construction of a parking structure to provide parking generated by the retail development as well as that parking displaced by the development.

The development of this site will displace the 140 vehicles that were observed parked in the existing parking lot on this site. This is mostly long term parking that will seek alternative off-street parking in the surrounding area. This parking is not likely to utilize the current surplus of parking in the above off-street lots due to the cost of parking at those facilities. It is uncertain where these displaced vehicles will park.

3.0 River Landing Phase 1

Proposed development of the River Landing Phase 1 area was addressed in the 2004 South Downtown Concept Plan. Since that report was released, the City of Saskatoon invited proposals for the development of the east portion of this area where the Gathercole building once stood. The proposal currently being considered for that area is a hotel/spa complex.

For parking analysis purposes, the following development scenario was assumed for Phase 1:

- 215 room hotel with meeting rooms, a restaurant, sports bar, spa and retail area
- 450 seat live performance theatre
- Interpretive centre
- Retail
- Café/patio
- Landmark feature
- Royal Canadian Legion Branch 63
- Clinkskill Manor

The methods and factors contained in the Institute of Transportation Engineers Parking Generation Manual – 3rd Edition, and the Trip Generation Manual – 7th Edition, were used to determine the parking demands for this area. Parking demands were calculated for the “winter” and “summer” periods. Summer and winter conditions were calculated separately due to fluctuations in demands for parking at these two times of year. The results are shown in Table 3.1 and 3.2.

Table 3.1: Parking Demands – River Landing Phase 1 - Summer

Development	Weekday		Saturday		Sunday	
	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)
Hotel/Spa	370	416	337	457	237	242
Live Theatre	20	210	5	210	210	0
Interpretive Centre	41	31	39	29	30	0
Retail	14	11	16	12	11	0
Café/Patio	24	21	20	29	12	17
R. C. Legion	5	5*	5	50	5	0
Total	474	694	422	787	505	259

* Friday evening has a parking generation rate similar to Saturday evening.

Table 3.2: Parking Demands – River Landing Phase 1 - Winter

Development	Weekday		Saturday		Sunday	
	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)
Hotel/Spa	335	381	299	419	210	215
Live Theatre	20	210	5	210	210	0
Interpretive Centre	41	31	39	0	30	0
Retail	14	11	16	12	11	0
Café/Patio	9	7	11	11	6	6
R.C. Legion	5	5*	5	50	5	0
Total	424	645	375	702	472	221

* Friday evening has a parking generation rate similar to Saturday evening.

The parking demands for Clinkskill Manor were not included in the above analysis as they currently supply adequate parking for their needs.

The parking demands for the Royal Canadian Legion were provided by the Legion. The Legion has a 200 seat lounge and a 285 seat hall. Events are held mainly on Friday and Saturday evenings. On some occasions events can be held in both the lounge and the hall. The parking demands provided by the Legion are for "average" conditions. The total number of seats indicates that a much greater parking demand could occur at peak times.

The parking demands for the landmark feature were not estimated, as the type of feature and its attraction characteristics are unknown. It is likely that most of the parking demand generated by this feature would be included in the other land uses.

The above tables show that the proposed hotel/spa is the largest contributor to the demand for parking generated by this area. The peak demand for parking generated by the hotel is 457 stalls.

The proposed hotel/spa is to include 214 underground and 61 surface parking stalls for a total supply of 275 stalls. The difference between demand and supply of 182 stalls would be filled by other off-street parking in the area or in part by available on-street parking. The hotel will supply enough parking to meet its longer term parking needs, those being for guests of the hotel and some staff parking. Other patrons, such as those attending functions at the hotel, will have to park elsewhere.

The South Downtown Concept Plan indicates that there will be approximately 66 on-street parking stalls in the River Landing Phase 1 area. It is likely that these stalls will be designated for short term parking of durations less than two hours.

Approximately 50 off-street stalls will be located along the west edge of Phase 1, under the Idylwyld Drive Freeway structures.

The following shows the additional parking supply required to meet the needs of River Landing Phase 1:

Peak parking demand	787 stalls
Hotel/spa off-street supply	275 stalls
On-street supply	66 stalls
Off-street supply	<u>50 stalls</u>
Available parking supply	391 stalls
Parking shortfall	396 stalls

The above indicates that an additional 396 stalls are required to satisfy the demand for parking for Phase 1.

The South Downtown Concept Plan indicates that additional underground parking can be constructed. The area under the live theatre and interpretive centre could contain approximately 180 stalls for each level of parking constructed. In view of this it is suggested that a two or three level underground structure would be required to meet the demand for parking.

The development of Phase 1 will displace the 45 vehicles that were observed parked in the existing parking lot on the southwest corner of 19th Street/2nd Avenue, adjacent to Clinkskill Manor. This is mostly long term parking that will seek alternative off-street parking in the surrounding area. This parking is not likely to utilize the current surplus of parking in the above off-street lots due to the cost of parking at those facilities. It is uncertain where these displaced vehicles will park.

4.0 River Landing Phase 2

Proposed development of the River Landing Phase 2 area was only briefly addressed in the 2004 South Downtown Concept Plan.

For parking analysis purposes, the following development scenario was assumed for this area:

- Residential/low rise– southeast corner of 19th Street/Avenue C
- Community park – east side of Avenue C between 19th Street and Avenue C
- City of Saskatoon Electrical substation – northeast corner of Avenue C/Spadina Crescent
- Farmers' market – southeast corner of 19th Street/Avenue B
- Community square – east of farmers' market
- Business incubator – Avenue B south of farmers' market
- Residential/office – Avenue B south of business incubator
- Residential condos – Avenue B/Spadina Crescent
- AT&T – southeast corner Avenue A/19th Street
- Residential/high rise – Avenue A south of AT&T
- Commercial/brew pub – Avenue A at Spadina Crescent

The methods and factors contained in the Institute of Transportation Engineers Parking Generation Manual – 3rd Edition, and the Trip Generation Manual – 7th Edition, were used to determine the parking demands for this area. Parking demand for Phase 2 is shown separately for residential and non-residential land uses. This is because residential parking is typically allocated solely for residents and is therefore not available for sharing. The results are shown in Tables 4.1 and 4.2.

Table 4.1: Parking Demands – River Landing Phase 2 - Residential

Development	Weekday		Saturday		Sunday	
	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)
Low rise	105	105	105	105	105	105
Residential/office	90	90	90	90	90	90
Condos	88	88	88	88	88	88
High rise	226	226	226	226	226	226
Total	509	509	509	509	509	509

Table 4.1 shows that a total of 509 stalls are required to satisfy the parking generated by residential land uses in Phase 2. All of these are considered to be off-street stalls contained within the residential properties.

Table 4.2: Parking Demands – River Landing Phase 2 – Non-Residential

Development	Weekday		Saturday		Sunday	
	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)
Park	0	12*	12*	0	12*	0
Farmers' Market						
- patrons	36*	36*	75*	0	75*	0
- staff	72	72	72	0	72	0
Business Incubator	55	0	11	0	0	0
Commercial/Brew Pub						
- commercial	81	0	16	0	0	0
- brew pub	63*	126*	73*	155*	36*	73*
Total	307	246	259	155	195	73

* Indicates potential on-street parking (short term parking)

Parking demands for the land uses proposed for Phase 2 will only marginally fluctuate between summer and winter. This is due to the amount of residential and office land uses in Phase 2.

The parking demands for the community square were not estimated as it was assumed that those would be covered by other land uses. The parking demands for the electrical substation and AT&T are assumed to be adequately provided for on those properties.

The parking requirements listed in Table 4.2 were separated into short and long term parking. Short term parking is considered to be durations of two hours and less and is associated with customer parking. Long term parking of durations greater than two hours is associated with employee parking. Short term parkers require parking close to their destination whereas longer term parkers will accept longer walking distances. Table 4.3 shows the breakdown between long term parking and short term parking:

Table 4.3: Parking Demands – River Landing Phase 2 – Short Term/Long Term

	Weekday		Saturday		Sunday	
	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)	Day (stalls)	Night (stalls)
Short Term Parking	99	174	160	155	123	73
Long Term Parking	208	72	99	0	72	0
Total Parking	307	246	259	155	195	73

Table 4.3 shows that a maximum of 174 short term stalls and a maximum of 208 long term stalls are required for Phase 2. Because the peaks fall at different times some sharing can occur. The maximum overall demand of 307 stalls, consisting of 99 short term stalls and 208 long term stalls, occurs during weekdays. The additional demand for short term parking that occurs on evenings and weekends can be provided by the surplus of long term stalls that occurs during those periods.

The South Downtown Concept Plan indicates that Phase 2 will supply in the order of 100 on-street stalls and 150 off-street stalls. The off-street stalls will be located adjacent to Idylwyld Drive.

The non-residential parking supply and demand is summarized below:

Parking demand	307 stalls
On-street parking supply	100 stalls
Off-street parking supply	<u>150 stalls</u>
Total supply	250 stalls
Parking shortfall	57 stalls

Considering the low projected parking shortfall and much of the final land use for Phase 2 in unconfirmed, it is suggested that Phase 2 be considered as sufficiently meeting its own demands for parking. The parking supply and demand for Phase 2 should be reviewed as additional information becomes available.

5.0 Summary

5.1 BLOCK 146

It is considered that sufficient parking currently exists, within the vicinity of the proposed multiplex theatre, to meet the parking demands for that development assuming that all of the existing off-street lots proposed for use by the patrons of the multiplex remain available for public parking. Any lots that are closed and built upon will not only result in a loss of parking supply, but will also result in an increase in the demand for parking in this area.

The development of this site will displace the 140 vehicles that were observed parked in the existing parking lot on this site. This is mostly long term parking that will seek alternative off-street parking in the surrounding area. This parking is not likely to utilize the current surplus of parking in the above off-street lots due to the cost of parking at those facilities. It is uncertain where these displaced vehicles will park.

Princeton Developments has raised the possibility that it may construct a retail development in the area of the on-site parking. They have further indicated that if they were to do so they would pursue the construction of a parking structure to provide parking generated by the retail development as well as that parking displaced by the development.

5.2 RIVER LANDING PHASE 1

The parking supply and demand analysis indicates that 396 stalls are required to satisfy the demand for parking for Phase 1.

The South Downtown Concept Plan indicates that additional underground parking can be constructed. The area under the live theatre and interpretive centre could contain approximately 180 stalls for each level of parking constructed. In view of this it is suggested that a two or three level underground structure would be required to meet the demand for parking.

The development of Phase 1 will displace the 45 vehicles that were observed parked in the existing parking lot on the southwest corner of 19th Street/2nd Avenue, adjacent to Clinkskill Manor. This is mostly long term parking that will seek alternative off-street parking in the surrounding area. This parking is not likely to utilize the current surplus of parking in the above off-street lots due to the cost of parking at those facilities. It is uncertain where these displaced vehicles will park.

5.3 RIVER LANDING PHASE 2

Considering the low projected parking shortfall and much of the final land use for Phase 2 is unconfirmed, it is suggested that Phase 2 be considered as sufficiently meeting its own demands for parking. The parking supply and demand for Phase 2 should be reviewed as additional information becomes available.

5.4 TOTAL SOUTH DOWNTOWN PROJECT

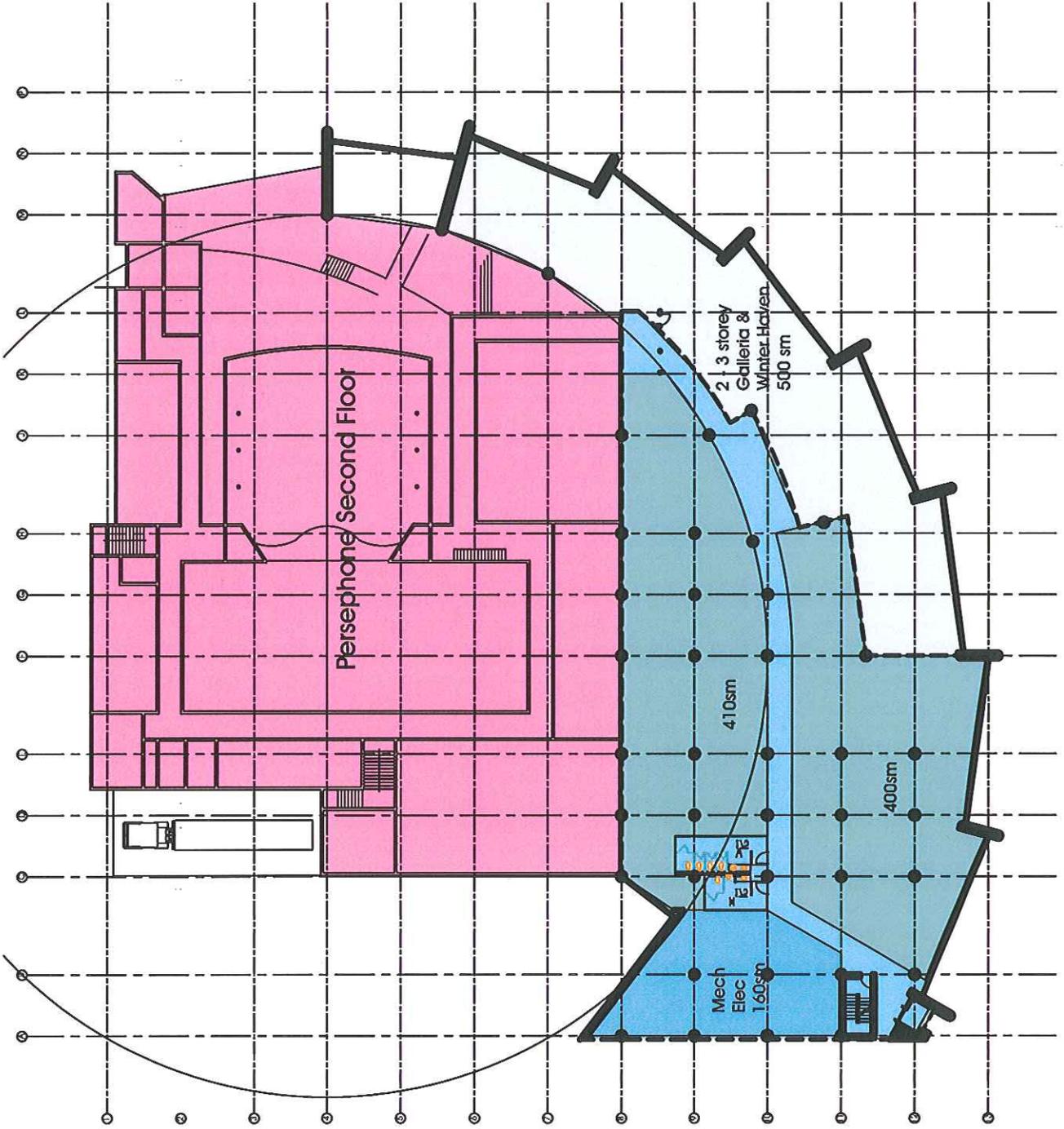
The multiplex proposed for Block 146 requires the use of the 200 onsite surface parking stalls and currently available on-street and off-street parking in the vicinity of the development. The loss of these stalls, or use by other new developments, may result in a parking shortage for the multiplex theatre. The amount of shortage will depend on the extent of the loss of these stalls and the parking demands of the new developments.

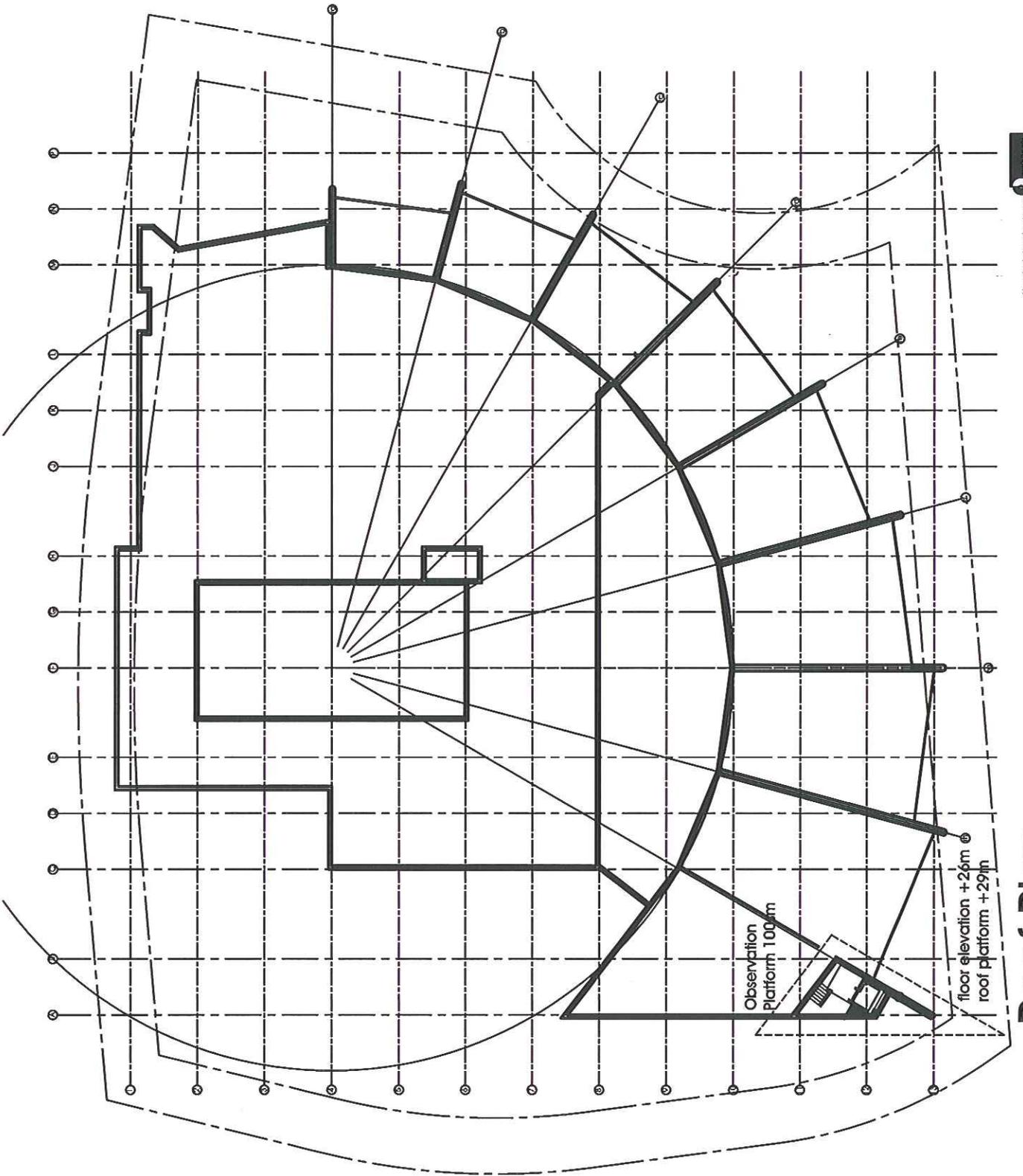
The underground parking structure proposed for the live theatre and interpretive centre of River Landing Phase 1 should provide in the order of 400 stalls.

The parking demand analysis did not investigate the requirements for parking for special events that may be held within the River Landing project area. It would be unreasonable to attempt to supply parking for all special events.

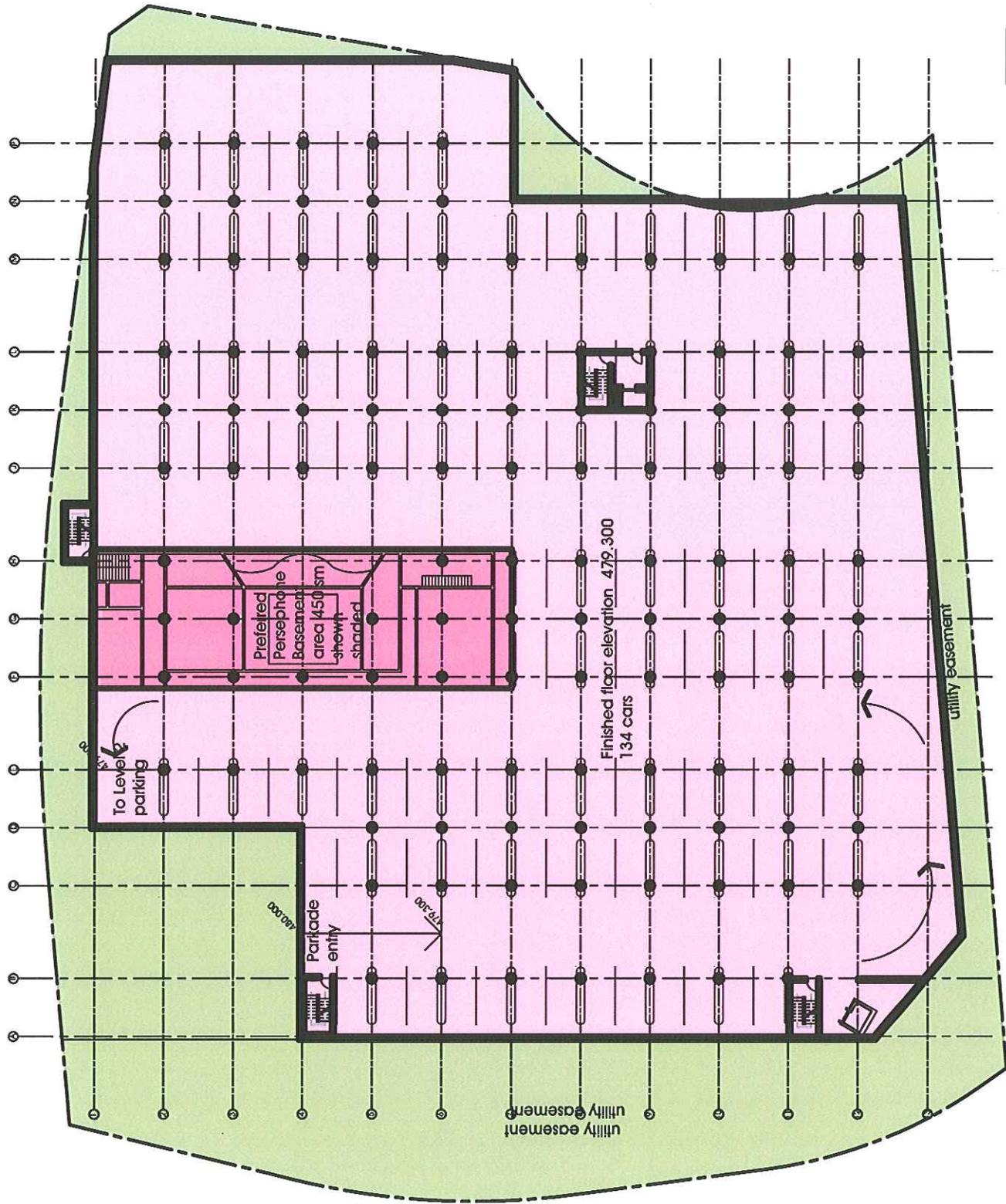
The development of Block 146 and River Landing Phase 1 will displace approximately 185 vehicles that are currently parking in these areas. It is uncertain where these displaced vehicles will park.







Roof Plan



First Level Basement Plan

